Frank Sinatra Responds to George Michael’s “Celebrity Strain”

IN RESPONSE TO A RECENT Los Angeles Times Calendar cover story on George Michael, in which the Columbia recording artist complained about the “difficulties” of stardom, Frank Sinatra wrote a recently delivered letter to the Times saying that he should stop complaining and count his blessings. “When I saw Calendar’s Sept. 9 cover story about George Michael, ‘the reluctant pop star,’ my first reaction was he should thank the good Lord every morning when he wakes up to have all that he has. And that’ll make two of us thanking God every morning for all that we have,” Sinatra wrote.

In his letter, Sinatra wrote that many talented but struggling artists would gladly welcome the fame and recognition Michael has enjoyed. “I don’t understand a guy who lives in ‘the hopes of reducing the strain of his celebrity status,’” Sinatra wrote. “Here’s a kid who ‘wanted to be a pop star since I was about 7 years old.’ And now that he’s a smash performer and songwriter at 27, he wants to quit doing what tons of gifted youngsters all over the world would shoot Grandma for—just one crack at what he’s complaining about.”

Sinatra continued, “Come on George. Loosen up. Swing, man. Dust off those gossamer wings and fly yourself to the moon of your choice and be grateful to carry the baggage we’ve all had to carry since those lean nights of sleeping on buses and helping he driver unload the instruments. And thank God for that talk about ‘the tragedy of fame.’ The tragedy of fame is when no one shows up and you’re singing to the cleaning lady in some empty joint that hasn’t seen a paying customer since Saint Swithin’s Day. Talent must not be wasted. Those who have it must hug it, embrace it, nurture it and share it lest it be taken away from you as fast as it was loaned to you. Trust me. I’ve been there.”

We at Cash Box commend Sinatra, a veteran recording artist with a great deal of experience and knowledge, for taking the time to share his wealth of knowledge with the public. Cash Box president and publisher George Albert wishes to thank Sinatra for his letter to the Times and encourages him to speak out more often on matters relevant to the music industry.

Yetnikoff Barred From CBS’s New York Headquarters

WALTER R. YETNIKOFF, who recently resigned from his position as chief executive of CBS Records, has been barred from CBS, Inc. property and ordered not visit employees of the major label’s New York headquarters, according to a recent article in the Los Angeles Times. Security guards working at CBS’ New York headquarters have allegedly been instructed to neither allow Yetnikoff to enter the midtown Manhattan building nor allow him access to CBS Records files, the Times quoted insiders as saying. According to the Times’ sources, CBS Records’ senior executives are now reporting directly to Norio Ohga, president and chief executive of the Sony Corporation.

The request to bar Yetnikoff was reportedly made to CBS Inc. by the Sony Corporation, which has owned CBS Records since its purchase of the company in January, 1985. The Times quoted one source at CBS Inc. as saying, “[Yetnikoff] is not to be allowed upstairs.”

JAMIESON DEPARTS: Bob Jamieson has resigned his post as executive vice president of PolyGram Holding. He will now act as an outside consultant to PolyGram, and his job will not be filled.

DATES, WE GOT DATES: September 26: The 10th annual ASCAP/PRS Awards dinner in London. Elton John, the Cure, Clive Fisher and others are expected. It’s at the Claridge’s Hotel, and if you’re expected, you’re probably already well aware of it... October 2: David Handleman, Handlerman Co. honcho, will receive the Human Relations Award for Lifetime Achievement from the Anti-Defamation League at a dinner hosted by the ADL’s music and video division, at N.Y.’s Marriott Marquis Hotel.

Continued on page 8

EXECUTIVES ON THE MOVE

Larry Stessel has been appointed to the newly created position of senior vice president/marketing at Epic. Stessel, most recently vice president/West Coast operations for the label, will be responsible for overseeing all activities of the marketing, media and artist development departments on both coasts. Andrew Pirelli has been named vice president/planning and administration for CBS Records Distribution. Pirelli, currently director/technical support, will be responsible for the financial planning, budgets and administration for the marketing, branch distribution and CBS Special Products departments. Jim Pugliese has been upped to director/marketing systems, MS/CBS Records from director/technical support and administration. MS. Kevin Kertes has been named promotion manager/secondary markets for Columbia Records. Also at Columbia, Lisa Wolfe has been promoted to associate director/field promotion, a newly created post, from Columbia’s mid-Atlantic LPM. Earl Jordan has been named Warner Brothers Records’ vice president of sales for black music, and Hank Spann has been named Warner Brothers Records’ vice president of promotion for black music. Spann was national director of black music promotion for Reprise until his recent appointment. Jordan was national director of black music sales and marketing for CEMA Distributing. David Fleischman has been appointed to the position of vice president, album promotion, MCA Records. Fleischman will be responsible for overseeing the promotion of all rock music product. Joe Ianelli has been appointed vice president/promotion for Atlantic, where he has most recently held the position of senior director/pop promotion. He’s been at the label since 1982. Michael Krum has been named vice president, promotion at Enigma Records. Krum, who has been with Enigma for a year, formerly held the position of vice president, CHR promotion. Prior to Enigma, Krum was at Scotti Brothers Records for 14 years, where he most recently held the position of vice president, promotion. Paul Bezila has been named to the newly created post of vice president, business and legal affairs for Priority Records, Inc. Prior to joining Priority, Bezila served as director of music business and legal affairs for the Walt Disney Company.

Kris Bagwell has been promoted to vice president, Southeastern region of MTV Networks’ affiliate sales and marketing group. He’ll be responsible for managing the operating activities of MTV Networks’ Southeastern region, including all major relationships with key MSOs headquartered within the region. Also, Dennis Gillepsie, Jr. has joined MTV Networks’ affiliate sales and marketing group as vice president. He’s responsible for managing the operating activities of the Eastern region. Goode Waymon has been appointed to the position of regional vice president at Columbia Pictures and Hush Productions, has joined Kirby/Scott Artist Management as president of creative operations. Laura Swanson has been promoted to the post of national director of publicity/West Coast for A&M Records. Swanson, who was recently serving as West Coast coordinator, has been with A&M for five years. Michael Schwartz has been named to the position of associate director of creative copy at Arista Records. He’s been with Arista since 1988. Elizabeth Evans has been appointed marketing manager, CEMA Distribution. Evans is responsible for the implementation of marketing plans in the U.S. for key releases by CEMA labels. Suzanne Jessup has been appointed product and promotion manager, EMI Music International. Prior to this, Jessup had served as senior staff assistant for EMI Music’s International Licensing division. Larry Palmacci has joined Musicians as director of marketing and sales. He comes to the BMI-distributed independent from BMI, where he was most recently director of regional sales for BMI Distribution. Glenn Booth has been appointed Island magazine’s coordinator of promotion, East Coast. Kevin Curry has been promoted to the position of East Coast A&R rep at Virgin Records, based in the company’s New York office. Curry joined Virgin in 1987 as an assistant in the A&R department in the company’s Los Angeles headquarters. He served as director of creation of and appointments for two promotion department positions: Christy Roberts to regional promotion manager, Kansas City, and Greg Forston to regional promotion manager, Cleveland. Each will be based in their respective cities and report to Barry Lyons, vice president of promotion. Roberts was formerly MD and promotions director at KKYR in Little Rock.
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**NEW FACES**

