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MUSIC PUBLISHING 1990
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BY SHELLY WEISS

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ASCAP salutes the "Silent Partner" of music.

Publishers. You don't often see them in the spotlight because they're always making sure the song is there instead.
MEMO TO CONTROLLERS: Now that we have (grudgingly) accepted the compact disc as the musical format of the present and the future, there are still a few problems that need to be ironed out, the most important of which is packaging. In an era where the environment is not just a popular concern but an imperative one, the long-box packaging of CDs has come under fire, to the extent that there is now an organization dedicated solely to banning the 6" x 12" packaging. According to information released by the Ban the Box coalition, as of April 1 of this year, the U.S. is the only country in the world that uses this kind of packaging. It also states that CD sales in this country will exceed 250 million units this year.

That's a lot of cardboard. Think about the last time you bought a CD: you tore off the shrink-wrap, ripped the CD out of the box, and tossed the box in the trash. I don't know about you, but even though most of the CDs we receive in this office are not in long-boxes, the volume of useless cardboard generated by those that are is pretty frightening. The point is, long-boxes are unnecessary. They were designed mainly to prevent theft and to provide more interesting packaging. The packaging part is a lot less important than the impact tons of useless trash is going to have on the wastestream. As far as theft goes, the Ban the Box organization has the following recommendations for display systems that serve the same function, without the wasted resources required to produce long-boxes:

The first is a reusable plastic frame that locks the jewel-box into the top portion, where it's easily viewable by customers, and fits into the type of bins many record stores are currently using. It also makes the product readily available on the sales floor, in the same way records and CDs are now. The coalition is recommending that all record companies contribute $.20 for every compact disc sold in the past six months toward purchasing the frames. The frames would then be distributed to retailers during the first few months of 1991, and by April 1, 1991, all CDs could then be shipped in shrink-wrapped jewel-boxes. In addition to, or in place of, the plastic frames, other suggestions are a "stepped" display case, which would also allow sealed jewel-boxes to be kept on the sales floor, by virtue of the racks themselves and the storage space underneath the display units. Two more suggestions would have CD booklets used as display items—in one case housed in reusable plastic frames, and in the other in wall-mounted flip-racks. The CDs and the jewel-boxes in the first case would be stored behind the counter, and the booklet added at the time of purchase. In the flip-rack system, the jewel-box and the booklet are displayed; the CD is replaced in the jewel-box at the time of purchase.

Several New York City record stores are using both of the latter systems to good advantage. Not only do they save on the expense and waste of the long-box, but they also conserve space, which is at a premium outside of the major chain-stores.

Namedropping isn't really necessary with an issue like this, but it never hurts. The Ban the Box coalition is an intra-industry organization, created by music industry executives, record companies and artists, some of which include Rykodisc, Rhino Records, I.R.S. Records, Rounder Records, Fantasy Records, SST Records, Smithsonian/Folkways Records, Dog Gone Records, the Grateful Dead, R.E.M., Kris Kristofferson, Olivia Newton-John, Island Records president John Battle, Global Pacific Records, Q Prime Inc., and the Earth Communications Office. For more information on the issue itself, or on how you can get involved, contact the coalition at 12 East 41st St., Suite 1600, New York NY 10017.

It's something to think about the next time you rip open that new CD.

ON A LIGHTER NOTE: And they say rock and roll is a bad influence. Delicious Vinyl's new monster band, Masters of Reality, had apparently been listening to the first-ever no-hitter in the history of the Seattle Mariners. As the story goes, Andy Allen from Island passed along a copy of the new Masters of Reality single, "The Candy Song," to a friend of his in the Mariners' camp, who in turn passed it on to pitcher Randy Johnson. Johnson proceeded to play the damn thing over and over and over and over for a reported four and a half hours, then went out to pitch that legendary no-hitter. When someone asked him what was his inspiration, he said, "The Candy Song." Now, it was recommended that someone ought to send a copy to the Mets, but at this point I think it would be more appropriate to send it to my hometown hoop team, the Portland Trailblazers. We need all the help we can get right now. My 13-year-old NBA Championship mug is getting pretty dusty.

Peace.

KAREN WOODS

CASH BOX JUNE 23, 1990

LONDON CALLING

WISHIN' AND HOPIN': Dusty Springfield gorged her latest single, "Reputation," from the album of the same name. Half the album is Pet Shop Boys-produced techno muddy, nostalgic sad. The other half's more of a disco blast. Although on the single she breathlessly sings, "I Don't Care What They're Whispering," she tells me, "Of course I care. I'm fragile glass that's easily shattered. But I've come to terms with my own vulnerability after all these years. I've learned to say that I won't put up with a situation if it's hurting me. I stayed in Los Angeles for 15 years because I was born with the American dream that everything in America is wonderful. And when it turned out not to be, I still clung to the dream, thinking tomorrow it will be better, tomorrow it might rain. It never was. It never did. Now I know how to move on."

Dusty Springfield

She moved on to Amsterdam because it was the place nearest to London that she could view from afar and still know what was going on, and because her beloved cats would not need to be quarantined. After 18 months she took the plunge, coming back to Britain and making a home in the lush countryside of Buckinghamshire, near where she was born.

"Sometimes I can just listen to a stream or look at a field of corn and it makes me cry," she says. "I'm still a very emotional person."

Springfield still wears the blackened eyes and 20 tons of mascara of her '60s heyday. "I had a phase in Los Angeles of going for the natural, tanned look. But I felt like an old leather handbag. Now no one ever sees me without my make-up, not even room service."

Not that she really needs all that protection. She's breathy and nervy, but she's looking better than ever, very thin.

"I put that down to my fish-and-chip diet. You can always lose weight if you decide to eat just one thing—eventually you get bored with it and don't eat at all."

"Reputation," the album, includes the theme from Scandal, "Nothing Has Been Proved," which already was a big hit in the UK. Springfield, however, treats the prospects of success with utmost skepticism.

"The one obsession that has stayed with me is my cats. Regardless of success, I have this fear that one day I might join Celia [Hammond, former paramour of Jeff Beck] and her cat hospital on salvation duties. Celia gets up at six or works through the night capturing females and taking them to the vet to be neutered. She also houses battered strays."

"I love my cat Nicholas. Unfortunately my little girl cat, after making her way through the desert, through Mexico, through quarantine, ran out into the Buckinghamshire countryside and got flattened by a car. I miss her, because Nicholas Nicolai, [named so because of his imperviousness] actually doesn't like me. He was a very sick cat and he blames me for all the nasty medicine and injections. He won't eat when I'm around. He can't relax when he's near me. The more difficult he is, the harder I try, the more I like him."

"Sounds like the masochist's metaphor for life."

PLANNIN' AND DREAMIN': We've inherited Wilson Phillips. Stewmung up the charts though they are, they're none too happy with Britain. At a reception at the Waldorf Hotel, journalists were giggling as they referred to Carrie Wilson as the "Beach Ball." Well, she is a big girlie. But she was terribly hurt when one tactless hack approached her with, "Gosh, it's hard to believe you're related to your sister."

CHRISSEY ILEY
On Top
BY ERNEST HARDY

WHILE THOSE WACKY KIDS
Leroy, Coco and Doris of television's High School of the Performing Arts (Fame) were getting into all kinds of zany shenanigans "(You say you think you're pregnant, your long-lost brother—the black sheep of the family—is back, you're failing algebra, and you might be gay? That reminds me of a song...)," two of their real-life counterparts at New Jersey's School of Performing Arts had to be content with studying reading, writing, arithmetic, media and foreign and classical music, to name just a few courses. While Coco and her friends have, sadly, failed to live forever, Sean Pennington and Julius James have gone on to form the group On Top. Pennington cites influences such as "opera diva Leontyne Price, Donny Hathaway, Jennifer Holiday, Stevie Wonder and Patti Labelle," which explains the duo's potent pop/R&B/gospel sound, recently heard on their club hit, "Unity."

"We've also been influenced by anyone who has made an outstanding mark in music from the '60s through the '90s," adds James. "Musically, we have no boundaries. We don't want to be classified."

"Our singing is very emotional," continues Pennington, stating the obvious for anyone who's heard their work. "I doubt very seriously that we will ever be very poppy."

The hit, "Unity," a hint of things to come as the duo put the finishing touches on their upcoming album, is similar to Bigbeat labelmate Jay Williams' anti-apartheid anthem, "Sweat," in that it calls for an end to social injustice. "Unity," however, is broader in scope, addressing a variety of issues.

"It's time," says Pennington. "We're saying something that needs to be said. We believe people will take it to heart and respond. We are dedicated to establishing a positive identity for Black men."

Child's Play
BY ALEX HENDERSON

NEWCOMER DOUG STONE IS THE FIRST CBS ARTIST IN 26 years whose debut single has gone to the top 10 on the national country charts.

"It's really ironic in a way," explains Stone, laughing. "It's been 26 years since CBS has had this happen with a new artist, and it's taken me 26 years to do it!"

Not that Stone is that old, believe me. It's just that he started performing publicly when he was only seven years old. "I'd sing those songs," says the Georgia native, "and people in the audience would be crying. But I was just a kid. I really didn't know what I was singing. Then I started growing up and experiencing life's pain. The songs I'd been singing all along really came alive to me. I started singing from my heart, and it's never changed."

Stone's lead single, "I'd Be Better Off (in a Pine Box)," from his self-titled debut album, epitomizes the raw emotional impact that this talented entertainer can wield with his voice. He brings the vivid lyrics to life, and that quality holds true throughout the diverse collection on Doug Stone.

Stone says his philosophy in life is, "You've got to learn to go up and down like a seesaw. When you can make it. The main thing is to be happy in what you're doing. You have to learn to survive the bad times. If you never go to the bottom, it's hard to really see what the top looks like."

Stone says he's seen a lot of rain in his career, along with the sunshine, but that he has never considered giving up his dream of a recording career.

"I've always known that music was where I wanted to be. But I'm also glad that I learned a regular trade from my dad when growing up."

That trade was mechanics and Stone has worked on every kind of engine, from a diesel to a lawn mower, through the years. "I don't ever want to go back into the mechanic business, but someday I want to build me a shop somewhere and build myself a racetrack so I can race go-carts when I'm not doing anything else."

One of the singles on the debut album is titled "I High Weeds and Rust," and, with the speed at which his career is zooming, we have a feeling that that racetrack may be covered with both before Doug Stone finds the time to race those go-carts. O
RETAIL NEWS

RAMPS FOR THE RETAILER

BY C.A.

ST. AUGUSTINE, Fla.

Letter from Orlando

"Well, our biggest pop seller is obviously Madonna. Digital Underground is a big, big mover for us. The local pop station is playing the hell out of 'The Humpty Dance.' The 4 of Us 'Drag My Bad Name Down' is a big seller. Biggest three R&B would be Johnny Gill, En Vogue and Bell Biv Devoe. The new Taylor Dayne single is moving real well for a new thing. It started out real hot. The hottest R&B single is Milli. She's on the Motown label and does a remake of Marvin Gaye's 'Mercy Mercy Me,' and that's real hot. K.d.lang's 'Riding the Rails,' from the Dick Tracy soundtrack, is moving well. She always sells well here. Doug Stone, Lyle Lovett and Clint Black are still solid throughout, even though they don't have a new product out right now. 'My Hoopie,' by Sir Mix-A-Lot, and Marcia Griffith's 'I Like to Boogie,' on Mango, are our two hottest indie singles right now. One of the artists that we are pushing as part of our new artist program are the Kattyuds. They are on Reprise and were produced by Nick Lowe. That always sells when we play it in the store. The Lou Reed/John Cale and the Van Morrison also sell real well when we play them in the store. I think Jane Child's Welcome to the Real World will be a big seller soon."

TOWER RECORDS, San Diego, California

Reporting: Janet Greenhalgh

"Madonna is doing probably the best right now. Sinead O'Connor is right there hanging in at #2. M.C. Hammer is still up there. The Beat Farmers Live is doing really well here, since they are a local band. That's blowing out of here. The Steve Vai album is really blowing out of here. Country-wise, Clint Black and Travis Tritt are selling o.k., but not real great. We do pretty well with R&B. Johnny Gill and Bell Biv Devoe are doing real well. The new Soul II Soul is starting to happen. Indie-wise, other than Steve Vai, DOA and Ice Cube are doing real well. Everytime we play Otmar Liebert in the store, somebody asks for it. I think Julee Cruise, Maria Carey and the Sundays will all be big."

LIEBERMAN'S, Norcross, Georgia

Reporting: Jim Scaglione

"Heart and the New Kids on the Block are doing extremely well. M.C. Hammer is also a strong seller. Country-wise, we are still moving Clint Black and the new George Strait. I'm sure that Lita Ford and Bruce Hornsby will do well. Maybe Jeff Healey as well. The Steve Vai seems to be doing well, as far as the independents go."

TRACKS RECORDS, Norfolk, Virginia

Reporting: Donna Agresto

"The New Kids and Wilson Phillips are selling really well here. Sinead (O'Connell) is still selling. The Billy Idol is moving well. The En Vogue is doing well. The Johnny Gill and M.C. Hammer are selling well. Madonna is our #1, but we don't know what to expect from her in the future. With soundtracks, Pretty Woman is doing the best. Babyface, Lisa Stansfield and Taylor Dayne have become our reliable stand-bys. The Alabama is doing really well. The Clint Black, Alan Jackson, Doug Stone and Travis Tritt are all steady country sellers. Patti Loveless and George Strait are doing very well. On the indie, Steve Vai is blowing out the door. The Jeff Healey did better than I expected it to do. It was in our top 20 its first week out. I think the new Cameo is going to do well. Maria Carey and Steve Earle will both do well. We are already getting requests for the new Anita Baker."

RECORD ARCHIVES, Rochester, New York

Reporting: Michael Paz

"Pop-wise, it's M.C. Hammer. We're out of it constantly. Same goes for Digital Underground. Bell Biv Devoe and Sinead (O'Connor) are constant sellers. The Madonna 12" single is always sold out. But her album isn't doing that well. The Best of Van Morrison is a strong seller. K.d. lang is hotter than hell. Same way with Lyle Lovett. Alabama is medium strong. The new Soul II Soul does well with in-store play. We got positive response from Tony Toni Toné, which surprised me. Heart, Pretenders and Depeche Mode all sell well. I really think that Wilson Phillips is bigger than anyone knows yet, and will be a consistent seller-through. Joan Armatrading is very under-rated. She should be as big as Tracy Chapman, if not bigger."

BANANAS, St. Petersburg, Florida

Reporting: John Smith

"Obviously, Sinead O'Connor's new album and Bonnie Raitt's Nick of Time are selling like hotcakes. We sell Bonnie on all formats, even vinyl. Midnight Oil is a big seller. Anything that has been reissued by Frank Zappa and Bowie goes like mad. Depeche Mode sells well. Marsha Ball, Bobby Blue Bland and B.B. King, a lot of the big oldies, go real well. We sell a lot of the old soul. For example, we have been pushing the Stylistics this month. We have been selling that on every possible format. Country-wise, k.d. lang goes real well. Randy Travis, Reba McEntire and the Desert Rose Band have been selling well. Indie-wise, we have a lot of stuff on Rounder Records. We sell a lot of folk and ethnic, like Peter Rowan, Nanci Griffith and Mara O'Connell. We sell a lot of stuff that is hard for people to find in other stores."

NATIONAL RECORD MART, Pittsburgh, Pennsylvania

Reporting: Dave Goist

"New Kids are our #1, and it's just done unreal for us so far. The video is even doing great. M.C. Hammer is still real hot. The Bell Biv Devoe has done steady increases for us every week. We are getting a lot of movement out of Ice Cube. Wilson Phillips is still hanging in there. Johnny Gill has had some movement this week as well. Soul II Soul is off to a good start this week and should top last week. The Alabama is still hot. The Milli Vanilli remix album is stirring. We've gotten big gains out of Faith No More. It should hit our top 25 this week. Depeche Mode is picking back up again. We're starting to notice some moves on Garth Brooks and Vince Gill. Steve Vai is our number one independent. It really came out strong. I'm hearing some word on Scatterbrain, on In-Effect. We have a couple of things coming out that we expect to do well with. We are getting a buzz on Jeff Lynne and Bad Company. We're getting a lot of requests on Eric B, that is due out June 19. I'm curious about this Mariah Carey. I think that once they start playing they Might Be Giants' new single, 'Istanbul,' it will really do wonders for the record."

NORWALK RECORD DIST., Anaheim, California

Reporting: Dave Shropshall Jr

"New Kids are going out really well—tonage! M.C. Hammer is doing very well. Sinead (O'Connor) is still doing well. Johnny Gill is starting to kick. The new Ice Cube is really starting to scare. It is doing incredibly well. Wilson Phillips and Heart are still selling. Tony Toni Toné is starting to do very well. Mellow Man Ace has to be my biggest cassette single. It is just doing incredibly well. The tape and CD are also screaming, too. The only country artist that we are doing well with is Restless Heart. Madonna is just starting to kick in now. It went out well, but then died. Billy Idol was depressing out of the box, but is starting to really kick in. Damn Yankees are starting to do very well. X-Clan has been doing well for me for some time. Digital Underground are still selling. I'm getting a lot of buzz on Gary Moore and Keith Sweat. The buzz is incredible for 'We're All in the Same Gang.' It will do really well."

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INDIE FOCUS

CASH BOX JUNE 23, 1990

BY ALEX HENDERSON

INDIE PROFILE

PRIORITY


Besides N.W.A., Cube and Eazy, artists on Priority include fellow rappers Low Profile, Big Lady K and KMC, a Southern California crew with a highly unorthodox sound that is enjoyably spastic. Label president Bryan Turner explains, "Last year, I passed on a number of groups that sounded like N.W.A. I didn't want to exploit N.W.A.'s success by coming out with an N.W.A. clone. I'm always looking for something different, something that will stand apart from what I already have. I've never heard anything like KMC. They're so hyper. It's like speed-rap."

Two issues of great concern to Turner are censorship and counterfeiting. As he sees it, industry organizations like NARM and NAIRD should be more vocal in their opposition to efforts declaring 2 Live Crew's music obscene and banned in certain areas. "The issues we're faced with today in the record business are major issues, and these organizations are falling short in addressing them," Turner declares. "If we sell two million albums by N.W.A. and Eazy, and we lose 10 percent to counterfeitors, that's 200,000 albums—which is a lot of money. As an independent, that affects me dramatically." Turner adds that banning an album in an area encourages counterfeitors to provide listeners with the popular releases they cannot purchase legally there.

"If nothing else," Turner explains, "the controversy with the 2 Live Crew should rally the creative community. All of the organizations that are supposed to be supportive of record companies aren't being as supportive of [Luke's Records president] Luther Campbell as they could be."