An Emotional Fish

"IT JUST MEANS MEANS SOMEONE WHO'S REAL. It means self-expression, and not fearing that expression, and not being worried about being judged."

That's the explanation Gerard Whelan, lead singer of An Emotional Fish, gives to explain his group's name.

Formed in Dublin, Ireland in the spring of 1988, AEF generated strong label interest with their demo tape, which led to them signing a singles deal with U2's Mother Records. Their first release, "Celebrating," was a top-10 success in Ireland, spending four months on the Irish charts.

To produce their self-titled debut album for Atlantic Records, the band chose Tim Palmer (Robert Plant, Tim Machine, Mission U.K., House of Love). Cutting the band's basic tracks live in the studio, Palmer has captured the over-the-top rock momentum that An Emotional Fish are known for on stage.

With lyrics that "glow with a surreal Doorsian mix of childlike happiness and brooding cynicism" (Melody Maker), captivating melodies and inspired musicianship, An Emotional Fish is a band about to surface. ☺

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**Whiz Kid**

**BY ALEX HENDERSON**

**THE SEATTLE-BASED NAS-TYMX RECORDS is associated with Sir Mix-a-Lot, High Performance and other Emerald City artists. An exception is hardcore rapper Whiz Kid, a native and resident of the Bronx. The debut album by Whiz Kid, who recorded two singles for Tommy Boy before signing with Nas-tymyx, should be out in early 1991.**

West Coast rap acts haven't always fared well in New York, which Whiz Kid finds regrettable. Whiz Kid is one native New Yorker who feels strongly that provincialism and regional prejudice should have no place in rap. "It's so stupid to have a conflict between New York and other rappers," contends Whiz Kid, whose real name is Harold McGuire. "How can a New York rapper justify dissin' rappers who have achieved gold record status? I was born in the Bronx, I live in the Bronx, but that doesn't mean that a rapper from Hollis [Queens] or L.A. isn't a viable rapper, or that those rappers don't deserve my respect. I don't understand how people of the same color can be segregating themselves from one another. I'd like to see more unity with the hip-hop community of the world." ☺
ASCAP HELD A LUNCHEON during the 1990 Foundations Forum at the Sheraton Plaza La Reina Hotel in Los Angeles. Attending the luncheon were members of the press and prominent heavy-metal songwriters for ASCAP, as well as the panelists from the ASCAP Metal Songwriter Workshop. Pictured are (I to r): Nick Bowcott of Barfly (RCA); producer Mark Dodson (Anthrax, Suicidal Tendencies); Bob Piffer of Epic Records; Susan Collins, Virgin Music; and producer Andy Johns (Led Zeppelin, Cinderella).

ASCAP/New York: By popular demand, ASCAP sponsored its second "Pool Your Efforts" party on the evening of Thursday, August 9 at Manhattan's Billiards Club. The invitation-only event was designed to bring songwriters, record producers, publishers and A&R executives together in a relaxed social setting. Among the many industry players in attendance were Virgin Music VP/GM David Steel; MCA Music's Susan Henderson, Tita Gray and Evan Lamberg, Arista A&R VP Mitchell Cohen; EMI A&R VP Michael Barackman; VP/GM of Zomba Music, David Renzer; SBK/EMI Publishing VP Jody Gerson; producer Michael Frondelli; esteemed songwriters Seth Swirsky, Alex Forbes, Jeff Franzel and Peter Bliis; John Lennon's pal May Pang; Island Records' Hugo Burnham; Jerry Love of Famous Music; Jellybean's publishing honcho Debbie Benitez; PolyGram Music's John Titus; and Hit 'n' Run Music's Julie Lipsius and Joey Gerek. Hosting the event were ASCAP's Lisa K. Schmidt, Jonathan Love, Leotis Clyburn, Marcy Drexlar and Debbie Rose.

ASCAP/Los Angeles: ASCAP sponsored a Metal Songwriter Workshop at Foundations Forum '90 at L.A.'s Sheraton Plaza La Reina Hotel on Friday, September 14. The workshop was open to all Foundations Forum registrants. It featured a panel of music industry professionals who critiqued the songs of 16 of the best unsigned heavy metal/hard rock bands from across North America. The 18 bands were selected by Foundations Forum and ASCAP from among hundreds of tapes submitted. The panel was moderated by Andy Gould of Concrete Management, a firm noted for its heavy metal roster. Joining Gould as panelists were producer Andy Johns (Led Zeppelin, Cinderella, Killer Dwarfs); A&R executives Bob Piffer (Epic Records) and Tom Zutaut (Geffen Records); publishing execs Susan Collins (Virgin Music) and Susan Henderson (MCA Music); and songwriter/artists Gary Cheron (Extreme/A&M Records) and Nick Bowcott (Barfly/RCA Records).

ISLAND MUSIC: Zane Giles wrote the theme song, "Big Break," for Natalie Cole's TV show of the same name. Giles is also writing with Gladys Knight for her LP... Darryl Ross has the first single, "What's Up," on the upcoming Jellybean (Atlantic) album... Tony Haynes has co-written seven songs with Karyn White for her next LP. Haynes' song, "Bad Boys Club," will appear on both the soundtrack and an episode of the NBC-TV show Boys Next Door. He also wrote "The Fashion Police," which will be used in three episodes of the program. Also, Haynes' "Showbiz" composition is to be used in the forthcoming Blake Edwards film, Sustel... Jeff Paris "Lucky This Time" is being cut by Fiona (Geffen). "No One Looks As Good As You," co-written with Dennis Morgan, is being recorded by Tony Terry (Epic). Paris is currently writing with Atoe act Outlaw Blood, and with Capitol artists (alias (formerly Sheriff), who will release as their third single "Waiting For Love," which Paris co-wrote with Brett Walker. He collaborated with the band on the song "After Love Is Gone." Paris also has two co-writes with Y&T (Geffen): "Let it Out" and "Red' Hot 'N' Ready," on Y&T's current release... Stephen Bray is currently writing with Madonna. "Bray's That's Why," co-written with Linda Mallah, has been recorded by the Party (Hollywood Records) and should be out this week... Jimmy Scott's "You Go To My Head" will be the third single taken from Geoffrey McBride's (Arista) LP and his "How Long Can A Man Be Strong" will be the third single from Jeff Healey's (Arista) current album... Barry Reynolds is working with Marianne Faithful for her next LP. King's X (Megacoast/Atlantic) have completed their third LP, entitled Faith Hope Love. As yet, no release date is known... Island Music newcomer Michele Vice has the first single, "Contribution," on the forthcoming Mica Paris (Island) release, slated for October 23. The second single and video, "Can't Feel the Pain," from Brent Bourgeois' (Charisma) debut solo LP, has just been released. Dino's second LP, entitled Sworin', is in the stores, and the first single, "Romeo," is rapidly climbing the pop charts... The Buck Pets (Island) have recorded a new album, entitled Mecurchoon, street date October 23... Two debut LPs—Talent, by Janis (Island); and Killing the Roof of Heaven, from Irish band Hinterland (Island), with their first single, "Dark Hall"—are also slated for October 23 releases... Company of Wolves are currently on tour, and their latest single, "Hangin' by a Thread," is rapidly approaching breaker status in R&R... The Corbin/Hanner LP has just been released on Mercury... Robert Cray's (Mercury) LP is also just out... LA. Guns' LP has achieved gold status, with their current single, "I Wanna Be Your Man," doing well... The Kentucky HeadHunters' LP has surpassed gold status, as the group currently tours with Hank Williams, Jr... More on Island Music next week... This company is very, very hot... To be continued...

DURING FOUNDATIONS FORUM '90, ASCAP held a luncheon prior to the ASCAP Metal Songwriters Workshop. The luncheon was attended by panelists, press, some of ASCAP's prominent metal songwriters and various artists. Pictured are (I to r): (standing) Tom Schek of Tesla, producer Andy Johns; Ronnie James Dio; Brian Wheat of Tesla; ASCAP's Lisa Schmidt; Ron Mancuso and Louise Merlino of Beggars & Thieves; Nick Bowcott of Barfly; and (kneeling) ASCAP's Tom De Savia, Loretta Munoz and Jonathan Love.

NEW WRINKLE FOR THE KIDS: Recording sensations New Kids on the Block have agreed to an exclusive worldwide co-publishing agreement with Warner/Chappell Music. With combined worldwide sales of more than 15,000,000 copies of their first three albums, and their current album, Step by Step, now racking up similar success, the Kids have now thrown their respective hats into the world of songwriting and publishing, specifically with the world's largest and most prestigious publisher, Warner/Chappell Music. Pictured are (I-r): (standing) Dick Scott, New Kids' manager; Rachelle Fields, Warner/Chappell VP creative; Les Bider, Warner-Chappell's BMI and CEO; Danny Wood and Donnie Wahlberg of New Kids; and (seated) New Kids members Joe McIntyre, Jonathan Knight and Jordan Knight.
Rappin' With the Retailer

BY C.J. AND JEFF KARP

RECORD THEATRE, Rochester, New York

Reporting: Jennifer Di Risio

"We are doing pretty well with the new Poison and the new Winger. Of course, the New Kids on the Block are doing well. The Young Guns soundtrack is doing very well. We really sell a lot of M.C. Hammer. There is just no stopping him here. Johnny Gill does really well for us. We have had a lot of people asking for the LL Cool J. We think that's going to do real well. Steve Vai is still the big indie here for us. The George Michael has started off real well. We have had a lot of people come in for the new Queen and Living Colour. The new Stryper is starting to pick up. The Vixen is doing well."

GARY'S RECORDS, Richmond, Virginia

Reporting: Jason Power

"The Black Crowes are selling great. So is the Nelson and the new Warrant. Slaughter has picked back up again because of the second single. Faith No More is peaking out. Anthrax is hot. Depeche Mode has its good days. Keith Sweat is our #1 R&B seller. The new George Michael was real stong out of the box. Mariah Carey is just going wild. M.C. Hammer is still selling. So is Bell Biv Devoe and Johnny Gill. En Vogue continues to do well. Poor Righteous Teachers is the hot rap artist. We are sold out of Firehouse. Steve Vai is still selling. The new Randy Travis is doing great. The Keith Whitley is also strong. We are seeing some action on the Reba McEntire."

NORWALK RECORD DISTRIBUTORS, Anaheim, California

Reporting: Eva Arbisa

"The Queen and the new Alice Cooper are still rocking. Queen and the new Red Hot Chili Peppers are doing well. The new Oingo Boingo is doing well. The Vixen is doing well. The new Randy Travis is doing great. The Keith Whitley is also strong. We are seeing some action on the Reba McEntire."

STRAWBERRIES, Boston, Massachusetts

Reporting: Beth MacGory

"Bon Jovi is just doing a crazy amount of business. It continues to stay in the top 10. The Righteous Brothers are selling a lot because of the new soundtrack. Living Colour is #1 in the store. M.C. Hammer is still hanging in there. Of course, Anita Baker and Oleta Adams are top sellers. George Michael is doing very well. Roger Waters' "The Wall" is just breaking down the walls. The new Garth Brooks is doing well. The new N.W.A. is exploding."