Although most of its frontline releases have been rap, Priority is venturing into R&B/pop/dance territory this year with the female trio Tres. "We're learning what it takes to make a more conventional record happen with radio promotion, club promotion. That's very different from using street promotion, as we've done with rap."

INDIE NEWS

PROFILE: In July, Profile is scheduled to release new albums by Special Ed and thrashers Leeway. In late July or early August, a new Dana Dane album may hit the streets. Run DMC's fifth album may come out in August or September. Motor City homeboy Euro-K should have an album out this summer and Twin Hype's second album may be out in the fall, boyee.

LUKE'S RECORDS: Despite the banning of 2 Live Crew's platinum As Nasty As They Wanna Be in some areas, the recent arrest of Crew members on bogus obscenity charges and efforts to censor the Crew on the part of Florida Governor Bob Martinez and other right-wing thought-police, Luke's Records (formerly Luke Skywaker Records) is still gettin' stooped busy. On July 4, a day celebrating freedom, the Miami-based label is scheduled to release the debut solo album by label president and 2 Live Crew member Luther Campbell. Appropriately, its title is Banned in the U.S.A. Later in July, Luke's Records plans to drop the Poison Crew's debut album, Two Little8 Mathus and Tales From the Dark Side, the debut album by Philly Black consciousness pose the Rhythm Radicals. The socio-political album will include a song titled "Know Who Your Enemy Is" and "Brother to Brother," the dopejam that Luke's released as a single in '89. And in September, 2 Live Crew's fourth album may hit the streets—although Martinez and his Constitution-bashin' ilk would rather that it not. If the reactionary right can succeed in banning the Crew and other controversial rappers like N.W.A. and Ice-T, it's only a matter of time until Joan Baez, U2 and Bob Dylan are banned. Yo, Luke! Keep on fightin' the power, homeboy...

AVC ENTERTAINMENT: This summer the CEMA-distributed AVC label is releasing the Motor City Tuff Girls' debut single, "Girl's Got Rhythm," a rap/rock/R&B interpretation of a slamjam from AC/DC's Highway to Hell album. The single's special guest is p-funkmaster George Clinton. The Holy Mothership still got it goin' on. Another AVC act to watch out for is Le Klass, a soul-pop-rock band from Augusta, Georgia, whose debut single, "No Hope," and album, School of Cool, are also scheduled for summer release. Le Klass created a serious buzz in Soul Godfather Mr. Please James Brown's hometown with an EP it released on its own Chez label. AVC's third summer release is by Rocca, an investigating in homeboy from L.A. who both raps and sings, who is updating Wild Cherry's "Play That Funky Music," with "Rap Those Funky Lyrics," judging from reactions in L.A. clubs, Rocca's likely to heat up the dancefloors. For more information, call (213) 285-3300.

INDIE MISCELLANEOUS: Indies will be glad to learn that Digital House has become a member of the National Association of Independent Record Distributors (NAIRD). Digital House provides such services as mastering, replication, graphic design and printing for labels... Roadrunner's new RC Revisited label has reissued two early-'80s albums by Raven: Rock Until You Drop and Wiped Out. Both albums were reissued on the British headbangers' pre-Atlantic days... Pigmy Love Circus are recording a live album for Triple X at Raja's in L.A. on June 12... A recent Rhino reissue worth checking out is Del Shannon's Little Town Flip, which boasts such '60s pop/rock hits as "Runaway," "Runaround Sue," "Hey, Little Girl" and "Hats off to Larry..."

INDIE REVIEWS

SINGLES

JULIET: "Revvin' Me Up" (Enigma EPRO-270)

While it may not be the most innovative song on Earth, "Revvin' Me Up" is one of those hook-happy, AOR-friendly hard-rock ditties that grab ya with its sheer infectiousness. Whiteboy pop critics will whine because Jullet (an all-male band) doesn't sound like Elvis Costello, but when was the last time a pseudo-intellectual geek with a word-processor influenced the record-buying public? Like, crank it, dude.

ALBUMS

THE FORBIDDEN: Twisted Into Form (Combat/Relativity 88561-2014)

The problem with some thrash bands is that they play so fast so much that they render their vocals inaudible and come across as musically one-dimensional. Twisted Into Form underscores the fact that the Forbidden, like Anthrax and Testament, can thrash with a vengeance, but cut some strong hooks, interesting harmonies and audible lyrics. When lead vocalist Russ Anderson sings about extreme depres- 

GANG GREEN: Can't Live Without It (Emergo EMC 9380)

In the early '80s, Gang Green ruled Boston's hardcore punk scene along with Jerry's Kids, SS Decontrol and the Buzz. This album, recorded live at London's Marquee, boasts the classics "Rabies" and "Have Fun" (both of which appeared on the classic 1982 compilation, This Is Boston, Not L.A., on Modern Method Records) as well as a lot of meatier material like "Bedroom of Doom" and "Lost Chapter." Although its musicianship has improved since the early '80s, Gang Green hasn't lost the raw energy that made its music appealing in the first place. Enter the pit!
CBS MUSIC: Cherie Fonrow, VP, creative affairs, proudly announces BMI awards presented to Epic/Solar's L.A. & Babyface for "Every Little Step," "On Our Own" and "The Way You Love Me." The pair also walked away with the Top Songwriter Award for 1989...

CHERRY LANE MUSIC: Steve Mandel has informed us that writer/artist Blues Saraceno has entered into an exclusive, long-term co-publishing agreement with the company. Saraceno is currently in pre-production on his second LP for the Cherry Lane-afiliated label Guitar... The company has also re-signed Jon Carroll to an exclusive songwriter contract. Carroll wrote Linda Ronstadt's '81 hit "Get Closer" and was a member of the Starland Vocal Band, in which he won a Grammy for their '76 hit, "Afternoon Delight." His debut contract is also co-written by keyboardist on both of Mary Chapin Carpenter's (CBS) albums, prior to producing his first solo album, Home & Away, which focuses on Carroll's own style of "romantic soul"...

GEFFEN MUSIC: The company goes to the movies in a big way this summer with songs included in three of the top box-office films of the 1990 season. With songs in the films and on the soundtracks of Pretty Woman and the forthcoming blockbusters Days of Thunder and Dick Tracy, Geffen Music is looking at major revenues in the future. Ronnie Vane, president of Geffen Music, explains that the songs included in Dick Tracy are the result of the company's prestigious signing several years ago of renowned Broadway composer Stephen Sondheim, who wrote the three songs performed in the film by Madonna's character, Breathless Mahoney. The songs are included in Madonna's newly released album, I'm Breathless, which is sub-titled "Music from and inspired by Dick Tracy." The Pretty Woman soundtrack includes "Wild Women Do," by Natalie Cole, and composed by Matthew Wilder. Four Geffen tunes are included in Tom Cruise's upcoming Days of Thunder. The songs are performed by Chicago, Apollo Smile, Maria McKee and Joan Jett. In addition to its film soundtrack dominance, the company is currently represented on the charts with songs recorded by Heart, Wilson Phillips, Howard Hewett, the Sundays and Michael McDonald, among others...

PEERMUSIC: Frank Carrado informs us from N.Y. that the P.O.S. has signed N.Y.-based rock band House of Usher. The arrangement is executed jointly through Peer's London and N.Y. offices. The exclusive worldwide publishing agreement includes George Usher (formerly of the Bongos and Beat Video) as a writer, in addition to the aforementioned House of Usher entity...

WINDSWEPT/PACIFIC: Joel O'Dee reports that London-based songwriter Bob Mitchell is currently in L.A., and writing with Precious Metal (Chameleon) and N.Y.C. (Chrysalis). He has also co-written eight songs with Kon Kan (Atlantic), currently in the studio recording their upcoming album... Wendy Waldman is writing with Nashville rock band Walk the West. She has also co-written one song and produced Marceca Blair (Rock) album, due to be released in the fall. Waldman will also be working with new artist Julie Christensen (Poly-Gram)... "Look Who's Lonely Now," written by Roy Freeman and Bill Labounty, is included on the just-released Rickie Peterson (Dick Tracy) album... L.A.-based writer Steve Dubin has co-written three songs with Robbie Nevil (MCA) to be included on Nevil's upcoming LP... Peter Coster, the first member of A&M's 50th Anniversary (Reprieve), has recently written and produced two songs for Kyle Jason (Virgin)... and Troy Johnson (RCA) is currently working on his second album...

NASHVILLE: Bug Music Nashville, celebrating their fifth successful and an administration deal with newly formed pub company Tulagi Music. Owned by manager Chuck Morris (Nitty Gritty Dirt Band, Desert Rose Band, Highway 101), the company's first signing is songwriter/artist Tom Kell. Kell's "Walk Away," co-written with Bob Carpenter of the NGDB, has been recorded by Kenny Rogers for his next LP... Kell enters the studio this month for his co-debut (WB) release, with Josh Leo producing...

FILM/TV: Windswept/Pacific's writer/artist/producer Wendy Waldman has recently collaborated with K.T. Oslin on a song to be included in the Universal picture White Palace. Also for W/P, Jamey Jaz and Ken Toppo have currently have a song in the Columbia/Tri-Star film Side Out... Jon Bon Jovi took a break from his group long enough to do a solo album for Young Guns 2. The project also features Jeff Beck, Little Richard and Elton John. A mix of artists... Academy Award-winning composer Maurice Jarre is composing the score to Solar Crisis... Composer/pianist Earl Rose has been nominated for an Emmy Award for his score for ABC-TV's After Midnight, My Dear, Craz... Can He? This is Rose's fourth nomination in five years. His prior nominations were for his music for ABC-TV's award-winning series Ryan's Room. Music publishing rights for the theme will be represented by Famous Music via a co-publish agreement between Rose and Famous, and it will be available in printed edition format from CPI/Edwin Inc. Rose is currently composing music for NBC-TV's Another World, and also acts as assistant music conductor for NBC-TV's Tonight Show. His latest album is Earl Rose Plays Irving Berlin, and next fall he will begin an Irving Berlin concert tour of over 100 cities with his orchestra...

PRINT: Warner Brothers Publications has placed with Canadian publisher Gordon V. Thompson, to distribute Thompson's music-teaching materials and textbooks that WB will introduce as part of workshops and music conferences... A new print music co-publish agreement has been signed by gospel companies Integrity Music and the Sparrow Corporation that will combine choral and print products of the two companies on joint-venture marketing...

U.S./MOSCOW: The first album to share significant royalties with Soviet writers and its government copyright agency VAAIP, will soon be released by CBS/Epic. The album, Music Speaks Louder Than Words, is a result of the historic Songwriter's Summit in Moscow, which brought together songwriters of the Soviet Union and the U.S. The LP features nearly a dozen songs performed by Earth, Wind & Fire, Anne Murray, Cyndi Lauper and Atlantic Starr, to name just four. Congratulations to the creators of the Music Speaks Louder Than Words organization—Robyn Whitney, Alan Roy Scott and Antero Paivalainen...

EAST MEETS WEST (CONT'D): Soviet and East German musicians join U.S. celebrities in Philadelphia for "Bringing Down the Walls," a five-day tribute to Independent Day. Richie Havens, the Hooters, and other U.S. acts will be joined by Soviet rock group Janmin and East German band Petra Zieger...

DID YOU MISS OUT DEEP?: If you immediately ran out to buy the Beach Boys' classic Pet Sounds on CD, you may have missed Paul McCartney's liner notes that were printed on sequential releases of the CD. If so, you can get the missing song-by-song McCartney pontifications by sending a postcard to Capitol Records...

SPOTLIGHT—PEER MUSIC'S ROBERT REILLY: A few weeks ago I had the pleasure to meet and heard what I feel will be one of the new major songwriters of the '90s. At the Peer castle (although they don't like to call it that) in L.A., Stuart Ogley, managing director of Peer's London office, introduced British-born Scarlet recording artist Robert Reilly to an informal, small group of press and professional music executives. Reilly, an extremely personable young man, proceeded to perform about five songs, accompanying himself with acoustic guitar and piano. At the end of his short set the quality of his vocals and songwriting had transported the room to another dimension. I don't know if I can accurately describe the experience, but it was like when I first heard Elton John perform "Your Song," "Mesmerizing" is a good word. Peer has taken Reilly all over the world, and has been making this type of presentation—to get just the right deal and it worked. Reilly and his band, the Buffalo Club, are signed in the U.K. to Scarlet Records, founded by producer Robin Millar, whose track record includes Sade and The Fine Young Cannibals. Keep an ear open for this great new talent. I know you won't be disappointed...

NARAS: Last week NARAS honored Jerry Moss and Johnny Mathis. It was a special evening, as these are two people who are well respected and loved in the music business. The inner-circle Singers, an a capella girls quartet, sang a tribute to Mathis with a medley of songs from "Johnny Angel" to "Johnny B. Good" to "Chances Are," which Mathis joined in on, melting the room with that voice. Next, Brenda Russell, accompanied by Kurt Bacharach on piano, sang "Close to You," and blew the place away, followed by another great performance of "This Guy's in Love With You," sung by Moss' lifetime friend and partner, Herb Alpert. The place went wild, and a good time was had by all...

To be continued...
We support the right to be seen as well as heard.
rather than just walk-ins. We are extremely active in the development of new writers. We have found that A&R directors have been looking towards us for more input. We pride ourselves in being a full-line publisher. We have a hands-on creative staff, and have been, and are, a continuously forming repertory company with extensive services rendered using the "Brill Building" philosophy. Currently we are mixing and matching writers from different areas and countries, such as sending L.A. writers to Nashville and having European writers come to meet and work with L.A. writers. Involvement is the key. One example of our hands-on involvement is Rick working with the writers in one of our new bands, East of Eden which is signed to Capitol, and fine-tuning the sound. We feel sure this is a strong package. We also introduce film/tv outlets to and for our roster. The staff at the company has diversified experience, from mix and match with strong roots of the business executives, with new on-the-street people, which gives us a cross-section and foundation of all areas. We are not going to stay plugged into the streets by our company having deals with certain major club owners and managers in such areas as Atlanta and Chicago, whereby these talent scouts can inform us of a local or passing-through act that has or may be creating a lot of positive response and that may be of interest to us... We/Cis also unique in that it is still the only publishing company in the print business worldwide, with ownership of all its sub-publishers. The slogan of the print co. is "The Best Sound in Town," and we believe it. Back to service for publishers is something we feel is one of the keys. In the '90's, publishers just published songs. In the '60's, the writers started holding and recording songs for themselves. The '70s and '80's had administration as the focus, and the '90's is back to creative service... Internationally, we are strong and getting stronger. We pride ourselves in our foreign executives, with people like John Bromell in Australia, and Jean Davoust in France, who have been leading the way in the international market for years, and due to our extensive musical background, know how will continue to do so... As far as the future for Warner/Chappell, we believe that our professional/creative people and the services we offer will be the kind of company that the best talents will want to be associated with...

**LEON LEVY**

Leads Levy stands the continent on a worldwide musical and financial basis. The music publishing business is a people business, and we have an impressive executive roster. The type of people who have graduated from MCA speaks for itself. Danny Strick at BMG, Rick Shoemaker at Warner-Chappell, Jonathan Stone at Windswept Pacific, P. Waterman at PFL Records, to name just a few, have been schooled at MCA and are now in all areas of music publishing as key people in the decision-making... With big dollars being spent I don't know if it may not be deficit financing. I do believe if you've got something, someone's got to deal with you to get it. Also, foreign dollars are greatly influencing this business. I'm anticipating all kinds of market-saturation concerns. How will it be market-outlet-wise? The key, as always, is to have what they want. The last 10 years have shown that mostly all major catalogues were label-associated, and many of those labels had a particular sound. Most of those companies have been purchased, and I feel the future great catalogues may also have to be label-affiliated. It's not enough to have a great artist/writer. There are many more components than just talent. To make it happen is also the game. I like to think we're a little bit of everything. It's quite a challenge...

**EMI MUSIC PUBLISHING-DEIRDRE O'HARA/V.P., CREATIVE AFFAIRS WEST COAST** — Some publishing companies such as EMI are building 24 track studios for their writers to use. The writers can record in a creative environment, work with fellow artists and create high quality demos with minimal cost. The strength on the premises allows us more interaction with the writers and ultimately more opportunities to place them into other collaborative situations with artists or their representatives. Many artists are finding it more feasible to sign with a top international publisher first. The publishing company gives them the financial security to focus and concentrate on being an artist. Artists are realizing that publishers have a broad base of contacts and have the ability to introduce them to the right people. Another important area where a good publisher can make the difference is in film and TV. EMI has made a major commitment in this area and I think you will continue to see our writers very well represented in both mediums... When an artist approaches a record company with great songs, that artist is given a meeting with a committed team of professionals around them, the record company is more likely to make both a creative and financial commitment. The right publisher is a very important factor in this package... EMI has continued its trend with publishers actively promoting their artists' product in the U.S. While it was happening overseas, this company broke totally new ground in America. Managerial dedication and added commitment since it had become so competitive to break a new act. On an international level our creative staff are in touch with the record companies and have the ability to make additional promotional commitments as needed.... The many mergers and acquisitions have changed the climate of publishing and the executive publishers will have to find ways, no matter how large the companies become, to maintain a personal touch. This will require more staff to service current catalogue, and specialists to focus on the back catalogue. EMI makes the works of our important back catalogue writers readily available to our creative staff worldwide. Our specialist cares for the catalogue, as he or she is the person who originally signed the writer, and will work for the company. Back catalogue is something we've always made a substantial commitment to, and it just becomes more important every day. I think that the other companies will have no choice but to follow suit... In the '90s publishers will have an increased role in discovering, nurturing and breaking new talent. At the competition grows stiffer and the stakes become higher, publishers will have to find new ways to get in on the ground floor... To EMI the '90s will mean increased commitment to our writers and their individual needs. All our writers, artists/writers, and producers/writers can count on us to help them realize their goals...
ALMO MUSIC
IRVING MUSIC
RONDOR INTERNATIONAL

LOS ANGELES
NEW YORK
NASHVILLE
LONDON
PARIS
HAMBURG
AUSTRALIA
TORONTO
HOLLAND

(Supporter of the Salvatore Chiantia Fund-Martell Foundation)
was an amazing amount of untapped talent and he approached his old friend, senior vice president Brenda Andrews of Almo, to let her know what was going on. These 15- and 16-year-old kids really had the goods. Our company would invest in the music and invested in a recording studio so that they could hang on hand experience. Since this association with the kids, and a few tuning, two bands are in the process of being signed and one of the kids is writing for a Virgin Records artist. For one of these acts we have invested money for a master tape, because we feel it's all there except for dressing up. So we dressed it up, and it's hit! Our future is to develop from within. You can't do everything from your office. You've got to go where the action is— the streets, clubs, cities, states. It's back to basics. I'm optimistic about our future. I can't speak for everyone else. Ultimately as a company you're alone in this business. To look over your shoulder is not what it's about. We wanna have some fun and make some music. If we put an attention to the songwriters and the music, we're gonna keep on winning. I can't stress that enough. If there's gonna be a business, more attention should be paid to [the fact that you're gonna own the copyrights in 10 years, rather than renting them for the weekend and hoping for the big payoff]. If the industry pays attention to the basics, by taking up opportunities, it will bring itself up a notch. There's much more to it than just writing checks...