NAVARRE, Brooklyn Park, Minnesota

Reporting: Eric Vincent

"The new George Michael is rushing out the door. Warrant also came out really well. Bob Dylan is doing well. Two titles that continue to do well for us are Prince and Jane's Addiction. Wilson Phillips continues to do well for us. M.C. Hammer is doing well all over. Living Colour has been a surprise to us, but is selling really well. Queensryche, Ratt and Anthrax are all doing well for new releases. The new Stryper release is also doing well. There is a lot of interest in all the new Stevie Ray Vaughan titles. The Too Short release has been really strong for us. Boogie Down Productions continues to do well. We are seeing some consistent numbers on Johnny Gill. We have just been blown away by the new Garth Brooks. There has been a huge demand for it. His first album continues to do well. Bonnie Raitt is still doing well. Carlene Carter has done quite well, and so has Reba McEntire."
**INDIE FOCUS**

BY ALEX HENDERSON

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**INDIE PROFILE**

**MALACO**

MALACO RECORDS HAS BEEN DESCRIBED as a refuge for traditional soul music as we knew it in the 1960s and '70s. While the younger and lesser-known Ichiban is also recording a fair amount of classic soul, Malaco remains the leader in that area. Johnnie Taylor, Denise LaSalle, Dorothy Moore and Latimore are among the veterans recording straight-up soul for the Jackson, Mississippi-based Malaco. Other Malaco artists, like Bobby “Blue” Bland and Little Milton, while primarily blues artists, often venture into classic soul territory as well.

“Johnnie Taylor and Denise LaSalle are the very best at what they do, and there's no reason for them to change,” Malaco president Tommy Couch asserts. “I can't say the O'Jays or the Temptations are wrong for choosing an urban/contemporary direction, but I do compliment our artists for continuing to do what they're so great at doing. They don't have a lot of peers in doing what they do anymore.”

In 1990, having a classic R&B sound is more popular than having a classic jazz or a classic rock sound. While Etta James is accused of sounding "dated," no one uses that word to describe Milt Jackson or David Lee Roth. Couch stresses, “Bobby Bland may sound ‘dated,’ but that's the way he's supposed to sound, as far as I’m concerned. If Bobby Bland tried to sound like M.C. Hammer, he wouldn't sound right. He wouldn't sound dated, but he would probably sound bad.”

Couch says that Malaco, which was founded in 1968, can sell 100,000 units on a classic soul album and break even. But he's certain Taylor, LaSalle and Latimore would be selling a lot more albums were black radio more receptive. “The blame lies in the fact that these records aren't being played on the radio,” Couch emphasizes. “Black radio will not play classic black music. Maybe their perception is that their listeners don't want to hear it. I really think our artists are too black for black radio.”

But perhaps with Malaco releasing more contemporary R&B sounds from recent signings the Mailmen and Teen Dream, the label will enjoy more black-radio exposure. “Traditional rhythm and blues is the kind of music we love and the kind of music we’ve felt comfortable with,” Couch notes. “But I think that as time goes on and we get bigger, we're gonna change a little bit. In the past, myself and Wolf Stevenson did most of the producing. As we get bigger and have more releases and more artists, we obviously can’t do all the producing. I think basically, we’re gonna stay with black music in some form or another. But it will probably be more urban contemporary—not necessarily rap-type urban, but more like a Bobby Brown... The Mailmen are an example of what I’m talking about. The producers that did their album made it more urban contemporary so that radio stations will play their kind of music, whereas with a Bobby Bland or a Johnnie Taylor, we have problems getting on black radio.”

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**INDIE REVIEWS**

**ALBUMS**

**THE DRAMATICS: Stone Cold** (VOL/ Fantasy V-3407)

Like 1989's Positive State of Mind, Stone Cold finds the Dramatics doing what fellow soul veterans like the O’Jays, the Temptations, Blue Magic and Gladys Knight are doing—taking a high-tech, drum machine-driven approach in order to appeal to contemporary black radio. “If U Really Luv Me,” “Just a Little Bit” and “Candy” are among the album's black radio-ready listenable cuts. “She's Stone Cold” and “No Place to Live,” Stone Cold's only truly retro cuts, are moving, classic-soul slowjams.

**MOJO NIXON: Otis (Enigma 73529)**

With Otis boasting song titles like “Destroy All Lawyers,” “Don Holley Must Die,” “Put a Sex Mo Sheen in the White House,” and “Rabbits Baby,” it’s obvious that Mojo Nixon has lost none of his outrageous sense of humor. While Nixon may not be as shocking as N.W.A. or Slayer, some individuals make the mistake of taking his lyrics literally—which is unfortunate because Nixon makes rock and roll (as well as funk/rock and blues/rock) that's meant to be fun. Period.

**TRUDY LYNN: Come to Mama** (Ichiban 1063)

While Trudy Lynn's last album was a mixture of blues and classic Southern-style soul, Come to Mama leans toward the latter. Lynn has a big, sassy voice comparable to Millie Jackson and Betty Wright that works well on "Fish Girl Blues," the album's strongest blues cut, and gritty soul songs like "Right Back in the Water," Bobby Womack's "Woman's Gotta Have It" and a cover of Sam & Dave's "Something Is Wrong With My Baby."
NEW MUSIC

BY KAREN WOODS

I'M SO GLAD WE'VE HAD THIS TIME TOGETHER: Be glad you didn't hear me sing that. I type better than I sing, believe me. No, I'm not going to tell you that the next Ministry side-project is going to feature Carol Burnett (although some of you would probably believe me, wouldn't you?.... Instead, that just seems to be the most appropriate and least maudlin way to say goodbye.

I considered listing all the people to whom I feel incredibly grateful, but that would take two pages, and besides, you know who you are. Thanks for all your help, your patience, your warmth, and thanks for making me laugh. Above all, I want to thank all the people who helped me with the book. From John Doe to Grizzly Bear, from Dr. Rice to Paco Campo, from Edmundo to the Coop, to my CSK staff, to my family, and to Gracie, thank you for your help and for keeping things together.

Jailhouse Blues, the original rock and roll band, is planning a reunion concert on Lake Michigan this summer. The band members, who all met at the prison where they were incarcerated, are still divided on the idea, but they have agreed to meet and discuss the possibility at a future date.

STILLS ON, CRAZY CD: It had to happen. It's the world's first glow-in-the-dark CD. BMG Classics, to celebrate the recent signing of Henry Mancini and the Mancini Pops Orchestra (it's got a catchy ring to it) will put out a special glow-in-the-dark Mancini CD for Halloween (of his eerier music, of course). American Idol wants you to know that they produced the thing.

ON THE AIR: VH-1 is now producing half-hour programs to run on Japan Airlines. And you thought you could fly off to Tokyo and escape VH-1. Wrong.... The same folks (VH-1, not JAL) are going to give $25,000 to two environmental organizations—Global Releaf and TreePeople—as part of the run-off from its current on-air Crosby, Stills & Nash promotion.

HIDE YOUR HEARTS, GIRLS: Joe Ely, who was on MCA from 1977 to 86, has been re-signed to the label. First up will be Live at Liberty Lunch, coming out next month, with CD reissues of his older MCA titles a good possibility.

THEY TOOK A POLL: The Thomas Jefferson Center for the Protection of Free Expression did. They found out that more than 65% of Americans believe that music lyrics are a form of expression protected under the first amendment, but that 84% think the government has the right to censor them in certain cases. In fact, 42% said the government should outright ban the sale of records with sexually explicit lyrics. This does not sound like good news to us.... If you're not tired of the subject, the opening act for the November 8 pay-per-view broadcast of 2 Live Crew will be a debate between a Miami attorney and a guy from the ACLU. Dr. Ferdie Pacheco will do the color commentary.

ROUNDER BLUE: Rounder Records, those masters of recording American regional styles, has founded a new all-blues label, Bullseye Blues. New albums by R&B crooner Charles Brown and blues piano veteran Champion Jack Dupree will highlight the first releases, due October 15 and also including sessions by Byther "Smitty" Smith, Eddie Hinton, John Mooney and Luther "Guitar Jr." Johnson.

TEN YEAR MAN: Phillips' Ian Timmer, a man very much responsible for the introduction of the CD to the world, will receive the Nesihi Ertugen Award as Man of the Decade at next January's MIDEM Conference. That's January 20-24 in the Cote d'Azur.

NEW ORLEANS: Orleans, one of the coolest bands of the '70s, has reunited. That's John Hall, Larry Hoppen, Lance Hoppen, Bob Lobel, Steve Rabin, Paul Brannin and Rob Leon, and they're going to start off with a live album, which they're recording October 6 & 7 at Woodstock, N.Y.'s Bearsville Theatre. No label info yet.

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: Robert Plant's current Es Paranza/Atlantic album, Manic Nirvana, has been certified platinum in Canada... Island has signed German headbangers Victory, who opened for the Scorpions on their last American tour. Victory's first American release, Temples of Gold, is due out in early 1991... In late September, the Los Angeles-based Wild Rags label is planning to drop four death-metal thrash albums: Hellwitch's Syzygial Miscreation, Blasphemy's Fallen Angel of Doom, Toxodont's Mysteries About Life & Death and Impetigo's Ultimate Mondo Cannibale. In late October, Wild Rags plans to release a moshin' Invocator LP... On November 6, Combat is releasing the ill-death-metal thrashers Carcosa's Symphonies of Sickness domestically. So far, the album has been available in the U.S. only as an import... Heathen, which has signed a worldwide deal with Roadrunner/Roadrunner, will soon begin recording its second album, tentatively titled Fear of the Unknown. The Bay Area moshers' first album, Breaking the Silence, was released on Combat in 1987... October releases on Roadrunner's Roadrager and RC labels include the Great Kat's Beethoven on Spaced, Hawkwind's Space Bandits, Realm's Suicide, Exhorder's Slaughter in the Vatican, and Brazilian thrashers Sepultura's Schizophrénia... Geffin is planning to release Tesla's Fire Man Acoustical Jam, a live all-acoustic album, in mid-November...

HIGHWAY TO HELL: Death has been touring with Combat/Relativity labelmates and fellow death-metal thrashers Carcosa since August and will remain on the road with them until at least mid-October. On September 6, Pestilence, a death-metal thrash posse that records for Roadrunner, joins the tour in Cleveland... The second leg of Robert Plant's Manic Nirvana Tour begins in mid-September... Anthrax, whose smashin' Persistence of Time album on Island is rapidly climbing the pop charts, is scheduled to begin touring Europe with Iron Maiden, as an opening act. The tour commences with a show in Madrid on October 23. Los headbangers expanderan estar mosочно muy fuertes... Annihilator and Xentrix, two of the most accessible thrash bands on Roadrunner, are playing dates in England, Germany, Holland and Belgium in October. Roadrunner is hoping to cross Annihilator's newly released Never Neverland over to mainstream metalheads in a big way—which is what other labels have done with Metallica, Slayer, Megadeth and Anthrax...

VILLAINS ON VIDEO: The Making of Pump, a long-form home video spotlighting Aerosmith, is due out on October 9. The 110-minute video, which was produced by Keith Garde, boasts interviews with the Boston bombers, and takes an in-depth look at the six-month recording of Aerosmith's latest Geffen album. Pump, which has sold more than 5,000,000 units worldwide. The Making of Pump will have a suggested retail price of $19.98...
Charlie Mingus

In any case, the set looks and sounds misleading, since Mingus is not the subject of all of these sessions, although he does play a role in them (see, Debut was a label that he and Max Roach ran from 1951-1958). This is not even everything that was recorded for Debut, just the stuff that was recorded for Debut with Mingus on it. Got it? So there are seven sessions by Kai Winding and J.J. Johnson, Paul Bley, Miles Davis, Hazel Scott, Thad Jones, and Mingus, all with Mingus as sideman. Also, there's the famous Massey Hall concert with Mingus, Roach, Charlie Parker, Dizzy Gillespie and Bud Powell, both with Mingus' overdubbed bass solo (something you can do when you own the label) and without. The set also includes some Mingus-led sessions and all and all, a hefty slab of fine mid-'50s jazz. (Oh, if you think I've listened to all of this yet, you're crazy, although I am familiar with most of the records. I'll get to the unreleased tracks next Purim.)

STORY VILLE: It must be a trend. In the past couple of months, two books of jazz fiction have come out. Two. First there was Hot & Cool: Jazz Short Stories, edited by Marcela Bruni (Purne, $8.95 paperback). Then there's From Blues to Bop: A Collection of Jazz Fiction (Louisiana State University Press, $24.95 hardback), edited by Richard N. Albert. It's a good idea, although, for the most part, jazz hasn't inspired much great fiction. It's too elusive. The books have several pieces in common: "Powerhouse" by Eudora Welty, "Sonny's Blues" by James Baldwin, "Eine Kleine Jazzmusik" by Josef Skvorecky (author of The Bass Saxophone, one of the few exceptional jazz novels) and "The King of Jazz" by Donald Barthelme. They've each got a different Langston Hughes piece and, just from a glance, Hot & Cool seems like a stronger collection—less reliance on novel excerpts and a greater number of cool writers (Peter DeVries, Terry Southern, Julio Cortazar—you know, cool writers).