GEFFEN MUSIC: RON VANCE, PRESIDENT—“Everyone is buying everything in order to corner the marketplace. They’re inventing in catalogues, managers, club owners, etc. when you buy a three million dollar catalogue, that generates 300 hundred thousand per year and it will generate approximately $20 million for 20 years—term deals like signing a group or a writer end. Ownership is the way to go. It will keep making money forever... Being associated with David Geffen commands attention because of the association with David’s larger-than-life, successful profile. Geffen Music is only a three-man operation. We don’t write the hits, we’re not only in the personal service business. We’re open for catalogue deals from time to time. We signed Brenda Russell, we signed the Sundays out of the U.K.—both, not light money deals...I’m not overly concerned about where the business is going, I’m concerned about the music. I’m not going well, you’re in trouble, but where the business is going, I try to stay next to the people who make the best music...”

Cheerie Fonorow, VICE PRESIDENT/CREATIVE AFFAIRS—“When first took an interest in music publishing 10 years ago, the business was quite different than it is today. The emphasis back then was on songs and songwriters. Deals...are in current trend of writer/artists and writer/producers, which parallels my own career moves. The industry seemed more concerned about a good song than a good image. The music business was much smaller and probably less adventurous than it is today. There is now record-publishing all over again. It was more than a few years before a song was signed, the diversity of music has probably never been greater, which suggests it’s never been healthier. But this influx of new talent can be extremely confusing for the consumer as well as the labels. It’s important and necessary that every label and publisher have a well-rounded roster, drawing from the great talent pool that is active today. At Geffen, I’m sure that the publishing industry is to sign self-contained bands and writer/producers, therefore guaranteeing product in the marketplace. Because of this, the demands of the writer/producer — whose main strength is strictly writing — have become incredibly limited, compared with the past decade. Many good writers are finding it increasingly difficult to sustain their previous level of ‘cover’ success as projects become closed to outside songwriters. It is that time that they need to become more experienced at production, arrangement and artist development — looking for talent to develop on their own, as A&R people. Some of these artists are particularly new, and are an attractive alternative to trying to perform in a band situation, and it also become a great source for A&R, completed projects coming in the door. When we look at the entire record business, signing the pure, traditional singer as in the past, which is why writers need to become more active in this area in order to promote their work. With the different attributes brought to projects by notable and successful songwriters, I feel this will keep the door open to the obvious need for outside writers and outside material, regardless of how self-contained a project may be when it is originally signed. There are many great songwriters, song/producer teams, and those with established track records—that can bring some wonderful songs to a band, but only if A&R and the artists are open to it. I believe this is one of the reasons several labels have been so successful. Having had many songs recorded by various artists—including Whitney [Houston], Vixen and Jeff Healey—they continue to value the contributions songwriters have given to their artists and never sacrifice an album in lieu of a hit song. A great deal of care and selectivity must be taken in providing the public with the best 10-song record that is within their control. Without the benefit of a crystal ball, I cannot say where the publishing business will be in the ’90s. Some think it will only be self-contained projects and the writer/producer trend. I’d like to believe the focus will be on the individual, writer-oriented approach. Originality will be the important factor. We need to constantly be on the look-out for fresh ideas. Otherwise we fall into the trap of repeating our past accomplishments. The diversity of styles of music makes it an exciting time. We here at CBS Music are committed to establishing a company focused on writer development, by working closely with our writers to advance their careers. Whether they are already recording artists who want to develop as writers, or new writers who will nurture and secure record deals for, or pure writers who work well in collaboration and need song-plugging services, they are all important to us and we are committed to establishing this as our strength in the marketplace of music publishing.”

LANCE—an amazing amount of untapped talent and he approached his old friend, senior vice president Brenda Andrews of Almo, to let her know what was going on. These 15- and 16-year-old kids really had the goods. Our company would invest in the music and invested in a recording studio so that they could hang on hand experience. Since this association with the kids, and a few tuning, two bands are in the process of being signed and one of the kids is writing for a Virgin Records artist. For one of these acts we have invested money for a master tape, because we feel it's all there except for dressing up. So we dressed it up, and it's hit! Our future is to develop from within. You can't do everything from your office. You've got to go where the action is—the streets, clubs, cities, states. It's back to basics. I'm optimistic about our future. I can't speak for everyone else. Ultimately as a company you're alone in this business. To look over your shoulder is not what it's about. We wanna have some fun and make some music. If we put an attention to the songwriters and the music, we're gonna keep on winning. I can't stress that enough. If there's gonna be a business, more attention should be paid to [the fact that you're gonna own the copyrights in 10 years, rather than renting them for the weekend and hoping for the big payoff]. If the industry pays attention to the basics, by taking up opportunities, it will bring itself up a notch. There's much more to it than just writing checks...

BMG MUSIC: DANNY STRICK, VICE PRESIDENT AND GENERAL MANAGER—"Mergers of giant publishing operations have created an environment where strongly funded independent publishers and other corporate multi-national publishers can thrive. This is based on the ability of their operations to compete for deals on a financial level, while offering an atmosphere more suited to nurturing writer/producers and developing artist/writers. The scrambling of the majors to sign every mega-deal that comes along will only strengthen their smaller competitors' ability to keep their individual company closer to the needs of the creative people with whom they sign deals... The superstar players of the future will have to work to develop a multi-national profile in order to be competitive. An international company with managing directors that can aggressively contribute to the marketing of artist/writers on a worldwide basis. The publisher of the '90s will be more active on the streets and then sit back and hope that record companies make their deals successful. An intensive focus on developing songwriters, writer/producers and artists will be vital. A future where the individual cut, production, or record deal. It is the long-term perspective for the roster that will make the difference. Our focus will be new songwriters and ghostwriters that has paid off in the last year. The success of artists like Cowboy Junkies, Michael Penn, Lisa Stansfield and Bad%
EVERYWHERE THE WIND BLOWS

WINDSWEPT PACIFIC

CONGRATULATIONS TO ALL AWARD WINNERS FROM ALL NATIONS MUSIC / MUSIC OF THE WORLD

Sharon Anderson, Mike Chapman, James Chevious, Johnny Cymbal, Donald Dee Bowden, Joe Ericksen, Fred Frank, Dean Gant, Merle Haggard, Hein Hoven, Esther Kim, Jeff Knight, Jim Malloy, Chris Mancini, Henry Mancini, John Massa, Gene McFadden, Bud McGuire, Billy Meshel, Roberta Meshel, Kim Nash, Bill Nash, Michael O'Martian, Bobby Orlando, Rudy Pardee, Carl Parmer, Steve Plunkett, J.P. Pennington, Eddie Rabbitt, Buck Ram, Gary Smith, Ginger Smith, John Smith, Jerry Taylor, Randy Travis, Ricky Traywick, Billy Joe Walker Jr., Paul Wells, John Whitehead, Alison Witlin O'Donnell

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LONGITUDE MUSIC CO. / BMI • FULL KEEL MUSIC CO. / ASCAP
Where is the music publishing business today? Where is the music publishing business going in the future? How do you see yourself in the big picture?

Ken Weiss songs. These relationships and my involvement in the creative process has been the most rewarding part for me, and is largely why our catalogs have a recorded rate of over 80%. I must say, however, that I really miss the more speculative, out of the commercial sphere projects. I don't feel the market is in a very experimental mode right now. And again, the economics of our business are such that it is simply not prudent to take too many speculative shots. I look forward to change in this area. With all the new technology here and on the horizon, the potential for publishers, songwriters and users as well, is limitless. If we can dream it up, we can do it. It is an incredibly exciting time to be in the business. I am thrilled to be a part of it...

Zomba Publishing: David Renzer, Vice President of Creative—"In general, the business is in a very healthy state—an expanding marketplace for copyrights, sync licenses for film and TV, the added value of rap, rock, metal, pop, etc. The current fueling of publishing mergers leads to catalogues being valued at higher multiples. The need for majors to increase their market share will keep driving the catalogues' worth. I think where I see potential problems, as happened in book publishing, is where a number of mergers and restructuring caused a major shake-out due to lack of profits. However, as larger publishing companies have their back catalogues as a cushion, they may not be as vulnerable. Zomba in particular has always tended to swim with the tide, and where we will place greater emphasis is on development. By that I mean signing young writer/artists/record producers that we can put in our own recording studios, with our artists, and again release through our own label, Jive Records. Therefore, we have the multiple benefits of creating hot producers and artists along with signed copyrights...

The publishing business is growing continuously, and being fueled by the increased earnings in the mechanical rate in Canada and hopefully Europe, and the increasing success of the foreign repertoire in our marketplace—la Alamo Miles—and our ability to create hits for foreign markets as well, what I see is the continued importance that the independent music publisher will play. Our concern is not so much market share, but rather the benefit that a healthy publisher/writer relationship can provide."

MUSIC PUBLISHING

Ken Weiss

Ken Weiss/Managing Director—Music Publishing today is finally recognized as the big business we have always known it to be. The results of that recognition however, can be a double edged sword. On the positive side, the opportunities now are substantially greater with new openings in motion pictures, TV, commercials and so many others. Also, today's presentations of songs are so much more complete than before. The songwriter themselves are often artists and/or producers in their own right. It makes my job as a publisher more efficient when I can make a presentation that truly conveys the spirit of the song. The downside of publishing today is the competition within an industry where big dollar deals are more common than ever. Unfortunately, my attention too often rests on those deals and in the effort I put forth to produce them. And unlike the majors, I can pick and choose my foreign representatives based solely on their ability to exploit the particular catalogue or group of songs. I limit that to the majors in the foreign territories are more personal and creative. If I am unhappy in a particular arrangement, I move on. I am not locked in for the long haul. Despite the tremendous productivity of the industry, I am still able to maintain a close, working relationship with my writers and am thoroughly familiar with their

ALL NATIONS MUSIC: BILLY MESHIL, President—"At this time there is a buying and selling fever that makes any rational catalogue purchase attractive. The fever works against making administration deals that carry with them a meaningful advance. Administration deals are less attractive than ever in my memory. The reasoning is, why tie up a lot of money and own nothing a few years down the line? Similarly, big/successful writers are too expensive to make any kind of deal with, and the terms for these deals are so difficult that it makes the new writer that one believes in infinitely more exciting to work with. It is important that the new writer have potential for artistry and/or production.

I believe that the future holds great opportunity for boutique publishers. Know-how music people present an alternative to the giant companies, the alternative being a close personal, working partnership with those signs. With the increases in all areas of royalties, starting up publishing companies for the next several years...

Billy Meshel guarantees the entrepreneur opportunities in the best possible atmosphere.”
There's a much greater potential involvement with the independent than with the major. The future is pure speculation. Who knows? I think that film companies and producers may sign up their own house writer/composer talents much like in the old days. I think you will see a greater demand for new talent because of the necessity for fresh and innovative ideas. There are more songs being made, therefore a greater need for music and the creative musician. For the smart publisher there's a lot more money to be made out of there. There are a lot of great creative music publishers who keep calling even when they don't get an immediate return call. Persistence and the ability to be flexible in an indefinable situation is what it takes! It's all about return business and continuing relationships. Sometimes if the publisher holds his ground for higher dollars, he might get it once, but not get nothing else. Do a guy a favor, work with him, bail him out of a tough budgetary spot and it's a guarantee you'll see him again! Fees are on the rise and film producers think twice about buying everything, from the old classics to demo masters by unknown talent. It's all about return business and continuing relationships. That is how it looks like a good time now and a good future for music and the movies.

Mitch Lieb

to our shows, with the use of music. Once you've established a new and creative musical identity you establish yourself as a new as well as very important talent. It's about return business and continuation of relationships. We've seen it like a good time now and a good future for music and the movies.

Greg Sill

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Mitch Lieb
"1989 BMI MUSIC PUBLISHER OF THE YEAR"

SONGTASTIC!

CONGRATULATIONS TO ALL THE SONGWRITERS WHO MADE IT POSSIBLE

Toni Wine    Carole Bayer Sager
Deon Estus   Susanna Hoffs    Per Gessle
Charlie Midnight    Eddie Schwartz
Gerry Goffin    Carole King    Phil Cilia    Chris Duffy
Enya    Nicky Ryan    Roma Ryan
Jackie DeShannon    Jimmy Holiday    Randy Myers
Barry Mann    Phil Spector    Cynthia Weil
Cal Curtis    Kenny G

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ASCAP’s Seventh Annual Pop Awards Dinner

ASCAP held its Seventh Annual Pop Awards Dinner on May 16, 1990 at the Regent Beverly Wilshire Hotel in Beverly Hills. The black-tie event, attended by over 700 leading songwriters, publishers, recording artists and other industry notables, honored the writers and publishers of the most-performed pop songs in the ASCAP repertory during the 1989 survey year (October 1, 1988 through September 30, 1989). The evening was highlighted by the presentation of the Society’s American Classic Award to Dick Clark for his contribution in bringing countless great songs and new talents to generations of music lovers.

Lionel Richie joined ASCAP President Morton Gould in making the presentation to Clark. A video montage was shown featuring performances of many of the artists who appeared on Clark’s American Bandstand during the four decades of Clark’s broadcast career, and several of the songwriters and performers whose music he brought to the public’s attention were on hand to pay tribute to him.

Diane Warren

Diane Warren was named Songwriter of the Year with the greatest number of award-winning songs during the 1989 ASCAP survey year. Warren’s songs were “If I Could Turn Back Time,” recorded by Cher, and “I Don’t Wanna Live Without Your Love” and “Look Away,” both recorded by Chicago. Presenting the award to Warren were Debbie Gibson and the team of Jimmy Jam and Terry Lewis, who received Songwriter(s) of the Year honors in the two previous years, respectively.

The award for most performed song of the year went to “Straight Up,” written by Elliot Wolff and published and performed by Virgin Music, Inc. and Elliot Wolff Music. The song was recorded by Paula Abdul. The award was presented by Donald Markowitz, Frankie Previte and John De Nicola, the writers of last year’s song of the year (“I’ll Have Had The Time of My Life”). The other titles in the top-five most performed songs of the year were: “Giving You the Best That I Got,” “Koko,” “Wind Beneath My Wings” and “You Got It.”

The award winners at the dinner included Stephen Bray, Simon Climie, Thomas Dolby, Escape Club, Fleetwood Mac, Peter Frampton, Debbie Gibson, Bruce Hornsby, Jimmy Jam, Howard Jones, Tom Kelly, Jerry Leiber, Terry Lewis, Jeff Lynne, Martika, Michael Masser, Safire, Billy Steinberg, Rod Stewart, Mike Stoller, Donna Summer, Diane Warren and Elliot Wolff. Also attending were members of the time: Morris Day, Jesse Johnson, Jerome Benton, Jellybean Johnson and Monte Moro.

ASCAP members Charlotte Affey, Thomas Dolby, Dr. Dre (Andre Young), Eazy-E (Eric Wright), Martika, Michel’le, Harry Shearer, Tairrie B., Jane Wiedlin and MTv’s Katie Wagner presented the awards with ASCAP president Morton Gould, ASCAP managing director Gloria Mesinger and ASCAP’s Todd Brabec, Jerry Davis, Julie Horton, Loretta Munoz, Lisa Schmidt and Ron Sobel. The legendary songwriting team of Jerry Leiber and Mike Stoller helped present awards for pop standards.

Multiple songwriter winners were: Diane Warren, Roland Gift/David Steele, David Glasper/Marcus Lilington, Albert Hammond, Madonna, Richard Marx, George Michael, Maurice Starr and Elliot Wolff.


Jerry Leiber and Mike Stoller joined Morton Gould in a special presentation honoring 10 ASCAP standards, which have been among the most-performed songs over the last 10 years: “Mona Lisa,” “Have Yourself a Merry Little Christmas,” “Dancing in the Street,” “I Only Have Eyes for You,” “Singin’ in the Rain,” “Blueberry Hill,” “~Silver Bells,” “~That’s Entertainment,” “Rudolph the Red Nosed Reindeer” and “Orange Blossom Special.”

ASCAP’s Most-Performed Songs

AS LONG AS YOU FOLLOW

Writers: Eddy Quinlent, Christine McVie
Publisher: WB Music Corp.

BABY DON’T FORGET MY NUMBER

Writers: Roger D. Dalton (GEMA), Frank Farian (GEMA), B. Nair (GEMA)
Publisher: MCA, INC.

BABY I LOVE YOUR WAY

Writer: Peter Frampton
Publisher: Almo Music Corporation, Nuages Music Ltd.

COLD HEARTED

Writer: Elliot Wolff
Publisher: Elliot Wolff Music, Virgin Music, Inc.

DREAMIN’

Writer: Michael V. Forte, Lisa Montgomery, Geneva Paschal
Publisher: Depom Music Inc., Jbette Music Co., Inc.

ETERNAL FLAME

Writer: Tom Kelly, Billy Steinberg, Susanna Hoffs
Publisher: Billy Steinberg Music, Denise Barry Music

EVERLASTING LOVE

Writer: Howard Jones (PRS)
Publisher: Hojo Global Music

EXPRESSION

Writer: Stephen Bray, Madonna

FAT CAR

Writer: Tracy Chapman
Publisher: EMI April Music Inc., Purple Rabbit Music

FOREVER YOUNG

Writers: Jim Cregan (PRS), Bob Dylan, Kevin Navigar, Rod Stewart
Publisher: Kevin Navigar Music, PSO Limited, Rod Stewart, Special Rider Music, WB Music Corp.

FOREVER YOUR GIRL

Writer: Oliver Leiber
Publisher: Oliver Leiber Music, Virgin Music, Inc.

GIVING YOU THE BEST THAT I GOT

Writers: Randy Holland, Anita Baker, Clarence Scaborough
Publisher: Eyedot Music

GOOD TIMES

Writers: Roland Gift (PRS), David Steele (PRS)
Publisher: Walt Disney Music Company

HEAVEN HELP ME

Writers: George Michael, Deon Estus
Publisher: Warner/Chappell Music, Inc.

HOW CAN I FALL

Writers: David Glasper (PRS), Marcus Lillington (PRS)
Publisher: Virgin Music, Inc.

I DON’T WANNA LIVE WITHOUT YOUR LOVE

Writers: Albert Hammond, Diane Warren
Publisher: Albert Hammond Enterprises, Inc., Realsongs

I REMEMBER HOLDING YOU

Writer: Joe Pasquale
Publisher: Joe Pasquale Music

IF I COULD TURN BACK TIME

Writer: Diane Warren
Publisher: Realsongs

IF IT ISN’T LOVE

Writers: Jimmy Jam, Terry Lewis
Publisher: Flyte Tyme Tunes

I’LL ALWAYS LOVE YOU

Writer: Jimmy George
Publisher: Auspitz Music, Lucky Break

I’LL BE LOVING YOU (FOREVER)

Writer: Maurice Starr
Publisher: EMI April Music Inc., Maurice Starr Music

I’LL BE THERE FOR YOU

Writers: Jon Bon Jovi, Richie Sambora

I’VE HAD THE TIME OF MY LIFE

Writers: John De Nicola, Donald Markowitz, Franke Prevette
Publisher: Damusic Co., Inc., Donald Jay Music Ltd., Knockout Music Company, R U Cyprus Publishing

JUST BECAUSE

Writers: Sami McKinney, Alexandra Brown, Michael O’Hara
Publisher: Avid One Music, EMI April Music

KISSING A FOOL

Writer: George Michael
Publisher: Warner/Chappell Music, Inc.

KOKOMO

Writers: John Phillips, Michael Love, Scott McKenzie, Terrance Melcher
Publisher: Honest John Music, Walt Disney Music Company

(Continued on page 40)
#1 AROUND THE WORLD

WARNER/CHAPPELL MUSIC, INC.

THANKS TO THE BEST WRITERS AND THE BEST STAFF. YOU MAKE IT HAPPEN.

A Warner Communications Company
Carole Bayer Sager

Carole Bayer Sager is a rarity—a popular songwriter with the vision to express in her lyrics the collective emotion of a generation. Co-writer (with Toni Wine) of the 1990 BMI Song of the Year, “A Groovy Kind of Love,” Sager has once again proven she writes tunes that stand the test of time.

Sager’s simple lyrics in “A Groovy Kind of Love”—amazingly, the first song she ever wrote—conveyed the wide-eyed naiveté of the 1960s, especially as performed by Pink Floyd, along with Wayne Fontana & the Mindbenders. With last year’s melancholy rendition by Phil Collins, the song has again captured the mood of a generation—now older and a little wiser—but no less enchanted by Sager’s romanticism.

In a career that has spanned nearly 25 years, Sager has written scores of memorable songs, including hits ranging from the personal “Don’t Cry Out Loud” to the glib Academy Awards winning, “Arthur’s Theme (That’s What You Get),” to the E.T.-inspired “Heartlight” to the bawdy “Nobody Does It Better” to the stirring “On My Own.”

Sager may be best remembered for “That’s What Friends Are For,” penned with husband Burt Bacharach and dedicated to the fight against AIDS. The song has raised over $1.25 million for AIDS research. Recorded by Dionne Warwick, Stevie Wonder, Elton John and Gladys Knight, it was the #1 song of 1986, winning a Grammy Award for Song of the Year. More importantly, it served to raise the consciousness of millions of people about AIDS. Sager’s concept was simple: human terms the kind of loving support people afflicted with AIDS deserve. It is indeed rare that a song can have a direct, positive effect on people’s lives.

Some of the prolific Sager’s recent hits include “Love Power,” performed by Dionne Warwick and Jeffrey Osborne; “Everchanging Times,” sung by Steed Garrett (from the film Baby Boomer), “Love Always,” performed by El DeBarge; “Over You,” recorded by Natalie Cole and Ray Parker, Jr.; and Aretha Franklin and Otis Redding; gospel songwriters/artists Thomas A. Dorsey, BeBe & CeCe Winans and Sandi Patti; jazz innovators Charlie Parker, Miles Davis, John Coltrane, Pat Metheny and Bobby McFerrin; film and television co-producers John Williams, Patrick Williams, Mike Post, Danny Elfman and Michael Kamen; and concert music composers William Schuman, Charles Ives and Otto Luening.

“BMI’s open-door policy in the past 50 years has played a significant role in the explosion of American music,” says Preston, echoing BMI’s golden anniversary theme. “We look forward to an exciting year, a time for celebration and a time for looking ahead as well as back.”

Kenny Rogers’ rendition of “They Don’t Make Them Like They Used To” is one of a variety of songs. She has three solo albums, which have yielded the hit singles “Stronger Than Before” and “You’re Not Moving Today.” She has also written a novel, Extravagant Gestures, published in hard-cover in 1985 by Arbor House.

“I try to stay in the present,” Sager comments. “It’s nice to know I’ve grown when I hear some of the older work—I’m happy that period of my life has passed.”

Sager began writing songs as a student at New York City’s High School of Music and Art. A graduate of New York University in speech, English and dramatic arts, she went on to become one of America’s most successful writers, with songs covered by Frank Sinatra, Barbra Streisand, Neil Diamond, Ray Charles, Michael Jackson, Gladys Knight, Roberta Flack, Johnny Mathis, Carly Simon, Bette Midler, Aretha Franklin, Bob Dylan and many others.

Sager and co-writer Burt Bacharach celebrated their Academy Award for “Arthur’s Theme (That’s What You Can Do)” by getting married a few days later, in April, 1982. Their collaborations include son Christopher Elton, age five.

“I’ve always had a feeling I’d do well in life,” Sager reflects. She has learned to trust her feelings, as we have learned to trust her sensitive lyrics—words that brilliantly convey matters of the heart. The Carole Bayer Sager has indeed “done well,” not only for herself, but for the millions touched by her songs.
It all starts with a song...
Two ASCAP Awards for Most Performed Song:

Edie Brickell & New Bohemians
"What I Am"

Jesse Harms
"Walk On Water" recorded by Eddie Money

Music In Some Of
The Year's Biggest Films:

"Dick Tracy"
Songs by Stephen Sondheim

"Pretty Woman"
Songs by Matthew Wilder

"Days Of Thunder"
Songs by Randy Cantor, Michael Caruso,
Dennis Matkosky, Maria McKee,
Apollo Smile & The Groove Commander

Songs On Albums By Outstanding
New And Established Artists:

Chicago • Heart • Howard Hewett
Marc Jordan • Madonna • Michael McDonald
REO Speedwagon • Brenda Russell
The Sundays • Wilson Phillips • Y&T
And Others

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75 Rockefeller Plaza, New York, New York 10019/Telephone 212-484-7170
STUDIO SAVAGERY: MegaForce is scheduled to release thrash pose Vio-

lence's 'Oppress the Masseys' on July 24. An advance cassette boasting such frantic 

moshmagic as "Torture Tactics," "Mentally Afflicted" and "Engulfed in 

Flames" reveals that Violence hasn't lost its touch when it comes to examining 

the darker side of life (and death). "I Profit" deals with obsessive greed, while 

"Liquid Courage" seems to be about coping with the bottle. Pleasant 

dreams, headbangers... White Zombie is writing material for an album that 

Caroline may release in late 1990. Those zombies of the Caucassian persuasion 

have been known to rock the living dead... The London Quireboys' A Bit of 

What You Fancy is gold in England, Italy, Germany, Japan, Greece and Spain.

HIGHWAY TO HELL: Aerosmith plans to 

launch the fourth leg of its Pump Tour, for which the Black Crows will be an 

opening act, on June 17 and remain on the roads of America until July 28. 

Worldwide, Aerosmith's latest album, Pump, has sold more than 5 million copies. 

Ford and Aussie rockers-the Kings of the Sun are scheduled to begin a U.S. tour in late July... On July 15, Iron 

Maiden's Bruce Dickinson commences his first tour as a solo artist and is 

scheduled to remain on the road through August. Jagged Edge UK, whose drum-

mer Sabio Del Rio plays on Dickinson's new Tattooed Millionaire LP, is opening 

Aerosmith, Whitesnake, Poison, and the London Quireboys are among the head-

bangers appearing at Britain's Monsters of Rock festival on August 18. In mid-

to late August, the London Quireboys are scheduled to play some American dates 

with L.A. Guns...

WILLANS ON VIDEO: In what may be unprecedented, comedian/singer Sam 

Kinsman (whose latest album, Leader of the Canned, includes a cover of AC/DC's 

"Highway to Hell") has asked MTV to include his "Living After My Thrumpy" video off 

the air. MTV has been airing a revised version of the clip, which excludes the 

scantily-clad babes who appeared in the original version. In a telegram to MTV, 

Kinsman likened the revised clip to "cutting the best parts out of a movie"... 

Mark Friedman Productions reports that Thunder is scheduled to begin shoot-

ing a video for its version of Spencer Davis' "Give Me Some Lovin'" in London 

on June 11... File this one under Jailhouse Rock: Dirty White Boy filmed the 

video for its first single, "Lazy Crazy," at a maximum security prison—the Los 

Angeles Correctional Institute in suburban Saugus, California, where cult 

leader Tony Alamo has been known to hang out. The video was directed by 

Julien Temple, who has also directed videos for David Bowie, Neil Young, 

Janet Jackson and Tom Petty... Skid Row recently received an award for 

winning MTV's Video Madness contest with its "I Remember You" video... 

Babylon A.D. has completed a video for "The Kids Go Wild," which will be 

heard in the forthcoming film Robocop II...

METALHEAD MISCELLANEOUS: New Jersey's headbangin' Grand Slam 

Records is now being distributed by I.R.S., which is also handling marketing 

and production for the label. Under the agreement, Grand Slam will operate 

out of I.R.S.'s Nood Yawk offices... MegaForce/Atlantic has released a doe 

CD single by Testament containing previously unreleased live versions of "Green-

house Effect" and "The Ballad," both of which demonstrate the energy 

the thrashheads project on stage. Before "Greenhouse Effect," moshers are warned 

that if they find it hard to breathe in the pit, atmospheric conditions will 

become really uncomfortable if the greenhouse effect continues to destroy the planet...

[EAR RINGERS]

[BRUCE DICKINSON: Tattooed Millionaire (Columbia CT 4639)]

Maiden's lead vocalist Bruce Dickinson has thrown us a curve-ball on his debut solo 

album, Tattooed Millionaire. Instead of the type of 

gothic fantasy metal associated with Maiden, 

Tattooed Millionaire is a striking rock and hard-rock 
collection that ranges from the punishing ballad "Son of 

a Gun," to a passionate cover of "All the Young 

Dudes" (a song associated with David Bowie and 

Mott the Hoople), to the humorous non-metal title 

track. Sorcerors and demons are in short supply 

on the album, and Dickinson's command of 

the material is so strong that they aren't even missed.

[CASH BOX June 23, 1990]

SHOCK OF THE NEW

BY KAREN WOODS

THE FIRST TIME I heard the new Nitzer Ebb record, Showtime, I didn't like it. It's not exactly sure why, except it sounded—on first listen—like an attempt to go pop, to forsake all of us so-called weird [*ers who are into so-called 

industrial music, and to earn them the kind of ramble-rousing superordi-

nary that was the Nitzer Ebb way of life. I think it was the word "Belief." I really thought Nitzer Ebb wanted to be famous enough to cause riots in L.A.

Okay, I was brain-dead that day. The next time I listened to it, I realized that 

there is a big difference between Showtime and the last album, Belief; but it's all 

the same feeling. When Belief was released, it was due to the fact that they were 

relieved mostly on big, big percussion sounds, Showtime actually incorporates 

melody. That must have been what I threw me off. But the basic Nitzer Ebb edge is 

still there. I just missed it because of those damn melodies. Not that Nitzer 

Ebb doesn't do some soundtracks and stuff, mind you—the melodies 

mentioned are so tied and buried in the percussion that they are almost hard 

to spot at first, and therefore disconcerting. If you've never heard Nitzer Ebb, 

I know you have no idea what I'm talking about. It's a unique band.

Nitzer Ebb'er Bon Harris has run up against the same sort of brain-dead reaction to the new record by another band, although many people 

say, "It's not as bad as Spang & Spinn while "I think that it's much better.

"I don't take this as arrogance; Harris is one of those people who even when completely serious isn't completely serious. "I guess it's just human nature, but most people don't like too much radical change too much. They have to be eased into it, familiarized with it." I suggest that perhaps they (you) should be sent letters far enough in advance to reduce the shock, and he laughs. "Yeah. There are changes coming. Brace yourselves."

"With the first two albums, we'd pretty much dig the minimalistic hole as 

dep deep as we wanted to dig it," Harris says, "and we're always looking for a new 

style and change, trying to keep fresh and enthusiastic about making music. And the one thing that we've always had a fascination with and wondered if we could actually do is take the unconventional approach and attitude of Nitzer Ebb and then take a traditional, strong song-structure, and blend the two, see if we could come up with anything even remotely palatable. And we've done much on the new record. We've combined more traditional elements but still keep the edge and the intensity we had before."

With that in mind, I ask which songs he considers the best examples.

"Lightning Man" is a good example, something that is obviously melodic, but not soft and pappy. And there are other tracks that I particularly like, like "One Man's Burden" and "Nobody Knows." They've got a lot of traditional things in them—you get what you want when you want it in those tracks, but it's not a cop-out in any way. We were very aware of that, coping out for the sake of it, and we tried to stay away from that. I'm sure we've used songs which I like, and without hesitation, I say "Getting Closer." Harris laughs and says that track is the one most people think is Nitzer Ebb on the record. That figures!

Because of the heavy reliance on percussion and the angry-young-man 
vocals, Nitzer Ebb has been lumped unceremoniously into the increasingly 
crowded industrial/british new wave band... This is not a new relation 
to one outside of technology. "That's been getting a little bit frustrating for 

us, because perhaps at one time there were a few bands that had similar 
outlooks and approaches, and were trying to do a similar thing. Maybe that 
tag would have been viable four years ago, but now we feel that we've grown 

into more of a band in our own right. We've got our own particular style. But 
some people still don't want to see us beyond this little clique they've got us in."

"Sometimes that can get a bit frustrating, because when we do something 

we feel quite strongly about, there are still people who say, 'Aw, it's not as 
good as your old stuff.' But then again, there are going to be people in five or 
ten years' time who will say about the 1995 Nitzer Ebb release that is isn't as good as 

Showtime, right?—"Exactly," Harris laughs. "Exactly. So we don't take these things to heart. Without wanting to appear too conceited, at times I think we've been a bit too far ahead of our time. But it's good to be a pioneer, you know. Pioneers are always poor and struggling, but that's okay."

A bit of background is in order here. Nitzer Ebb began in 1983, when Harris 

and Douglas McCarthy got together with a schoolmate called David Gooday 

and started something called Nitzer Ebb. Thereafter they signed to the Power of 

Voice Communications label, which released "Isn't It Funny How Your Body Works." A few more singles solidified the band's place in 

the alternative and dance charts and created a worldwide audience on the 

correct pronunciation of "Nitzer" (for the record, it's "Night-zer"). An alliance 

with Virgin and UK's 4AD label, The Belief EP, appeared in 1986, followed by 

Total Age, and in another hit single, called "Join in the Chant." Belief followed 

in 1989, and Goodyear was replaced with Julian Beeston, who is still with the 

band, although in a non-writing capacity. Nitzer Ebb first toured the states for 

Belief, and an incident in Washington D.C., "Lightning Man." In the meantime, 
catch them live when they open for Depeche Mode. Riot status can't be far behind now.

Stay tuned.
ON JAZZ

BY LEE JESKE

HARGROVE-IN' HIGH: When young trumpeter Roy Hargrove played the Village Vanguard recently, his label, RCA Novus, was out in force. Here, celebrating *Diamond in the Rough*, are (from left) Skip Miller, Miller London, Rick Cohen, boss Steve Backer, Hargrove, manager Larry Clothier and Basil Marshall.

NEW YORK POPS: August 4 is the date of the first ASCAP/Louis Armstrong Jazz Composers Workshop. On that day, from 1:00 to 5:00 p.m., at a New York location to be named later, “prominent panellists representing all aspects of the jazz world, including composers, artists, publishers, producers and A&R executives” will “discuss various topics of interest to composers and review material written by participants.” Material? That’s right, material. Writers interested in applying for participation in the workshop need to send a cassette containing two original works, along with a brief music resume, to ASCAP Louis Armstrong Jazz Workshop, One Lincoln Plaza, New York, NY 10023. All submissions must be postmarked by July 20. Billy Taylor will moderate the Panel.

Meanwhile, the final concert of the year by the BMI Jazz Composers Workshop (coinciding with the two-year advanced course’s first graduation) is set for July 2 at 8:00 p.m. at Merkin Concert Hall. It’s free and open to the public.

TIMELESS MATERIAL: Holland’s Timeless Records has always been something of an oddball among European jazz labels in that it’s basically a mainstream label, always has been. The label has an impressive bebop, hardbop (including most of the Art Blakey records recorded over the past 15 years), samba (including a Machito Grammy winner), big-band and whatnot—rooster—of all it reflecting the taste of owner Wim Wigt—but the label’s been somewhat, slippier when it comes to American distribution. It’s got it; doesn’t it; got it; doesn’t it… The most recent Timeless deal was with Ricky Schultz at MCA. First it was with Ricky Schultz and Zebra, but when Schultz went to MCA, the Timeless deal went with him, and 10 or so albums managed to drip out before Schultz and MCA parted company. Well, you can’t keep a good label down, and Timeless has again resurfaced. The indefatigable Russ Musto, who wears many jazz hats, but usually wears only one real hat, is the new guy behind Timeless. U.S. distributors are a TID/Tower Records, North Country Distributors and Rick Ballard Imps. New from Timeless: recent albums by Blakey & the Jazz Messengers with guest Freddie Hubbard, the McCoy Tyner Trio, Archie Shepp with a singer named Annette Lowman, Pharaoh Sanders, an ’86 Chet Baker quartet date (I know you ask yourself: Does the world need more Chet Baker albums?), the superb duo of Hank Jones and Red Mitchell, a Dutch ensemble called Futuro Shock, and, best of all, a brilliant, superb album by the Tommy Flanagan Trio called, quite correctly, *Jazz Poet. Timeless, and Mr. Musto, can be reached at (212) 529-3565.

AT YOUR SERVICE: The National Jazz Service Organization was formed a few years ago to try to put all the jazz eggs in one basket—to more or less do for jazz what the Country Music Foundation does for country music (although I haven’t really got a clue exactly what the CMF is). Anyway, I can’t really admit to being that up on the NJSO, but I do know that they held a New York pow-wow recently and that they publish a quarterly newsletter, the second issue of which just arrived. Along with the journal was a cover letter stating that the Washington, D.C.-based organization just received two grants: $30,000 from the Rockefeller Foundation, $20,000 from the Pew Charitable Trusts. Good. I hope the NJSO somehow pulls it together; jazz needs it. Anyway, some of the stuff I learned from the newsletter: there’s currently a tour of Herman Leonard’s photos out there in the world (it’s in Atlanta now, Chicago next month); there’s a hot debate raging as to whether June 10, 1990 should have been celebrated as the centennial of jazz (if it was, I guess I missed it); the fourth annual Thelonious Monk Institute of Jazz contest, set for this November, is focusing for the first time on trumpeters, not pianists; $252,000 in Meet the Composers/Rockefeller Foundation/AT&T Jazz Program grants last year went to Hannibal Marvin Peterson, Geri Allen, Leroy Jenkins, Kenny Burr, Henry Threadgill, Andrew Cyrille, Butch Morris, Roy Nathanson, Benny Carter, Billy Taylor, Oliver Lake, Bob Moses, the String Trio of New York, Stanley Cowell, Julius Hemphill and Ahmad Jamal; and it takes 40 jazz purists to screw in a light bulb (one to screw it in and 39 to complain that it’s electric).