OLIVER'S STORY: Saxophonist Oliver Lake—he of the World Saxophone Quartet, Jump Up, the Oliver Lake Quartet, and other ensembles—came up during a time, the early 70s, when young jazz musicians wanted to take jazz music to different places; wanted to carry it off to spheres unknown, to attach it to sounds and forms to which it was never attached before, to make it up. Now, of course, many young jazz musicians are skipping back past Lake's generation to the pre-Coltrane era. Hard bop lives. I recently asked Oliver Lake what he thought about all of this—and the fact that Harry Connick Jr. comes out in print slamming Max Roach, and Greg Osby comes out in print slamming Eric Dolphy, etc.—and this is some of what he said:

"I think that group of musicians that the press has been paying attention to and the clubs have been hiring are all great players, but I think a lot of the adventurousness has left and it's kind of strange. It's kind of serviceable. It's kind of commercial. It's the most divisive thing among the musicians, because you have camps again. This person is not playing standards, so therefore he can't play. You know, that's kind of stupid, because we're all in the same bag—none of us is really doing anything more than anyone else. And everything is valid, from my point of view.

"You have a set of young musicians who are out there now, screaming on people who are older than them and who are playing different styles from them, that if you're not playing this style, then you can't play. I think it's totally ridiculous from that point of view. I don't know why the camps are getting further and further apart. It's disturbing to me, the fact that the camps are getting further apart. I used to have a point about that, about all the rock musicians against the bebop musicians, bebop musicians against the funk musicians, and it goes on and on and on. And it doesn't really mean anything, because we're all in the same boat."

"Wynton Marsalis has gone into some universities and called names, man, of people you should not listen to, or people who can not play—some of my very best friends, and probably me included because I'm not playing standards."

"The point is that you communicate with this music, and if people can feel your communication, whether you're playing 'Georgia on My Mind' or one of my originals, it doesn't matter, as long as you make that communication. And that's what we were about, and that's what we're still about—the musicians in my age group, who came out of St. Louis and Chicago and so forth. And so I think a lot of us would just like him to go and play his horn and be quiet. Then it's kind of a point against him. I mean, all of us are trying to survive through this music, and it's a very difficult thing to do. To have someone who's going into universities and telling students not to listen to this player, I think it's totally ridiculous."

"They're going to have to eventually find out that we're all in the same boat. We're trying to survive with this music, and all of that shit is divisive and doesn't mean anything."

Lako, by the way, is about to go into the studio to record an album of original ballads for Gramavision, and the WSQ has finished up its next album for Elektra, a set with African percussion.

A 5 p.m. press conference will be held before the concert.

RECENTLY, ACTOR MICKEY ROONEY semi-joked that he wanted to have his star lifted off the Hollywood Walk of Fame because it’s so easy to get one that almost anyone who has starred in a television sit-com has one. When the likes of Mary Hart (Entertainment Tonight) gets a star while a Marvin Gaye goes ignored, you realize Rooney isn’t simply being facetious. At least, though, the slight of Gaye is about to come to an end. On Thursday, September 27, 1990, the Hollywood Walk of Fame dedicates its 1,920th star to him. The ceremony will take place at 10:30 a.m. at 1500 Vine Street, Hollywood, California.

To accept for Gaye will be his three children: Marvin III, Frankie and Nona. Industry notables such as Berry Gordy, Jeru the Damaja, Smokey Robinson, the Temptations, Lionel Richie, and a host of other celebrities and fans are expected to be in attendance.

Marvin Gaye
## Top R&B Singles

**September 29, 1990**

### #1 Single: Pebbles

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<th>Title</th>
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<td>1</td>
<td>GIVING YOU THE BENEFIT</td>
<td>Pebbles</td>
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<tr>
<td>2</td>
<td>CRAZY</td>
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<td>3</td>
<td>EVERYBODY EVERYBODY</td>
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<td>4</td>
<td>THEIVES IN THE TEMPLE</td>
<td>(Paisley Park/Warner Bros., 19751)</td>
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<td>CLOSE TO YOU (Charisma 4-98951)</td>
<td>Maxi Priest</td>
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<td>FARE WEATHER FRIEND</td>
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<td>HEAVEN KNOWS (Virgil 4-91362)</td>
<td>Lalah Hathaway</td>
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<td>8</td>
<td>MERRY GO ROUND</td>
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<td>9</td>
<td>LIES</td>
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<td>10</td>
<td>SAVE YOUR LOVE</td>
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<td>11</td>
<td>IF I COULD ONLY HAVE THAT DAY BACK</td>
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<td>12</td>
<td>I'LL BE GOOD</td>
<td>(EMI 92248)</td>
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<td>13</td>
<td>TOUCH ME GO</td>
<td>(Body 10)</td>
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<td>14</td>
<td>I DON'T GO FOR THAT</td>
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<td>SO YOU LIKE WHAT YOU SEE</td>
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<td>A FRIEND</td>
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<td>FEELS GOOD</td>
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<td>YOUR RIGHT ABOUT THAT</td>
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<td>THERE'S LOOKING AT YOU</td>
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<td>THAT'S MY ATTITUDE</td>
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<td>22</td>
<td>THE RIGHT TIME</td>
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<td>INNOCENT</td>
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<td>LOVE TAKES TIME</td>
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<td>I THOUGHT IT WAS ME (MCA 12-53899)</td>
<td>Bell Dev Voe</td>
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<td>SLOW MOTION</td>
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<td>DO YOU REALLY WANT MY LOVE</td>
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<td>HEAL OUR LAND</td>
<td>(Jive/RCA 1376-4)</td>
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<td>29</td>
<td>TREAT THEM LIKE THEY WANT TO BE TREATED</td>
<td>(Uptown/MCA 53822)</td>
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### High Rebut: Al B. Sure

### To Watch: M.C. Hammer #51

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<td>YOU CAN GET ME ANYTIME</td>
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<td>I LOVE YOU</td>
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<td>BANNED IN THE USA</td>
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<td>LOVE YOU UP</td>
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<td>MY HEART YOUR HEART</td>
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<td>NOW'S THE B TURN</td>
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<td>MY GIRL</td>
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<td>CALL ME D-NICE</td>
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<td>8 DAYS A WEEK</td>
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<td>WANNA BE THAT MAN</td>
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<td>TALK TO ME</td>
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<td>MY KINDA GIRL</td>
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<td>50</td>
<td>ONE MORE CHANCE</td>
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The square bullet indicates strong upward chart movement. See Alphabetic list and Publisher list page.
BY ERNEST HARDY

WITH CHUCK D. AND RICK RUBIN singing their praises, the Geto Boys have found a new home at WEA, who will now distribute not only their product but, at press time, probably that of all their labelmates on Rick Rubin’s Def American label. I know I’m happy now...