CONTEMPORARY JAZZ

June 23, 1990

1. **TOKYO BLUE** (EMI 92248) ........................................ NAJEE 2 7
2. **CORNUCOPIA** (Blue Note/Capitol 92356) .................. STANLEY JORDAN 6 9
3. **LONDON WARSAW NEW YORK** (Epic E 45472) .......... BASIA 1 15
4. **LOVE IS GONNA GETCHA** (GRP 9603) ....................... PATTI AUSTIN 3 9
5. **NEW PANTS** (Warner Bros. 26152) .......................... FLIMM AND THE BB'S 5 7
6. **PERSONAL** (MCA 6335) ......................................... GEORGE WASHINGTON 4 11
7. **A LADY WITH A SONG** (Columbia C 45378) .............. NANCY WILSON 7 9
8. **INSIDEOUT** (GRP 9901) ......................................... CHICK COREA 8 13
9. **DELIVERANCE** (JVC/RCA 1329) .............................. JONATHAN BUTLER 15 3
10. **LOVE GODDESS** (Stax/Rhino/Island 4021) ............... LONNIE LUSTON SMITH 14 5
11. **TOE TO TOE** (MCA 6334) ....................................... RANDY BRECKER 13 5
12. **HEAD OVER HEALS** (Sixpence/EMI 75615) .............. ALEX BUGNON DEBUT
13. **BELA FLECK & THE FLECKTONES** (Warner Bros. 26124) .................................................. BELA FLECK & THE FLECKTONES DEBUT
14. **OUT OF THE SHADOWS** (Atlantic 82966) .................. PAUL JACKSON JR. DEBUT
15. **NEVER TOO FAR** (EMI 92041) ............................... DIANE REEVES 9 15
16. **EDGE OF THE WORLD** (Verve Forecast/Polycord 843 011) .................................................. TOM GRATTON 20 3
17. **AT LAST** (Spinadelop 125) ..................................... SAM PINE 10 15
18. **BACK ON THE BLOCK** (Qwest/Warner Bros. 26023) .... QUINCY JONES 11 23
19. **NO BORDERS** (MCA 63080) .................................... KEIKO MATSUI DEBUT
20. **JUST LIKE MAGIC** (GRP 96089) .............................. SPECIAL EFX DEBUT
21. **RAVEN** (GRP 9602) ................................................. DON GRUSIN 12 11
22. **A TIME FOR LOVE** (Muse 5381) .............................. GLORIA LYNNE DEBUT
23. **PENSYL SKETCHES #2** (Optimum 3223) ..................... KIM PENSYL 16 21
24. **LIVE** (Arista 8613) ................................................. KENNY G 17 23
25. **MIL AMORES** (Narada 63030) ................................. DOUG CAMERON 18 13
26. **RICH AND POOR** (Warner Bros. 26002) ..................... RANDY CRAWFORD 19 26
27. **BEAUTY WITHIN** (Blue Note/Capitol 91650) .......... CHARNETT MOFFETT 21 21
28. **TIME OUT OF MIND** (Columbia OC 45253) .............. GROVER WASHINGTON JR. 22 34
29. **SWEET AND SAXY** (Warner Bros. 26153) ................ QUINCY JONES 23 17
30. **PUBLIC ACCESS** (GRP 9598) .................................. STEVE KAHN 26 13
31. **ZIL** (Verve Forecast/Polycord 841 929) ...................... ZIL 24 7
32. **STREET SMART** (Columbia C 45597) ....................... EDDIE GOMEZ 27 9
33. **DIFFERENT PLACES** (NOVA 116) ............................ TONY GUERRERO 28 11
34. **HAPPY ANNIVERSARY CHARLIE BROWN** (GRP GR 9596) .................................................. VARIOUS ARTISTS 29 32
35. **FRONT SEAT** (Elektra 60996) .................................. SADAO WATANABE 30 23
36. **RITUALS** (PRIVATE MUSIC 2062) .......................... MICHAEL COLINA 31 11
37. **TIME WILL TELL** (Intima 73503) ............................. FATTBURGER 32 26
38. **UPTOWNSHIP** (RCA 3073) ..................................... HUGH MASEKELA 33 23
39. **FRIENDS TO LOVERS** (Heartfield/J-Tel 31311) ........ GARY HERBIG 34 23
40. **MOSAIC** (Elektra 60982) ........................................ GIPSY KINGS 35 17

BOPPING AROUND: In a bad mood? Grumpy? Cranky? You need a copy of *Zooma Zooma: The Best of Louis Prima* (Rhino), a reissue that should bring a smile to the sunniest countenance... Ch-ch-ch-changes: The New York JVC Festival, set for later this month, will not be doing a tribute to Spike Lee and will not be doing an Oscar Peterson show at Carnegie Hall. August’s Classical Jazz at Lincoln Center festival will not be doing tributes to Wayne Shorter and Ornette Coleman, but will be doing one to Jackie McLean.

JAZZ PICKS

BILL FRISELL: *Is That You* (Elektra/Musician 60956-2)

Friessl’s fractious, indescribable guitar sound and style (sometimes he plays like the dwarf in *Twee Peaks* spoke) shines in this shy, subtle album. Origin is mainly, but nicely restructured versions of “Chain of Fools” and “Days of Wine and Roses” are here, too, as are keyboardist Wayne Horvitz and drummer Joey Baron (and, for a minute, bassist/tubaist Dave Hofstra). Friessl also adds his own bass, banjo, ukulele and clarinet to the richly textured mix.

STEPHANE GRAPPELLI: *Olympia ’88* (Atlantic Jazz 7-82959-2)

There’s nothing new under this sun, but, hey, with the octogenarian swing-violin virtuoso reeling off great standards to a live audience, what could be bad? French piano giant Martial Solal and Danish fiddler Svenn Asmussen guest. Classy stuff, naturalmente.
The album combines modern R&B rhythms with a classic pop songwriting craft and an aggressive rock and roll edge. "A Woman Like You" is a festive techno-funk tune. Such songs as "Happy Feeling," the new single, and "Keep You Satisfied" likewise are upbeat and romantic. "You Took Away My Sunshine" smoothly mixes a soulful melody with a driving rock arrangement. "Wishes Thinking," "This Thing Called Love" and the "Peace Song" convey a message of idealism and brotherhood in heartfelt terms.

Stokes devoted special care to the album's songwriting. "I think it's a shame that nowadays songwriters are not paying more attention to their writing. I'm a songwriters' song, like Smokey Robinson and Stevie Wonder, who write songs that live for years. That's what I'm striving for."

Wishful Thinking is a strong musical statement from an artist who isn't afraid to challenge himself. The LP reveals new sides to Stokes' talent—but then, he has always wanted to take chances in his approach to music. Born and raised in Dayton, Ohio, Stokes never considered anything besides music as a career. After 11 successful years with Lakeside, Stokes (who plays all instruments) departed the group in 1986 to pursue a solo career. He first concentrated on honing his songwriting and production skills. Previously, he had worked as a writer/producer with such artists as the Whispers, Shalamar and Klymaxx. He branched out internationally to work with French recording artist Manuella and South American vocalist Jeronimo. He also spent some time touring in Europe as an opening act for Rod Stewart.

Stokes has emerged as a single talented individual with creative vision on his solo debut. "I want to make quality music that people can appreciate. Records seem to all follow formulas now—but people like good music no matter what the category." Breaking the molds and making music his way, Stokes has returned to record-making with his finest work ever.

DEMO MASTER/CHOICE MANAGEMENT: For Southern California's future recording artists, a new management company has opportunities for the ambitious entertainers of the '80s. Robert Smith, president of Demo Master recording studio, and Miller B. Martin, Jr., president of Corniche Productions, have announced the formation of Choice Management, an independent management firm based in Los Angeles.

Smith and Martin's past efforts include working with the industry's most prominent artists, musicians and producers. Their most recent community-involved project is the "Captain Dragbuster Campaign," a program fighting America's most troubling problem, drug abuse.

In making the announcement, Smith and Martin had this to say: "Although the industry is hard to break into, our plans are to assist the inexperienced individuals in dealing with the various aspects of the business. However, we don't want to be confined. We also have interest and expertise in record production and songwriting with great and unique music."

Choice Management has several clients to recording contracts, despite the fact the company was formed just six months ago. The management company is located within the Demo Master facilities, a 16-track studio with every piece of equipment necessary to produce a record. Advanced students are given an opportunity to participate in Corniche Productions Talent Showcase.

Both of these companies have excellent local representation. Smith and Martin have said, "The initial philosophy of the company will be to motivate, counsel, represent and advise all applicants and clients, with no strings attached."

Smith and Martin says, "Our approach in the management business shall be different and equal. We believe that, in all fairness, our association with individuals should be handled in a democratic and honest manner, to gain confidence and trust from our applicants and clients."

For more information, contact Robert Smith or Miller B. Martin, Jr., at (213) 293-1817.
**Rap Albums**

June 23, 1990

The square bullet indicates strong upward chart movement.

<table>
<thead>
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<th>Week</th>
<th>Single</th>
<th>Artist</th>
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<tr>
<td>Last</td>
<td><strong>PLEASE DON'T HURT 'EM</strong> (Capitol 92857)</td>
<td>M.C. Hammer</td>
<td>M.C. Hammer</td>
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<td>This</td>
<td><strong>FEAR OF A BLACK PLANET</strong> (Def Jam/Columbia 45413)</td>
<td>Public Enemy</td>
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<td><strong>SEX PACKETS</strong> (Tommy Boy TBC 1026)</td>
<td>Digital Underground</td>
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<td><strong>BLACKS MAGIC</strong> (Next Plateau 1019)</td>
<td>Salt-N-Pepa</td>
<td>Next Plateau</td>
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<td><strong>AMERIKKKKA'S MOST WANTED</strong> (Priority 57210)</td>
<td>Ice Cube</td>
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<td><strong>DONE BY THE FORCES OF NATURE</strong> (Warner Bros. 26572)</td>
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<td><strong>FUN HOUSE</strong> (Select 21630)</td>
<td>Kid N Play</td>
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<td><strong>WRECKS-N-EFFECT</strong> (Motown 62891)</td>
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<td><strong>PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RYTHEM</strong> (Jive 1331)</td>
<td>A Tribe Called Quest 12</td>
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<td><strong>NEW FUNKY TRIBE</strong> (BMG 48017)</td>
<td>Boo-Yaa T.R.I.B.E. 10</td>
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<td><strong>PLAY IT AGAIN, SHAN</strong> (Columbia/Warner Bros. 26519)</td>
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<td><strong>DON'T SWEAT ME</strong> (On Top 9003)</td>
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<td>Tony M.F. Rock 19</td>
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<td><strong>AND IN THIS CORNER...</strong> (Jive/RCA 1188)</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince 22</td>
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<td><strong>SHALL WE DANCE</strong> (Creative Funk/Select-O-Hits 7001)</td>
<td>Grand Master Sable &amp; Icy Chill 25</td>
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<td>Biz Markie 26</td>
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<td><strong>BIG TYME</strong> (MCA 42302)</td>
<td>Heavy D &amp; The Boyz 28</td>
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<td>Young M.C. 29</td>
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<td><strong>FUNKT TECHNICIAN</strong> (Wild Pitch 2003)</td>
<td>Lord Finesse &amp; DJ Mike Smooth 30</td>
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<td><strong>LARGE AND IN CHARGE</strong> (MCA 6554)</td>
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<td><strong>THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY</strong> (Sire 26003)</td>
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<td><strong>NO ONE CAN DO IT BETTER</strong> (Atlantic 92798)</td>
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<td><strong>IT'S A BIG DADDY THING</strong> (Cold Chillum/Reprise 25411-1)</td>
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<td><strong>EAZY DUZ IT</strong> (Priority 57100)</td>
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**Cash Box**

JUNE 23, 1990

**How can they arrest me for selling 2 Live Crew and not arrest me for selling Andrew Dice Clay or N.W.A.?**

—E.C. Records store owner Charles Freeman, arrested for selling the 2 Live Crew album, As Nasty As They Wanna Be.

"To have a dozen sheriff's officers spending all this time over some dirty lyrics seems to me to be obscene."

—Bruce Rogow, lawyer for 2 Live Crew, after members Luther Campbell and Christopher Wongon were arrested following a performance of songs from their Nasty... album.

"This decision is like pouring gasoline on fire. The 2 Live Crew case is about sexually explicit material, but I'm afraid this is just the beginning. These right-wingers will soon start going after songs describing social and political opinions they don't agree with."

—Brian Turner, president of Priority Records, home of N.W.A.

"Politicians who don't have communism to worry about are now pointing their finger at Black rappers and saying they're leading their children to suicide and masochism."

—Michael Greene, president, National Academy of Recording Arts and Sciences.

"We're operating in an atmosphere where people feel if they don't like art, they can call in the authorities."

—Barbara Pollack, spokeswoman for Franklin Furnace, a downtown New York venue for experimental art, closed after a recent performance by controversial performance artist Karen Finley.

BY ERNEST HARDY

**RECENTLY, I HALF-SERIOUSLY REMARKED TO A FRIEND** that I wanted to get symbols of the various minority groups I belong to tattooed on my body. One thing I don't understand is why the rap community hasn't taken steps to protect its own. (I've just about given up hope on the music industry as a whole. The bottom line and who, figuratively, is sleeping with whom dictate procedures there.) But the rap community has long been the stepchild of the music industry, and merely raking in huge profits for the industry isn't going to change that. So, why haven't committees and panels been formed from within that community to counteract the attacks? When I put that question to both Professor Griff and Ice Cube recently, they both said the same thing—it comes down to dollars and egos. No one wants to disrupt the flow of hits and money, so they bury their heads, hope it all blows over, and pray they aren't targeted in the meantime. Petty dissing and competitions have made it so that some of the biggest names in rap bear deep grudges against one another and simply won't work together. So much for the "positive" vibe everyone is supposedly on. Cameo appearances on each other's albums ultimately mean nothing more than career moves if some serious "networking" doesn't take place.

Let's forget altruism, then. Let's put aside the once-noble beliefs that any idea, no matter how repugnant it may appear to some, deserves a forum; and that the person holding the idea has the unquestionable right to express it. Let's tie the issue to what is really important—the dollar. If the rap community specifically, and the music industry as a whole, don't fight the right-wing fanatics on principle (and like Brian Turner says, this is only the beginning—the ultimate goal is undoubtedly to control the beliefs, politics and ideas expressed), then light them to protect the pocketbook. ("Can those racy rappers/politically explosive rappers/inflammatory metaloids be making money. Let's protect those golden geese.") It's disappointing to think that the only way you can rouse up support for the First Amendment is to underdole the endangered parse. But if that's what it takes.

What I personally find obscene is that an industry with as many resources and creative and intelligent people as this one would remain so passive until this point.

It's appalling that with AIDS, homelessness, unemployment, near-weekly oil spills, most racial tension, the Savings and Loan fiasco, and countless other crises to deal with, the public turns to sheep, blindly allowing themselves to be whipped into hysteria to save the flag, ban rap music and render the NEA impotent (if it's allowed to exist at all), falling somewhere between a cure-the-symptom and kill-the-messenger mentality while pressing issues go unaddressed.

And how was your week?
COCINANDO

BY TONY SABOURIN

SHAME, SHAME, SHAME ON YOU, DAILY NEWS: A June 3 article by Bill Bell in New York's self-advertised "hometown paper" incorrectly and misleadingly reported that WNWK's chairman Guy LeBow will put up a vigorous and protracted legal struggle to prevent the transfer of the station's license to Las Américas Communications (a consortium headed by former WSKQ co-owner and head of Audiorama Records Distributors Rafael Diaz Gutierrez and Raif Bernard) which, according to Bell, plans to turn to an all-Spanish format.

LeBow, who has operated the station as a franchisee (granted by the FCC only under special circumstances), alluded in the Daily News article that this fight is carried on on behalf of WNWK's four million listeners from Europe and the Middle East, who need a polylingual station.

According to an exclusive Cocinando interview with Diaz Gutierrez, nothing could be further from the truth. The FCC issued a final transfer determination on February 28. Las Americas formally takes over very soon with the same multilingual format it always had. WNWK will move to 515 Madison Avenue.

"Once we determine what the new leasing costs will be, all programming levers will have the opportunity to decide whether or not they will continue with their programs," said Gutierrez. "But we certainly will not force anyone out."

EVEN OUT-OF-TOWNEWS KNOW THAT ANYTHING IS POSSIBLE AT NEW YORK'S LEGENDARY TIMES SQUARE: Yet, my jaw almost fell out of its socket when I saw NARAS president Mike Greene—the perfectly radiant, pink-tanned picture of Californian health—taking his morning walk in the area.

Having just announced the Grammy show's return to the Big Apple next year, Greene said that the oft-discussed plans to institute a full-blast push for increased NARAS membership from the Latin community will be fully revealed in the next two months. More importantly, he asked that all friends and acquaintances of musician Mike Melvoin, one of the most admired and charming members of the NARAS executive board, join their souls in prayer for his complete and successful recovery from his recent illness.

WHEN YOU'RE FEELING DOWN AND OUT, WONDERING WHAT THIS WORLD IS ALL ABOUT (with apologies to Chuck Mangione and his "Land of Make Believe"), go to Newark Airport, and you'll find the secret. There, entrepreneur and artist manager Avelino Pozo (also former owner of the most famous Latin after-hours joint New York has ever known) channeled a delegation of Puerto Rico and New York artists to Tenerife, Canary Islands, for their performance at the annual salsa festival there. These included bandleader Tommy Olivencia, whose orchestra was to provide musical support for vocalists Aladino Santiago, Roberto Blades, Marvin Santiago, Melotchita and Viti Rui.

This was a sight to behold for several reasons. First was the obvious irony of los isletos's continuously growing admiration for salsa icons while virtually ignoring the Latin American exploits of Canarian balladist Bruálo, a public idol in this part of the world, who has NEVER performed in his native land.

Then there was the genuine atmosphere of camaraderie existing among these musicians, a sentiment totally contrary to the fierce competition being waged by the various labels to which they are affiliated. Also, the particular exuberant excitement of respected percussionist Angel "Cachete" Maldonado, beaming as he spoke of the forthcoming reunion of the original members of his Batucambale group.