DNA INTERNATIONAL RECORDS has just released a couple of 12” singles worthy of note. The best of the two is a snarling house concoction, “Get Up and Move,” by Sir Louie N’Prime that should fare well in clubs that don’t merely take cues from top 40 radio. The second is a two-artist release, with T-Wiz doing “The Nerd” and “Revenge of the Nerds” on side A, and Rob Well doing some impressive T-Wiz House-work on “The Hip House” on side B...

RAPPER BROTHER-07, whose debut single, “It’s My World,” is already stirring waves abroad, has just released the single in America in hopes of generating similar response. The New Jerseyite is co-owner (along with his brother/manager Zaki Abdul) of Def Boy Records, and says his message on the smooth tip, yet maintains a slamm’ning edge, complete with messages of unity, self-awareness and African-American pride. “I stay on the positive tip because that’s the way I am and want my people to be,” says Brother-07. “After all, it’s their world, too”...

Doug E. Fresh

DOUG E. FRESH recently completed his new album, Innovation: What Was, What Is, What Will Be, recorded in Manhattan’s On Broadway studio. Fresh will also be on the big screen in early 1991 in Lighting The Way (working title: Let’s Get Busy), currently filming in and around New York...

LA DOLCE VITA, on Warnaco Records, have taken the Frankie Lymon classic, “Why Do Fools Fall In Love,” stripped it down to its title (sung over and over) and given it a rap on the down side of love. Though it sounds a little dated in terms of production and effects, the female vocals are great, giving the whole endeavor a wallowing punch...

TWO NEW INDEPENDENT RAP RELEASES from Sam Records are highly recommended. The Brothers From Another Planet disc, “Wishing On A Star,” is a tale of trying to make it in the city, with the title of the Rose Royce classic sung (not sampled) in the background. Better than a lot of the major label stuff I get in. Next up is Music Merchant Records’ T.C. Riley (as “Paco”) with “They Stole My Car,” which plays on Latino and urban stereotypes, using both English and Spanish to humorous effect...

BY THE TIME YOU READ THIS, shooting should be underway for pilots of Bust A Move, an alternative dance show aimed at the U.K. and U.S. markets. The shows will be shot at the trendy, pretentious and off-the-mark-attempt-at-hip Mayan club in L.A., and at Subterraria in London. The London version will include remotes from Camden Locke and the Soul II Soul clothing outlet...
COCINANDO

BY TONY SABOURNIN

THE PEN IS DOWN. ALL THE T'S HAVE BEEN CROSSSED, AND ALL THE I'S DOTTED. Now the super-group Menu do is officially part of the Sonotone label in the United States, and of Sonográficá in Venezuela. This, by itself, merits a headline. But a retrospective analysis marks this as the crowning achievement of an extraordinary label resurgence, commensurate in effects and repercussions to the corporate and moral victory attained by Sonotone's general manager Oscar Llord.

Those of us friendly with Llord wondered about his sanity when he assumed his current position in June, 1989. I mean, yes, Sonotone still had its balladists and Wilfrido Vargas. But it was a potato hotter than the Persian Gulf. After all, we had seen Llord go from coordinating the production of disco divas such as Celi Bee at APA Records, through a distinguished period in sales and promotion for TH Records, to the assistant A&R marketing director for Latin America job at EMI Music, and opening Capitol/EMI-Latin's U.S. operations, which he ran for three years, developing solid acts like Daniela Romo, Pandora, Max Torres and Yuri.

Group Menu and Oscar Llord, GM, Sonotone Music Corp.

During the last 15 months, Llord had Sonotone sign distribution agreements with Bronco Records (which brought Sonotone the veritable salsa talents of Bobby Valentin and Willie Rosario, along with the immense potential of José Medina and Trébol Records, featuring mainstays Anthony Ríos—one of the Western Hemisphere's most gifted singer/composers and its #1 bon vivant—and merenguera Belkis Concepción, the original Chica del Can. Tank on the direct inkings of jazz ace Pedro Guzmán and Jibaro Jazz, pop belle (and Super Sábado co-host) Dagnar Rivera and former Valentin singer Ralf Warner. Add the long-term leases that Rudy La Scala's "El Carifio Es Como Un Flote," Carlos Mata's "Déjame Intentar," and Rosario's "Anuncio Clasificado" have taken in the charts during the past few months, and confirmed plans of licensing deals with various Mexican labels, and we have the rest of the picture that Menu complements.

According to Llord, the Spanish-language TV network Telemundo is preparing a major promotional campaign to support the new Menu release, including the show Menudomínion, along with various TV specials and campaigns. Intelligently, to cash in on the New Kids on the Block fat that Menu do invented, they will be recording an all-English production to be released in early 1991.

"The artistic community is really taking notice of Sonotone now," Llord said, appraising understatedly a period he describes as his "most challenging career experience to date." Sonotone's sales are up 40%, the best bottom line since its creation in 1985, he said, not including future releases by Vargas, Venezuelan cantautor Yordano, and the aforementioned Menu do. Yet Llord is quick to credit the support of Gabriel Rakower, Sonográficá's executive vice president for music operations, for making possible the restructuring of the label, and his staff and the talent roster for their contributions to this progress, factors he describes as "the secret[s] to success."

Llord even downplays the quiet envy expressed by other labels that lack the soap-opera vehicles Sonotone has—an extremely valuable asset in such a competitive environment, one that depends largely on the whims of radio PDs to impact upon the market.

Although it's a definite added plus for Sonotone to be able to offer our acts the opportunity to have a song performed on a novela, this is not, however, a sales guarantee," Llord said, adding one of the many metaphors in his verbal reservoir: "If the music is not in the groove, it's not going to move, with or without soap."

However, no other Oscar Llord metaphor makes more sense than the Teddy Roosevelt-inspired conclusive quote, one that also offers a friendly justification to a column that's been overdue for more than three months:

"The trick, I guess, is to speak softly and carry a big stick. Just don't tell them where you keep the stick."

GOING ONCE, GOING TWICE: Keep in mind that for an album to be considered for the upcoming Grammy nominations, it must be released after October 1, 1989, but before September 30, 1990. Therefore, if, as you read this, you are sitting on qualifiable entries, please call the National Academy of Recording Arts and Sciences (NARAS) toll-free at 1-800-423-2017, and send a copy in any format to NARAS, 303 N. Glenoaks Blvd., Suite 140M, Burbank, CA 91502-9990; attention Aida Scoura.