Add to this bunch collector/producer Rafael Viera: owner of his own Parada 15 distribution concern; father of Richie Viera, Capitó/EMI-Latin's top hombre in Puerto Rico; part-time, long-distance commentator for several radio stations throughout Latin America; and now guardian angel of Viti Ruiz's destiny.

Then, there was Marvin Santiago—fiercely attired in fluorescent-lime-green shorts and Hawaiian shirt, crowned by a rípi-rípa hat—spinning the raunchiest jokes this side of Redd Foxx, using his forthcoming album as musical backdrop. By the way, from what I heard there, this production may just put Santiago back in salsa's top echelon.

MEMO FROM AN AFRO-CARIBBEAN REGARDING AN AFRO-AMERICAN: The recent Florida court ruling decreeing 2 Live Crew's As Naughty As They Wanna Be obscene and the subsequent arrest of the group (including leader Luther Campbell) during a concert smacks this conservative mind as narrow-minded, racist harassment.

Irrespective of the free million-dollar publicity this situation has generated for the group and album, it's morally unconscionable that this same court doesn't enact similar energetic sanctions against Caucasian rock stars who have expressed far more obscene notions in their productions than 2 Live Crew.

More germane to our business segment, Cuban comedian Guillermo Alvarez Guedes has made a living for the past three decades in the Miami area thanks to the funniest, most risqué jokes these ears have ever heard. Alvarez G. has also released during this period approximately 20 recordings in his own Gema Records label, each naughtier than its predecessor, including some English-only sides. Rather than being maligned for his chosen artistic course, Cállo has been an avidly sought product sponsor. Needless to say, he's never been arrested, and his highly remunerative nightclub appearances usually sell out.

I'd bet half of my trust fund the Hispanic-surnamed judge who issued the ruling against 2 Live Crew rolls hilariously around the floor with family and friends on weekends as a result of Alvarez Guedes' raunchy chistes.

This is a most shameful chapter in the history of the American justice system.
From the Red Hot Chili Peppers to the Electric Boys to 24-7 Spyz, fusions of soul/hand guitar-crunching metal and/or punk are in full effect. The three songs on L.A.P.D.'s latest single are somewhat comparable to the Peppers' 'in-your-face'-ism, although the posses' funk/metal/punk hybrids have a more ominous and menacing quality. Rick Morrill's manic vocals, Reggie Ariz's funker-up bass, James Shaffer's crunchy guitar and David Silveria's frantic drumming make for some bitchen' doojams. (Alex Henderson)

MADONNA: "Hanky Panky" (Sire/Warner Brothers)

This is the song that had to be toned down because of its association with Dick Tracy, a Disney film. Deleted, reportedly, were references to masturbation and heavy duty S&M. What's left is a tribute to the pleasures of light S&M, done in a brassy '30s style. Madonna sings in a lower key than usual, tosses off risque lines, and heads for the top of the charts with barely an effort. (Ernest Hardy)

MIKI HOWARD: "Until You Come Back to Me" (Atlantic 3261-2)

Aretha Franklin put her stamp on this Stevie Wonder composition as surely as she made Otis Redding's "Respect" her own, and unless a singer has the goods, he or she shouldn't even attempt to do to Aretha what the Queen did to those two heavyweights. Miki Howard has the goods. Aretha's version of "Come Back" is still the definitive one, but Howard blows through this with talent, confidence and ease. Remixes ensure (dance) crossover potential. (EH)

ALBUMS

THE BLACK FLAMES: The Black Flames (OBR/Columbia 44030)

Like Bell Biv Devoe, the Black Flames blend R&B, hip-hop (influenc-}

ces), and pop into a '90-style funk groove. But where BBD depend almost exclusively on attitude to drive their disc, the Flames possess actual and legitimate vocal talent. Also like BBD, they are enthusiastic and engaging performers. Unfortunately, all this talent is only serving mediocre material. This is another example of the production being far more noteworthy than the actual content. The mock-operatic opening of "Dance for Me," with its humor and style, shows more imagination than any lyric you'll hear here. State-of-the-art R&B that, by definition, only rarely goes deeper than style. (EH)

CHUCK WILLIS: Footprints in My Bed (Ichiban ICH 1054)

B.B. King, Little Milton and Bobby "Blue" Bland are among the bluesmen who have often crossed over to soul. Similarly, Chuck Willis is primarily a bluesman, but shows different sides of his talent on Footprints in My Bed. While cuts like "Love Crazy" and "H Geld Central" are straight-up blues, Willis ventures into soul territory on "Red Caboose" (which is the Wilson Picket/Sam & Dave vein) and "What's to Become of the World," a ballad stressing soul's gospel heritage. The singer/guitarist embraces soul-edged rock on "Roll the Dice," and there's even a reggae/pop tune titled "Jack You Up" dat be inna de rude boy stylee, mon. (AH)

ELECTRIC BOYS: Funk-O-Metal Carpet Ride (Atco 91337)

Despite what its title implies, the soul/funk element isn't as prominent on Funk-O-Metal Carpet Ride as it is in the funk/metal/punk experiments of the Red Hot Chili Peppers or 24-7 Spyz. Rather, the Electric Boys add a dash of funk to a guitar-crunching hard-rock foundation, incorporating some psychedelic elements (such as a sitar—little Beatles influence), and come up with one of 1990's most individualistic rock efforts. Cheers to producer Bob Rock (the Cult, Motley Crue, Little Caesar, Blue Murder) for bringing out the best in the Swedish headbangers. (AH)

THEIR REALLY NOT THAT SHORT: Lefcon/PolyGram group Witness recently returned to their native Detroit, where they wowed a sold-out crowd at the Palace, home of the roundball team that beat a crippled Lakers last year for their current, tarnished NBA crown (go 'Blazers!). After a rousing version of the National Anthem, the group posed with the Pistons' John Salley. Pictured (l to r): Witness stars Diane Campbell and Yolanda Harris, Salley, and Witnesses' Tina Brooks and Lisa Page.


DID SOMEONE SAY DECLINE OF WESTERN CIVILIZATION, PART II? Epic staffers and media folk congratulate Social Distortion, following the band's headlining appearance at the Marquee in New York City. Pictured are: (rear, l to r) Dan Beck, Epic vice president, product development; Robert Gorenbaum, music director, WDRE; Mike Ness, Social Distortion; Jack Laquith, Epic senior director, alternative music; Dennis Danell, Social Distortion; Rick Kram, MTV; Polly Anthony, Epic senior vice president, promotion; Abby Kowinich, MTV; and (front, l to r) Christopher Distortion; John Maurer, Social Distortion; Glen Brunman, Epic vice president, media & artist development; Steve Backer, director, national video & pop promotion; and Jim Guerinot, manager, Social Distortion.

HERE'S A BAND WHOSE NAME IS GONNA GET REAL TIRED, REAL QUICK, FOR THEIR POOR PUBLICIST: It must get almost as bad as "Who's on first?" for the members of Brixton, England's Underneath What, shown here celebrating backstage at the Cat Club in New York City. The Atco recording group's performance was part of a tour that took them to San Francisco and Chicago, as well as this stop in Manhattan. Pictured are: (top row, l to r) Mark Snider, Atco promotion, mid-Atlantic region; Steve Kleinberg, vice president, marketing; Tim Ashton, Underneath What's
<table>
<thead>
<tr>
<th>#1 Song</th>
<th>Artist</th>
<th>#1 Date</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td><strong>#1 Single: New Kids On The Block</strong></td>
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<tr>
<td>1. WELCOME TO THE REAL WORLD</td>
<td>Warner Bros.</td>
<td>1983</td>
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<td>2. IF WISHES CAME TRUE</td>
<td>(Debbie Harris)</td>
<td>1983</td>
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<td>3. THIS OLD HEART OF MINE</td>
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<td>4. HANKY PANKY</td>
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<td>5. YOUR BABY NEVER LOOKED GOOD IN BLUE</td>
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<td>7. I WANNA BE RICH</td>
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<td>8. LOVE CHILD</td>
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<td>10. MY KINDA GIRL</td>
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<td><strong>High Debut: Madonna #54</strong></td>
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<td><strong>To Watch: Tony! Ton! Ton!</strong></td>
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"Cajun Mick Jago,"
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Jimmy
Buffet's
summer
tour.

ROAD WARRIORS: M.C. Hammer launched a mammoth summer tour in Louisville, Kentucky on June 20. He'll
then roll along, hitting a city near you, if not your city, until September... Will
son Phillips will be opening Richard
May's tour. They're the daughters of John and Michelle Phil-
ips and Brian Wilson; he's the son of Gracie
Marx... Zachary Richard, the recent A&M signee and a man who
was once called "the Cajun Mick Jager," will be opening Jimmy Buffet's
summer tour.

RAP IT UP, WE'LL TAKE IT: California
retailer Music Plus, in cooperation with Epic Records, has begun a
statewide contest to find unsigned rappers for inclusion on a compilation cas-
ette. Rappers have to drop off a tape at a Music Plus plus June 21 and
July 15, along with an entry blank. The contest and the eventual album is
called Music Plus Street Rap '90.

TWO SPOONFULS: Two Benson &
Hedges Blues Festivals will be cranking out those three-chord tunes this week,
one in Dallas, one in Atlanta. Concerts, seminars, films, and singers who
don't ennui too well... the works.

GERITOL'S THINKING OF ADVERTIS-
ing: VH-1 is dedicating ten days to
alte reekers. Really. "Still Rockin'
After All These Years" will air all sorts
of old people (Jagger, Winwood, McC-
cartney, Raitt, people like that) from
June 15-23. Get those hearing aids
tuned, fans.

YOU KNOW, THE GUYS WHO HAVE
MARINERS GAMES ON AT 3:00
IN THE MORNING: ESPN is being
sued by 23 copyright owners on behalf of all ASCAP members. ESPN has
refused to apply for an ASCAP license, says ASCAP, so anytime ESPN plays
one of its members' songs, the cable network is violating somebody's copy-
right.

STIV BATORS DIES: Stiv Bators, the lead singer of the Dead Boys, a seminal punk band, was killed on June 4, after
he was hit by a car in Paris. Bators was
most recently the founder of the New
Lords of the New Church. He was 40.

BEAT IT: The Jack Kerouac Collection,
a four-LP, four-cassette, three-CD set of
the complete recorded works of the bard
of the Beat Generation, will be available
from Rhino on June 26. Kerouac recorded three albums of readings from
his works in the '50s, some nine years
accompanied by such jazz greats as Zoot Sims and Al Cohn. The Rhino set includes all three
albums, along with some previously unreleased stuff, and packages it with a
40-page booklet with writing by,
among others, Allen Ginsberg, Wil-
liam Burroughs and Jerry Garcia.

NO HIP-HOP: The Ben & Jerry's New-
port Folk Festival will rock (rock?)
Newport's Fort State Park on August 11 and 12. The opening day will
headline Joan Baez (no Newport
stranger), the Indigo Girls, Christi-
e Lavin, Loversmith Black, Jonmark,
Greg Brown, the Subdues and Luka
Bloom. The next day will feature the
Roches, Sweet Honey in the Rock,
Richard Thompson, the Wild Mag-
nolias, the Rebirth Jazz Band, Ashley
Cleveland, and others. Crafts, food and seminars round out the weekend.

TICKETMASTERS has the ducats.

RARE TWO-STEPS: Le Gran Maman:
A Cajun Music Anthology, a 25-song
album of very rare cajun recordings
from the RCA Bluebird vaults, has been
released by the Country Music
Foundation. Featured are Cajun
pioneers as Dennis McGee, Amedee
Ardoin, Leo Soileau, the Hackberry
Rammers and Nathan Abshire, and
the package comes with a handsome, well-researched booklet.

BUSINESS NEWS: Music publisher
Tim Whitsett has formed Urgent
Records and Most Urgent Publishing.
The Jackson, Mississippi-based
label's "initial A&R focus is Southern
R&B"... New Jersey-based
Metropolitan Entertainment, John
Scher's concert promotion and talent
management company, has
established a new division of corporate
and special events. Michael F. Abudato Jr.
will helm the division.

LEFRAK JOBBER: RCA Records
and Lefrak Moeller Records have
signed an exclusive long-term
management deal. Stevie B, Jaya, Maestro
Fresh-Wes and Charles Christophers
is the current LMR roster.

DAVEY JOHNSON, WE HARDLY
KNOW YE.

MUSIC, NUT?: Laurie Anderson and
Irrving Azoff will deliver the keynote
addresses at the upcoming (July 14-18)
New Music Seminar. By the way,
Daniel Miller, Mute Records founder,
and Rick Rubin, head of the new Def
American label, will receive the 1990
Joel Webber Prize for Excellence in
Music and Business at the same affair.
TNN-Music City News  Awards

BY KAY KNIGHT

Ricky Van Shelton

CBS RECORDING ARTIST RICKY VAN SHELTON was the top winner during this year's TNN-Music City News Country Awards presentation, taking home the coveted Entertainer of the Year award, as well as Male Vocalist of the Year honors—much to his surprise, it appeared.

"I think there must be some mistake," said Shelton, shyly. "I'm truly shocked. I feel like I don't deserve it. I thought it would take more years than this."

Before addressing the press with these remarks, Shelton had actually stopped in the Grand Ole Opry House hallway, opened the envelope and checked the name himself.

A very happy Patty Loveless won her first Female Vocalist of the Year Award. Backstage, Loveless appeared just as surprised to receive her honor as Ricky Van Shelton was.

"Oh, mercy!" she exclaimed. "It feels so wonderful. I'm still shaking inside."

Clint Black, the Statler Brothers and Hank Williams Jr. were the other big winners of the evening—all three taking home double awards.

Black took home the Star of Tomorrow and Album of the Year (for Killin' Time) awards. The handsome young artist, with his Roy Rogers squint and smile, was charming, thanking his producers, engineers and instrumentalists involved in creating his debut album, which is holding its own at the #1 spot on the country album charts.

Patty Loveless

The Statler Brothers, the only veteran act to win against the dominating younger competition,

Backstage, Black acknowledged his contribution—the songs, stating that those were his strongest contribution to his album. On accepting the Star of Tomorrow award, Clint smiled sheepishly and remarked, "I really don't feel like I'm a star, or don't know what I would call a 'star.' But if that's a title the fans want to give me, I'll gladly accept it."

Tennessee Ernie Ford & Minnie Pearl

took awards for Single of the Year for "More Than a Name on the Wall," and for Vocal Group of the Year.

"We're happy to be here, and it's always better to win than to lose," said Don Reid. "We apparently keep doing something that the fans like. We try to keep fresh without changing who we are and what we do. We try to keep it honest."

Hank Williams Jr.'s high-tech video duet with his late father on the 1989 hit "There's a Tear in My Beer," also picked up two awards. It won for Top Vocal Collaboration and Best Music Video.

Other winners were the Judds for Vocal Duo of the Year; Ray Stevens for Comedian of the Year; Ricky Skaggs for Instrumentalist of the Year; and the Chuck Wagon Gang for Gospel Group of the Year.

In special categories, Minnie Pearl, known off-stage as Mrs. Sarah Ophelia Cannon, presented the third annual "Minnie Pearl Award" to Tennessee Ernie Ford, honoring him for a lifetime of dedication to the country music industry. Ford, who recently celebrated his 50th anniversary in show business with a special on TNN, has left an indelible mark on American culture through five decades of entertainment.

Ford, who fought tears of surprise as his name was announced, said, "Many things have happened in my career. But if ever I felt like a milk bucket under a hall, it's now." Backstage he added, "I never had any respect for anyone, man or woman, who can't shed a tear. I'm straight as a string and pretty strong, and I just turned 71, so I guess I feel pretty successful right now."

Merle Haggard joined the prestigious list of country music greats to win the Living Legend award. The award, which recognizes the living performer whom readers of the Music City News feel made the greatest contribution to country music over a career spanning 25 years or more, was announced by Loretta Lynn.

The TNN-Music City News Country Music Awards winners received an original, hand-crafted award designed by Tom Griscom, one of the founders of TNN, who is currently senior vice president, broadcasting, Opryland USA, Inc. The awards are chosen through ballots included in the monthly magazine and through special 1-900 telephone numbers sponsored by TNN. ©
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<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1. LOVE WITHOUT END, AMEN (MCA 79015)</td>
<td>George Strait</td>
<td>7</td>
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<tr>
<td>2. WALK ON (MCA 79009)</td>
<td>Reba McEntire</td>
<td>5</td>
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<tr>
<td>3. HE WALKED ON WATER (Warner Bros 7-19878)</td>
<td>Randy Travis</td>
<td>11</td>
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<tr>
<td>4. PASS IT ON DOWN (RCA 25198)</td>
<td>Alabama</td>
<td>3</td>
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<tr>
<td>5. SHE CAME FROM FT. WORTH (Mercury 199)</td>
<td>Kathy Mattea</td>
<td>11</td>
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<tr>
<td>6. THE DANCE (Capitol 79024)</td>
<td>Garth Brooks</td>
<td>9</td>
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<tr>
<td>7. DANCY'S DREAM (RCA 44720)</td>
<td>Restless Heart</td>
<td>8</td>
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<td>8. ON DOWN THE LINE (MCA 79004)</td>
<td>Patty Loveless</td>
<td>14</td>
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<td>9. HUMMINGBIRD (Epic 34-73112)</td>
<td>Ricky Skaggs</td>
<td>10</td>
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<tr>
<td>10. ISLAND (Capitol 79087)</td>
<td>Eddy Raven</td>
<td>12</td>
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<tr>
<td>11. NOBODY'S TALKING (Arista AS-2009)</td>
<td>Exile</td>
<td>13</td>
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<tr>
<td>12. GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN' (Warner Bros 19872)</td>
<td>Hank Williams Jr.</td>
<td>20</td>
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<tr>
<td>13. RUNNIN' WITH THE WIND (Capitol 8029)</td>
<td>Eddy Rabbitt</td>
<td>12</td>
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<td>14. THE RICHEST MAN ON EARTH (RCA 2505)</td>
<td>Paul Overstreet</td>
<td>25</td>
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<tr>
<td>15. HE TALKS TO ME (RCA 2506)</td>
<td>Lorrie Morgan</td>
<td>23</td>
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<td>16. WHEN I CALL YOUR NAME (MCA 79011)</td>
<td>Vince Gill</td>
<td>24</td>
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<td>17. MY ANNIVERSARY FOR BEING A FOOL (Warner Bros 7-19847)</td>
<td>Holly Dunn</td>
<td>18</td>
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<td>18. WALKING SHOES (Capitol 44520)</td>
<td>Tanya Tucker</td>
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<td>19. THIS SIDE OF GOODBYE (Warner Bros 4068)</td>
<td>Highway 101</td>
<td>29</td>
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<td>20. SEARCHIN' FOR SOME KIND OF CLUE (Atlantic 3265)</td>
<td>Atlantic Joe</td>
<td>21</td>
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<td>21. WHITE LIMONZO (Columbia 33 7341)</td>
<td>Dolly Parton</td>
<td>26</td>
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<td>22. OH LONESOME ME (Mercury 346)</td>
<td>The Kentucky Headhunters</td>
<td>37</td>
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<td>23. LOOKS AIN'T EVERYTHING (MCA 79023)</td>
<td>Mark Collie</td>
<td>25</td>
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<td>24. HILLBILLY ROCK (MCA 79001)</td>
<td>Marty Stuart</td>
<td>18</td>
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<td>25. WRONG (Epic 34 73552)</td>
<td>Waylon Jennings</td>
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<td>26. PUTTIN' THE DARK BACK INTO THE NIGHT (Capitol 79040)</td>
<td>Sawyer Brown</td>
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<td>27. MEXICAN WIND (Curb NR 76816)</td>
<td>Jann Browne</td>
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<td>28. FIT TO BE TIED DOWN (MCA 79000)</td>
<td>Conway Twitty</td>
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<td>29. TOO BLUE TO BE TRUE (Mercury 2506)</td>
<td>Larry Boone</td>
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<td>30. GOOD TIMES (Capitol 79120)</td>
<td>Dan Seals</td>
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<td>31. PERFECT (RCA 2500)</td>
<td>Baillie &amp; The Boys</td>
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<td>32. GUARDIAN ANGEL (RCA/Curb 2524)</td>
<td>The Judds</td>
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<td>33. MAYBE THAT'S ALL IT TAKES (Capitol 2507)</td>
<td>Don Williams</td>
<td>47</td>
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<td>34. I'VE CRIED MY LAST TEAR (Columbia 38 73263)</td>
<td>Ricky Van Shelton</td>
<td>16</td>
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<td>35. TILL I SEE YOU AGAIN (Reprise 3945)</td>
<td>Kelvin Welch</td>
<td>42</td>
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<td>36. BABY, WALK ON (RCA 2504)</td>
<td>Matraca Berg</td>
<td>41</td>
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<td>37. NEW KIND OF LOVE (Arista AS-2002)</td>
<td>Michelle Wright</td>
<td>39</td>
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<td>38. KNOWIN' YOU WERE LEAVIN' (Epic 34 73264)</td>
<td>Les Taylor</td>
<td>27</td>
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<td>39. IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)</td>
<td>T. Graham Brown</td>
<td>38</td>
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<td>40. IF LOOKS COULD KILL (Columbia 36732)</td>
<td>Rodney Crowell</td>
<td>30</td>
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<td>41. I WATCHED IT ALL (ON MY RADIO) (MCA73779)</td>
<td>Lionel Cartwright</td>
<td>31</td>
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<td>42. WHERE DID WE GO WRONG (Capitol 79042)</td>
<td>Wild Rose</td>
<td>34</td>
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<td>43. I'M GONNA BE SOMEBODY (Warner Bros 7-19797)</td>
<td>Travis Tritt</td>
<td>3</td>
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<td>44. FROM SMALL THINGS (MCA79011)</td>
<td>Nitty Gritty Dirt Band</td>
<td>58</td>
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<td>45. NEXT TO YOU, NEXT TO YOU (Capitol 38 73373)</td>
<td>Shenandoah</td>
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<td>46. YOU'VE BEEN LYNIN' TO ME (Door Knob DK-304-346)</td>
<td>And! And The Browns</td>
<td>51</td>
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<td>47. WANTED (Arista AS-2052)</td>
<td>Alan Jackson</td>
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<td>48. I'M OVER YOU (RCA 1922)</td>
<td>Keith Whitley</td>
<td>46</td>
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<td>49. A LITTLE HUNK OF HEAVEN (Curb NR-77578)</td>
<td>Becky Hobbs</td>
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<td>50. TANQUERAY (Columbia 38 73350)</td>
<td>Vem Gooch</td>
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<td>51. PLENTY OF LOVE (Step One SOR 416)</td>
<td>Jerry Landdowne</td>
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<td>52. WHY WON'T THE PHONE RING FOR ME (MRC 5170)</td>
<td>Joey Davis</td>
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<td>53. COMO SE DICE (I LOVE YOU) (Columbia 38 73360)</td>
<td>Sweethearts Of The Rodeo</td>
<td>10</td>
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<tr>
<td>54. I DON'T WANT ANYMORE (RCA 25101)</td>
<td>Prairie Oyster</td>
<td>7</td>
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<td>55. EVEN COWBOYS CAN ROCK N' ROLL (F&amp;L FL508)</td>
<td>Storm Seymour</td>
<td>62</td>
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<tr>
<td>56. SOMETHING OF A DREAMER (Columbia 38 73381)</td>
<td>Mary-Chapin Carpenter</td>
<td>10</td>
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<td>57. YOU NEVER WILL BE TRUE (American Image AI-6001)</td>
<td>Eddie Bond</td>
<td>64</td>
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<td>58. THERE'S THE DOOR (Productions T-2013)</td>
<td>Hemetale</td>
<td>61</td>
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<td>59. I CAN'T WAIT (Lost Gold LG-1003)</td>
<td>Randy Santos</td>
<td>65</td>
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<td>60. THE DOMINO THEORY (MCA 53733)</td>
<td>Steve Wariner</td>
<td>35</td>
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<td>61. WALKIN' AWAY (RCA 2520)</td>
<td>Clint Black</td>
<td>36</td>
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<td>62. YOU CAN'T THROW DIRT (Columbia 38 73322)</td>
<td>Tim Muzzy</td>
<td>50</td>
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<td>63. CADILLAC KIND OF A GIRL (Table Rock TTR 1001)</td>
<td>Lezlee Ann</td>
<td>70</td>
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<tr>
<td>64. ROSEANNE (Atlantic 5276)</td>
<td>Jeff Stevens &amp; The Bullets</td>
<td>57</td>
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<td>65. HONKY TONK GIRL (Soundwaves SW-4836)</td>
<td>Billy Parker &amp; Cal Smith</td>
<td>72</td>
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<tr>
<td>66. ROSES AND GOLD (Fraternity F-3558)</td>
<td>Ray Bullen</td>
<td>66</td>
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<tr>
<td>67. DON'T START STOPPIN' (NSD NSD-267)</td>
<td>Harold Garrett</td>
<td>73</td>
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<td>68. AIN'T NO WRONG TIME (Killer K-127)</td>
<td>James Fransen</td>
<td>74</td>
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<td>69. WHAT IS A GOOD LOVE FOR (NSD NSD-268)</td>
<td>Travis Hoffman</td>
<td>78</td>
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<td>70. TAKE A LITTLE TIME (Legacy LR-1008)</td>
<td>South Point</td>
<td>80</td>
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<td>71. HONKY TONK HEARTACHE (Bitter Creek BCR-3990)</td>
<td>David Spiegel</td>
<td>75</td>
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<td>72. BIG HOUSE ON THE CORNER (Legend LRO01)</td>
<td>Carolynn Rice</td>
<td>79</td>
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<td>73. I NEVER KISS AND TELL (Interstate 43 401044)</td>
<td>Scott Ellison</td>
<td>77</td>
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<td>74. I'LL LIE MYSELF TO SLEEP (Epic 34 73219)</td>
<td>Shebbie Lynne</td>
<td>95</td>
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<tr>
<td>75. EVERY TIME YOU LEAVE (Hal Kat Country HHK-357)</td>
<td>Charlie Louvin</td>
<td>84</td>
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<tr>
<td>76. WRAP YOUR LOVE AROUND MY HEART (Killer K-128)</td>
<td>Debbie Williams</td>
<td>84</td>
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<tr>
<td>77. I'M GONNA GIVE YOU THIS LOVE SONG (Hal Kat Country HKK-22)</td>
<td>David Rogers</td>
<td>85</td>
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<td>78. OFF THE COAST OF OKLAHOMA (Hal Kat Country 43068)</td>
<td>Kent Crawford</td>
<td>86</td>
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<tr>
<td>79. EVERYBODY'S REACHING FOR SOMEONE (Capitol 79094)</td>
<td>Crystal Gayle</td>
<td>96</td>
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<tr>
<td>80. ANOTHER ONE OF MY NEAR MRS. (Playback P-1342)</td>
<td>Carlene 92</td>
<td>92</td>
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The square bullet indicates strong upward chart movement. Alphabetical and Publisher list on page 22.
LENDING A HELPING HAND: For the first time in over three years, Dwight Yoakam has had a couple of months off the road. But instead of immediately hitting the studio to record a new album, Yoakam put his honky-tonk talent to work to benefit others, performing and contributing to both the Roy Orbison Tribute Special for the homeless and the recent Farm Aid concert. Yoakam is an outspoken advocate of increased support for the homeless and the farmers. Yoakam is now getting back to business and is in the studio working on that new album, set for early fall.

Also helping out is MCA recording artist Patty Loveless. Loveless recently extended her contract with MCA to 10 years, and as part of her new deal, she is donating her time and talent to the American Red Cross in support of their Disaster Relief efforts.

Another country star whose charitable work is almost as legendary as her singing career, Lynn Anderson lent a hand and her vocal chords to a项目 benefitting the Association for Retarded Citizens (ARC). She stopped by Gary Vincent's Nashville studio, where Vincent and friend writer/artist Zane Baxter were recording their co-written "Hand in Hand," created especially for ARC's Wheeling, West Virginia benefit.

RECEIVING HONORS: The American Coalition for Traffic Safety (ACTS) recently presented its second annual "Buckle-Up Award" to country superstar Reba McEntire. McEntire was chosen to receive the special judges' award for her encouragement of and dedication to traffic safety by volunteering her time and talent to record radio public service announcements (PSAs) promoting safety-belt use among the nation's truck and automobile drivers. McEntire's PSAs have been distributed since 1984 to 1,000 country radio stations. Conservative estimates are that the messages have been broadcast over 50,000 times, reaching millions of listeners. McEntire recently kicked off her 115-city, 1990 tour, right on the heels of completing work on her latest album, set for release in late August.

Also recognizing in the honors is Scene Three Productions, which recently brought home four Houston International Film Festival awards. The Nashville-based film and television production company, headed by Kitty Moon, received a Gold Award (first place) for a graphics package designed by Scene Three for the Argosy Network; a Silver Award (second place) for "Did It For Love," a Georgia Brown classic video directed by Marc W. Ball and produced for Capitol Records; another Silver Award for a 30-second Toyota commercial, "Addicted to Love," directed by Larry Boothby; and a Bronze Award (third place) for another 30-second Toyota Commercial, "Dollars and Sense," directed by Larry Boothby! Congratulations!
TISTS have signed representation agreements with Publicity Plus. Phyllis Ann, a resident of Marshfield, Wisconsin, and Julie Jordan, of Fairbanks, Alaska, each have a brand new single. Phyllis Ann's debut single is "Pick Me up on Your Way Down" and Julie Jordan's second Evergreen release is entitled "I Need You."

DIXIE HARRISON has a new single just released called "Shadows of My Mind," on Stop Hunger Records, based in Nashville. This Arkansas native has been a favorite with DJs across America, so this latest release should be well received. A video of "Shadows of My Mind" is now in production. Dixie's husband, Jim "Moose" Sowards, who is a director of TNN's Nashville Now program, will produce the project.

LOOKING AHEAD

June 23, 1990 Independent product most likely to reach the Top 100 Country Chart

1. ANYTHING BUT YOU (Oak) ........................................... Trisha Lynn
2. A MAN FROM DUST (Sundual) ...................................... Hal Gibson
3. LETTING ALL HER MEMORIES GO (TNT) ......................... Danny Little
4. RAMSEY'S MONKEY (Safari) ........................................ Ramsey Kempsey
5. SHE DON'T LOVE ME ALL THE TIME (Player) ...................... Ed Gary
6. ROUGH AROUND THE EDGES (Stargem) ......................... Barbara Richardson
7. GONE WITH THE MORNING SUN (Soundwaves) ................... Larry Dalton Band
8. LOOK OUT LORETTA (Door Knob) .................................... Perry LaPointe
9. HE'LL HAVE TO GO (Player) ........................................... Rollin Michaels
10. MOMMA'S SONG (Gospel Tone) ...................................... Tomma Chase
11. CRYSTAL CHANDELIER (Country International) .................. Joy Ford
12. ONE OF A KIND (Starway) ........................................... Suzi Beatty
13. LIFT YOUR LEG (ROW) ................................................. Chris Gaffney
14. SANTA BARBARA (Blue Moon) ....................................... Vince Hatfield
15. SOMEBODY LOVES YOU (Southern Tracks) ......................... Gale Kessinger
16. WITH EVERY BEAT OF MY HEART (Door Knob) ...................... Ricky Lee Jackson
17. FINAL TOUCHES (Stargem) ............................................ Dale Shree
18. NO CAN DO (ROS) ........................................................... Becky Redding
19. LOCAL SWIMMER DISRUPTS BAPTISM (NASD) ................. Dick Richard
20. IF FOREVER DOES YOU WRONG (Earth Tone) ................. Bruce Bartlett

INDIE ALBUM REVIEW

CLEVE FRANCIS: Last Call for Love (Playback PC-13020)

This fellow is a practicing cardiologist by day, and moonlighter as the featured entertainer at nightclubs in the Washington D.C. area by night. Also a talented songwriter, Francis sings only one of his originals on this debut album—a beautiful ballad called "Moonlight Lover." His soulful vocals also flow smoothly on "Lovelight," "Endlessly" and "After You." Stellar production by Jack Gale and Jim Pierce, along with the magic of Francis' delivery, are sure to take this talented newcomer and his debut album release far in his quest for national attention.

INDIE SINGLE REVIEWS

INDIE FEATURE PICK

SANDY ELWANGER: "Walkin' in My Shoes" (Door Knob DK90-350)

Enhancing a snappy tempo with catchy lyrics, Door Knob recording artist Sandy Elwanger adds pure country pleasure to this honky-tunk swinger. "Walkin' in My Shoes," produced by Gene Kennedy and penned by Ralph Porter along with Elwanger, flaunts a powerful, bluesy vocal drive in a tune that should garner some radio recognition. Elwanger wails from the gut, showing off skill and natural singing talent. Keep 'em coming—we'd like to hear more.

UP & COMING

JON DENNIS SMITH: "Please Let Me Love You" (First American FA-900430)

SUSAN THOMPSON: "Does It Matter That I Love You" (Door Knob DK90-349)

TERRY SMITH: "Hard Times Come Easy to Me" (Ridgewood R-3013)

EDDIE SEVILLE: "Savannah's Song" (Roto Noto RN-1097)

MARTY ROSS: "Daddy Don't Drive" (Wingate WR-81084)

CHRIS BARBIERI: "Night Magic" (Much More ACS-7231)

BEN SANDERS: "Jezebel" (Soundwaves 800/251-1576)

BOB EGGERT: "Old Weeping Willow" (Wingate WR-81083)
CASH BOX  JUNE 23, 1990  39

COUNTRY RADIO

MOST ADDED SINGLES
1. TRAVIS TRITT—“I’m Gonna Be Somebody”—Warner Brothers—43 reports
2. VERN GOSDIN—“Tanqueray”—Capitol—41 reports
3. SHENANDOAH—“Next to You, Next to Me”—Capitol—38 reports

MOST ACTIVE SINGLES
1. THE KENTUCKY HEADHUNTERS—“Oh, Lonesome Me”—PolyGram—69 reports
2. DAVE SEAL—“Good Times”—Capitol—66 reports
3. JANN BROWNE—“Mexican Wind”—Curb—65 reports

HOT PHONES
1. GEORGE STRAIT—“Love Without End, Amen”—MCA
2. ALABAMA—“Pass It On Down”—RCA
3. GARTH BROOKS—“The Dance”—Capitol

J.D.’s Corner
KLAC’S MORNING MAN, STAN CAMPBELL, was recently found up to his neck in Lipton Cup-a-Soup, which filled a spa from Cal-Spas. In a joint promotional effort, Cal-Spas and 370 KLAC-AM gave away a brand new hot tub to the listener who guessed how many cups of Lipton Cup-a-Soup it would take to fill the spa. Stan is still trying to get the tomato soup stains off his skin, despite comments from fellow workers of how tan he looks.

KLAC’s Stan Campbell
WPBK radio in Whitehall, Michigan, is now WPBK-AM stereo. Music director Sharon Leigh says they play more active music—only now it sounds better. Leigh also says the station does not discriminate against indies or majors—if it sounds good, it gets air-play. WPBK-AM is an active Cash Box reporting station, and Leigh works very close with promoters like Chuck Dixon, Gary Bradshaw, Robert Gentry and others to assure her listeners the best in country music.

MOVERS AND SHAKERS: There have been some changes at KWDJ, Riverside, California. Program director Bill Georgi has announced that Norm Visger, Jr. (formerly of KLAC/KZLA), is now the overnight jock and assistant music director there.

KWKH-FM 94.5, in Shreveport, Louisiana, has announced the addition of two new on-air ranch hands, and the promotion of another. Tripper Lewis joins KWKH as creative director and will fill an afternoon air-shift. Lewis comes to KWKH from KNAN-Monroe and most recently from WWHY-Montgomery, Alabama. Danny Fox makes the segue to middays from crosstown rival KRMD-FM, where he spent the last five years on-air as production director. Mike Martindale (“Mike in the Morning,” as he’s known on air) is upped to assistant program manager.

KFDF RADIO announces the addition of Leslie Reed to its sales and marketing staff. Reed is a four-year broadcast veteran, having most recently sold advertising time for KICY Radio in Wichita. She will join KFDF as an account executive, representing the station to numerous key advertising clients. Congratulations to all!

THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK: Dennis Fowler, WAGL, Gaffney, South Carolina; Dann Scott, WRIX, Anderson, South Carolina. Ken Johnson, WYRK, Buffalo, New York; Scott Ewing, KBOE, Os- kalosa, Iowa; Ron Colter, WGST, Forest, Mississippi.

CALENDAR OF EVENTS
COMING UP
THE W.O. SMITH NASHVILLE COMMUNITY MUSIC SCHOOL will sponsor a summer music camp for young musicians, June 24-30, at Montgomery Bell State Park.

All students who qualify for Metro’s reduced-price lunch program are eligible for the camp, which will include opportunities to sing and play, as well as swimming, hiking, softball, dramatics and movement. Fee for the one-week camp is $25.00, with some scholarships available. For further information, call (615) 255-8355

BACK IN TIME
JUNE 17—Alabama’s “Fallin’ Again” spends its second and final week at #1 (1988)
JUNE 18—Hank Williams climbs the country chart with “Take These Chains From My Heart” (1933)
JUNE 19—Loretta Lynn’s first single, “Honky Tonk Girl,” enters the charts (1960)
JUNE 20—Happy Birthday to Chet Atkins (1924) and to Ann Murray (1946)
JUNE 21—Happy Birthday to Kathy Mattea (1959)
JUNE 22—Happy Birthday to Kris Kristofferson (1936)
JUNE 23—Happy Birthday to June Carter Cash (1929)

COUNTRY HOT CUTS
1. HANK WILLIAMS JR.: “Man to Man” Lone Wolf (Warner Brothers/Curb)
2. RICKY SKAGGS: “Kentucky Thunder” Kentucky Thunder (Epic)
3. ALABAMA: “Down Home” Pass It on Down (RCA)
4. FOSTER & LLOYD: “Version of the Truth” Version of the Truth (RCA)
5. TANYA TUCKER: “Shotgun” Tennessee Woman (Capitol)

TOP 10 SINGLES—10 YEARS AGO
1. THE OAK RIDGE BOYS: “Tryin’ to Love Two Women” (MCA)
2. GEORGE JONES: “He Stopped Loving Her Today” (Epic)
3. CHRISTY LANE: “One Day at a Time” (United Artists)
4. RONNIE MILSAP: “My Heart/Silent Night” (RCA)
5. KENNY ROGERS/KIM CARNES: “Don’t Fall in Love With a Dreamer” (United Artists)
6. MEL TILLIS: “Your Body Is an Outlaw” (Elektra)

A RECEPTION WAS HELD recently, celebrating the debut MCA release of WSIX funnyman Gerry House’s “Cheater’s Teletelon.” Shown during the festivities are (l to r): Jim Sharp, Cash Box director of operations/Nashville; Sheila Shipley, vice president of promotion, MCA/Nashville; Gerry House; and David Manning, general manager, WSIX Radio. (photo: Alan Mayor)
Could he have penned a "Goodbye Life" melody that turns out a ballad at its best. "Who's Gonna Tell Her Goodbye," written by Bill and Sharon Rice, tells the sad story about a third party's suffering due to a tragic break-up. As usual, Conley flauts a sensual voice with his familiar cry-from-the-soul delivery.

ROBIN LEE: "How About Goodbye" (Atlantic 3378-2)

After practically devoting entire life to music, Lee is finally receiving the recognition she's long deserved. Following her commanding "Black Velvet" performance, this home-town Nashville gal doesn't fail short a lick with her second Atlantic release. "How About Goodbye," produced by Nelson Larkin and written by Thom Schuyler, is a dashing radio number with a sensual edge that nobody but Lee could dial any better. Pumping high-tech energy into a voice that trills with skill and country-rock spice, she not only displays ultimate control, she fires out only positive vibes for the future.

SKIP EWING: "I'm Your Man" (MCA 79050)

We now have our first recorded "I'm Your Man," penned by Ewing and Rick Bowies, sparks a sultry blues tune that features Ewing like never before. In addition to Ewing's mastered vocals is a jazz-flavored ensemble underlining sharp lyrics and a melody that clutches. A double thumbs-up also goes to producer Randy Scruggs. This cut should be a summer sizzler.

RICKY VAN SELTON: "I Meant Every Word He Said" (Columbia 38 7314)

The tempo flows with a traditional country grace, and Shelton simply adds his soulful magic. Produced by Steve Buckingham, "I Meant Every Word He Said" gives us a ballad with the catchiest hook we've heard in a while. There's definitely a bit of the green-eyed monster involved in the lyrics, but Shelton somehow manages to walk with his wailing, sincere vocals—creating a tune full of tender emotion and radio destiny.

ALAN JACKSON: "Wanted" (Arista AS-2032)

CARLENE CARTER: "I Fell in Love" (Reprise 7-19915)

JOHNNY CASH: "Cats in the Cradle" (Mercury 8756264)

LEE GREENWOOD: "Holdin' a Good Hand" (Capitol 79106)

LITTLE JOE: "I'll Be Waiting" (Columbia 38 73406)

JACK SCOTT: "Cooper, Cagney & Gable" (Curb NR-76820)

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ASCAP

(Continued from page 18)

ASCAP Composer Stewart Copeland with ASCAP's Nancy Knutsen

LIKE A PRAYER

Writers: Madonna, Patrick Leonard

LOOK AWAY

Writer: Diane Warren
Publisher: Realsongs

LOST IN YOUR EYES

Writer: Debbie Gibson

LOVE BITES

Writers: Steve Clark (PRS), Phil Collen (PRS), Joe Elliot (PRS), Robert John "Muti" Lange (SAMRO), Rick Savage (PRS)
Publisher: Zomba Enterprises Inc.

MISS YOU LIKE CRAZY

Writers: Michael Masser, Preston Glass, Gerry Goffin
Publisher: Prince Street Music

MY HEART CAN'T TELL YOU NO

Writers: Simon Climie (PRS), Dennis Morgan
Publisher: Chrysalis Music

MY PREROGATIVE

Writers: Bobby Brown, Gene Griffin

NEVER TEAR US APART

Writers: Andrew Farriss (APRA), Michael Hutchene (APRA)
Publisher: MCA, Inc.

ONE GOOD WOMAN

Writers: Peter Cetera, Patrick Leonard
Publisher: Fall Line Orange Music

ONE MOMENT IN TIME

Writers: John Bettis, Albert Hammond

REAL LOVE

Writers: Andre Cymone, Jody Watley
Publishers: EMI April Music Inc., UltraWave Music

RIGHT HERE WAITING

Writer: Richard Marx
Publisher: Chi-Boy Music

ROCK ON

Writer: David Essex
SATISFIED

Writer: Richard Marx
Publisher: Chi-Boy Music

SECOND CHOICE

Writers: Jeff Carlisi, Max Carl, Calvin Curtis
Publisher: Rocknocker Music Company

SHE DRIVES ME CRAZY

Writers: Roland Gift (PRS), David Steele (PRS)
Publisher: Virgin Music, Inc.

SIMPLY IRRESISTIBLE

Writer: Robert Palmer
Publisher: Bungalow Music

STAND BY ME

Writers: Jerry Leiber, Mike Stoller, Ben E. King
Publisher: Leiber-Stoller Songs, Inc.

STRAIGHT UP

Writer: Elliot Wolf

SWEET CHILD O' MINE

Writers: Steven Adler, Duff McKagan, Axl Rose, Slash, Izzy Stradlin
Publisher: Guns N' Roses Music

THINKING OF YOU

Writers: Russell De Salvo, Safire, Bob Steele
Publisher: Cutting Records Music

THIS TIME I KNOW IT'S FOR REAL

Writers: Donna Summer, Matthew Aiken, Michael Stock, Peter Waterman
Publisher: Sweet Summer Night Music

TOMMY GUN SONG

Writers: Martika, Michael Jay
Publisher: Famous Music Corporation, Tika Tunes

WALK ON WATERS

Writers: Jesse Harms
Publisher: Geffen Music, Thornwall Music, WB Music Corp.

WHAT I AM

Writers: Brandon Aly, Eddie Brickell, John Bush, Brad House, Kenneth Witherow


WHAT'S YOUR MIND (PURE ENERGY)

Writers: Paul Robb, Kurt Valaqum

WILD THING

Writers: Matt Dike, Michael Ross, Anthony Smith, Marvin Young
Publisher: Vary White Music

WILD WILD WEST

Writers: Johnnie Christo (PRS), John Holliday (PRS), Moss Shapiro (PRS), Trevor Steel (PRS), Milan Zekavica (PRS)

WIND BENEATH MY WINGS

Writers: Jeff Silbar, Larry Henley
Publisher: WB Gold Music Corp.

YOU GOT IT

Writers: Jeff Lynne, Tom Petty, Roy Orbison
Publishers: Gone Gator Music, EMI April Music Inc.

YOU GOT IT (THE RIGHT STUFF)
Writer: Maurice Starr
Publishers: EMI April Music, Maurice Starr Music

SONGWRITER OF THE YEAR:
Dianne Warren

"I Don't Wanna Live Without Your Love," "If I Could Turn Back Time," "Look Away"

SONG OF THE YEAR: "Straight Up"
Writer: Elliot Wolf
Publisher: Elliot Wolf Music, Virgin Music, Inc.
Gospel...Hot off the Press...

CHUCK WAGON GANG PROCLAIMED GOSPEL GROUP OF THE YEAR IN TNN-MUSIC CITY NEWS COUNTRY AWARDS: The Chuck Wagon Gang proudly display their award for Gospel Group of the Year at the first annual TNN-Music City News Country Awards. The two-hour gala was telecast live on TNN: The Nashville Network, Monday, June 4, from Nashville's Grand Ole Opry House. TNN: The Nashville Network is the #1 source of country music entertainment, offering original concert specials, high-quality entertainment news and interviews, live variety, country lifestyle information, exclusive sports coverage, original drama and classic westerns. Having celebrated its seventh anniversary on March 7, 1990, TNN is now seen in more than 50 million cable-television households. Programming for this 18-hour-a-day, advertiser-supported service is produced by TNN, a division of Opryland USA Inc. of Nashville, Tennessee, while marketing and distribution are handled by Group W Satellite Communications of Stamford, Connecticut.

TYSKOT RECORDS HIRES CHICAGO P.R. FIRM FOR WORLDWIDE MULTI-ARTIST CAMPAIGN: Tyskot Records, the nation's oldest and largest independent, Black-owned gospel record/publishing company, has retained Chicago's Renaissance Communications public relations firm for handling national/international media relations for the company as well as for the 12 traditional and contemporary gospel groups, choirs, solo and duet vocalists presently on the label.

CONGRATULATIONS ON THE RECENT ESTABLISHMENT OF MOVIN' UP RECORDS: In the coming weeks, Movin' Up Records will release products on their first four artists: Fernando, Art Mapa, Heritage and Chris Willis. Movin' Up Records is based in Pasadena, California.

STRYPER/BENSON DISTRIBUTION AGREEMENT TERMINATED: The Benson Company is terminating its distribution into the Christian marketplace of audio products by the group Stryper, it was recently announced. "In the group's recently completed album, Against the Law, the band has taken a different approach with lyrical content, one that does not contain overtly Christian lyrics. This indicates a new direction that does not conform to the mission of the Benson Company," stated Jerry Park, general manager and chief operating officer. "We wish the members of Stryper well in their future endeavors."

Zondervan Music honored Gloria Gaither, following the recent premiere of the musical, which she created and wrote, Declare His Glory, at MusiCalifornia. Pictured at the presentation (L to R): Vince Wilcox, vice president of marketing for Zondervan Music; Gaither; Tom Howard, arranger; and Dan Perlman, director of the sanctuary choir at Thousand Hearts Wesleyan Church in Lemon Grove, California. MusiCalifornia is the nation's largest print music conference, this year attended by over 900.

CASH BOX  JUNE 23, 1990

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

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<th>#1 Single</th>
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<td>Rich Mullins</td>
<td>Morgan Cryar #26</td>
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UP & COMING
Product most likely to reach the Top 40 Contemporary Christian Chart

1. Cynthia Clawson (DaySpring)—"Oh (How Could I Live Without You)"
2. DeGarmo & Key (Benson)—"Who Will"
3. First Call (Myrrh)—"Some Day"
AMOA Discount Fares to Expo ’90
Plus a “Win a Trip” Raffle to Expo ’91

CHICAGO—Special discount fares to this year’s AMOA exposition in New Orleans are being offered by AMOA in cooperation with American and Delta airlines and Association Travel, Inc., which is AMOA’s travel coordinator.

There will be a bonus five-percent discount on all American or Delta published fares, ranging from first class to ultra-saver. Those who cannot meet the discount fare restrictions are offered a 45-percent discount on American or Delta unrestricted, published, round-trip coach fares. However, a seven-day advance reservation is required with no cancellation or change fees. For members originating travel in Canada, a 35 percent discount for regular coach fares is offered, for the same restrictions, and with a seven-day advance purchase required (but there is a $30 penalty fee for cancellation of tickets during the week of the show).

To qualify for these special reduced rates, you must fly American or Delta round-trip. The lowest possible fares and most convenient flights from the specific cities of origin will be quoted. Upon acceptance of the discounted fares, travel agents are subject to the accompanying restrictions. The discounts are applicable for travel to New Orleans between October 22-30, 1990. The American Airlines number is 1-800-221-1212 (file #013ZOKS). At Delta Airlines, call 1-800-241-6760 (ask for file #ROG68).

There’s an added incentive this year for those participating in AMOA’s Expo ’91 Raffle program. The names will be entered into a raffle for two free round-trip tickets to AMOA Expo ’91, to be held September 13-15, 1991, in Las Vegas. If you are a member of the industry and go to participate in the program, you can still enter the raffle by sending your name, address, telephone number and the words “AMOA Expo ’91” on a 3x5 card to Association Travel, Inc., 111 E. Wacker Drive, Chicago, IL 60601.

Nama Addresses Teenage Smoking Habits

CHICAGO—At a recent meeting of the Interagency Committee on Smoking and Health, the National Automatic Merchandising Association (NAMA) filed a statement declaring that, according to research data, the major influence on teenagers’ decisions to begin smoking stems from their parents or their peers smoke. The meeting focused on the prevention of children’s access to tobacco products, NAMA’s chief counsel Richard Roche, who addressed the assembly on behalf of the merchandising vending industry, stating that vending machines are the least likely source of cigarettes for teenagers in the 13-through-17-age bracket. He cited a variety of studies and other data supporting this contention, such as the sale of cigarettes through vending machines represents only 3.5 percent of the total tobacco market; 80 percent of the approximately 375,000 cigarette vending machines located throughout the country are in establishments where persons under the age of 18 are either not allowed or rarely frequent; 28 percent of smokers under 18 do not purchase cigarettes but instead get them from friends and family; and almost half (45 percent) of teenage smokers are permitted by their parents to purchase cigarettes.

Funk also referred to a 1989 study conducted by the independent market research firm, Response Research, Inc. of Chicago, Illinois, analyzing the smoking and purchasing habits of 13-through-17-year-olds, which revealed that in just over half of purchases of cigarettes there are less than 100 cigarettes, averaging only 20 cigarettes a week, whereas, according to the study, 80 percent of the over-the-counter sources were vending machines.

Funk concluded that parental and school influence is the necessary ingredient for discouraging youngsters from beginning to smoke and that vending is the least-attractive and least-accessible source for teenagers to secure cigarettes.

CASH BOX JUNE 23, 1990

AROUND THE ROUTE

BY CAMILLE COMPASIO

IN LAST WEEK’S ISSUE, Cash Box reported that AMOA was already 90 percent sold out (in exhibit space). Well, at this point in time, with a little over four remaining entries, the show is completely sold out. All 682 exhibitors have spoken for, with a waiting list now being formed. The convention will be taking place October 17-27 at the New Kalorama Convention Center. Looking ahead to next year, Expo will be returning to Las Vegas, where the show will be held during the period of September 13-15, 1991. Just thought we’d throw that in for you...

SPOKE BRIEFLY WITH ATARI GAMES’ marketing chief Mary Fujihara, in the aftermath of the fracas with NAMA over CES restrictions, which, by the way, ranks among the most well-attended meetings Atari has ever hosted. Do you think the people of Hawaii (and all of the remaining exhibitors) had anything to do with it? At any rate, Fujihara said the pieces shown were well received, which obviously added to the enjoyment of the trip. Hydra (dedicated) has been bringing in “stable and consistent earnings” on test and went into shipment in mid-June. The Thunder_Jaws (!) hit the market in early June, and the Gumball Rally redemption piece will go into delivery in late June, so Atari distributors should have all of this new equipment in stock before you know it...

DOES THE NAME SIMPSON mean anything to you? Of course it does, via the media exposure this little character has been receiving—both on and off (which is what makes for a celeb). Look for Data East to come out with a Simpson—pinball, maybe...

DURING THE COURSE OF OUR calls to distributors over these past few weeks, we’ve been getting some not-so-great reports, such as “money is tight,” “business is soft,” and so forth. While this represents a consensus, it does not necessarily reflect the total picture. Take Mondial, in Springfield, New Jersey, for example, where equipment is moving and there are no signs as yet of the summer slowdown (but we should be close to late summer). Well, permitting, there’ll be a good season on the shore, where all of the city folk go to enjoy summertime activities, which will make this distrub even happier. Actually, Mondial’s wheepee Tony Schillaci, Sr., had notified his staff that we’re still on the register. Konami’s TMNT is still running beautifully. Premier’s Silver Slugger pin has been doing well in arcades, and ops really appreciated its price tag. Williams’ Smash TV is going great. Yala told us he’s looking forward to Premier’s new Vegas pin, and is anxiously awaiting delivery of Atari’s Hard Drive. In other words, everything’s a-okay for now...

WITH THE THEATER OPENING of Phantom of the Opera in Chicago, there’s even more activity with the Data East Pinball model by the same name. Recent tests tell us that their upcoming new pin, Back to the Future, is testing out very well...

SNK CORPORATION OF AMERICA PREXY Paul Jacobs was in Chicago a couple of weeks back, for the CES summer convention, where four new SNK home products were shown in the Nintendo exhibit. In addition, Jacobs was showing, in their suite, of the firm’s upcoming NEO-GEO home system, which was enthusiastically received, but is not targeted for official introduction until late 1990. There’ll be no coin-op contest this time... recent tests indicate that while the video area was heavily populated by showgoers, attendance on the whole appeared to be half of what it was last year...

WE WISH A SPEEDY RECOVERY to coinviz vet Joe Robbins, who underwrot by-pass surgery recovery on June 4 at Presbyterian St. Luke hospital in Chicago. Thank God, he came through the four-way by-pass with flying colors, was already out of intensive care at press time and is doing very well...

LET US FIRST SAY that the newly opened Atlanta Distribution branch in Indianapolis (Cash Box, June 19, 1990) is off and running full-speed ahead, and let us then clarify that the parts manager out there is Jill Reams (and not Jim Reams as was erroneously printed in the story). Why do people always assume that a parts manager has to be a male? Sorry, Jill... As for what’s happening at Atlanta headquarters in Chicago, proxy Jerry Marcuss tells us that all staffers are getting ready for the big move into the district’s new facilities at 4500 W. Dickens (a stone’s throw from the Atlants head quarters). Construction work has been completed; all that remains is the decorating and cosmetics. From what we hear, this will be one grand facility. Target date for the move is between July 15-20. Product-wise, it tells us that ‘American Technos’ Combatribes is bringing in “superb” test results; Capcom’s Mondo’s been selling extremely well; and Data East Pinball’s Back to the Future is “testing like gang-busters”...

GOOD LUCK TO coinviz vet Ben Rochetti, who recently established a business of his own called Double Play, Inc. See further details elsewhere in this issue.
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