WHILE WE'RE ON THE TOPIC, LET'S CLARIFY THE FOLLOWING: In a recent column on Tito Puente, I wrote that Puente sat in on the NARAS annual screening meeting to make sure his Latin jazz albums were placed "outside of the jazz category." For the record, it must be stated that not one single NARAS voting or screening committee member has the power to place any product in any given category, except than the one merited by the music therein.

The issue with Puente's ties with other Latin jazz artists such as Poncho Sánchez and Mongo Santamaría—is that the music they make is hard to classify, since the artistic pendulum sometimes swings decidedly toward Latin, and other times toward jazz.

(Of course, the easiest solution would be to have a Latin jazz category. But, as of this writing, the NARAS committee that approves new categories hasn't decided to give latinos jazzeros their own niche.)

Within this void, the context of the aforementioned Puente article meant to convey that the reason he sat in on the annual screening committee in New York was for him to have the opportunity to argue his case vigorously (as he's done) that his production be placed in the Latin tropical category, because: a.) his credentials; and b.) if placed in the jazz category, it forces Puente to compete against better-known jazz musicians.

The final determination as to the category in which a Latin release is eventually placed is determined by the screening committee that meets in Los Angeles, of which yours truly is a member.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label/Year</th>
<th>Weeks</th>
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</table>
While still a member of Klymaxx, Bernadette Cooper made a name for herself as a female Morris Day, cracking wise with tongue-in-cheek arrogance. Everyone who loved her groove-stop- ping contributions to such hits as "The Men All Pause" and "Meeting in the Ladies Room" will also fall for this single, whose remix titles alone are priceless (like the Stap Me One Time and Say "Yes Lawd, I'm on Cable TV" Mix).

**STYX:** "Love Is the Ritual" (A&M 75021 7428)

AOR radio hasn't changed much since the 1970s, when Styx was at the height of its popularity. So it's a safe bet that "Love Is the Ritual," a rocker from the band's Edge of the Century album, will be well received by AOR programmers. The Dennis DeYoung-produced single may also appeal to CHR programmers.

**Criminal Nation:**

Criminal Nation, which has been described as Tacoma, Washington's answer to N.W.A., embraces hardcore gangster-style rap on "Insane," "Crimeal Hit" and "Iomicide." These songs will appear on the posse's forthcoming debut album.

**Maurice Williams & The Zodiac Band:** "Stay With Me" (Laurie 138)

Maurice Williams, best known for his early 1960s hit "Stay," has a highly commercial pop ballad in "Stay With Me," in which CHR, quiet storm and adult contemporary programmers may be interested.

**INXS:** X (Atlantic 82140-4)

Resurfacing after a self-imposed break so the band could rest and pursue other projects (Michael Hutchence's band, Max Q, having the highest profile), INXS is back with their own infectious brand of dance-rock and rock ballads that mainstream audiences embraced with the highly successful Kick album, and cult followers embraced long before that. X is full of singles that should fit into almost every format and make this a constant presence on radio and charts for months to come.

**RUSH:** Chronicles (Mercury/PolyGram 838-936-2)

"Fly by Night," "Bastille Day," "Anthem" and "A Farewell to Kings" are among the 70s AOR hits included on disc one of this two-CD anthology spotlighting Canada's premiere "progressive rock" trio. Disc two focuses on Rush's '80s work, such as "The Big Money," "Manhattan Project" and "Mystic Rhythms."

**The Water Walk:** (thingamajig) (Nettwerk/I.R.S. X2 13038)

A friend of mine has been building a collection of dreamy, soothing, not-neve r, drift-off-into-sweet-slammer type music. She's already got Not Drowning, Waving's Claim and a tape of ocean sounds. I think she'll add (thingamajig?) to her list real soon. Recorded by "a boy named Dale [Darlington] who liked to sing a play his guitar" and "a girl named Lynne [Kellman who] liked to play violin," this is a beautiful, spacious record packed with lilting, slightly British pop songs, and lightly salted with cellos, accordions, xylophones and horns. It's a good lazy-Sunday kinda groove for those who like their pop, and like it quietly.

**KIMBERLY M'CARVER:** Breathe the Moonlight (Philo/rodunder FH 1129)

Kimberly M'Carver is a sweet-voiced Texas folkie who mines a rare musical vein, out of which another sweet-voiced Texas folkie, Nancy Griffith, has been pulling gems for the last few years. M' Carver has a poet's touch for exact details, and spins out songs that are heartwarming without being maudlin, drawing her images from the country—meaning both the nation and the soil itself—like all great folk singers, past and present. The similarities between M'Carver and Griffith are many, but I'm not complaining, Griffith is one of the finest songwriters in the business today, and one more like her is just cream in the coffee.

**100 FLOWERS:** 100 Years of Pulpitriute (Happy Squid 70751)

**LOOKING AHEAD**

- **EVERY HEART NEEDS A HOME** (Atlantic).................................................. St. Paul
- **THE GIRL I USED TO KNOW** (EMI)............................................................... Brother Beyond
- **TOM'S DINER** (A&M).......................................................... .......................... D.N.A. With Suzanne Vega
- **ON THE WAY UP** (Chrysalis).......................................................... Elisa Fortilla
- **SHINING STAR** (Enigma).......................................................... Stryper
- **FROM A DISTANCE** (Atlantic).......................................................... Bette Midler
- **HEAVEN GIVE ME WORDS** (Charisma)........................................ Propaganda
- **AND SO IT GOES** (Columbia).................................................. Billy Joel
- **ONION SKIN** (Giant/Warner Bros.).................................................. Boom Crash Opra
- **CIVIL WAR** (Galven).......................................................... Guns & Roses
- **NUIGHTY NAUGHTY** (Epic).......................................................... Danger Danger
- **TURN ON THE RADIO** (Warner Bros.)........................................ Tommy Page
- **I ALL DO IS THINK OF YOU** (Atlantic)............................................. Troop
- **SLOW LOVE** (Motown).......................................................... Doc Box & B. Fresh
- **HEADLINE NEWS** (SMB).......................................................... Everyday People
In heaven, they don’t play harps and sing like the Mormon Tabernacle Choir. No, sir. They play the bajo sexto and dance the Texas polka. But until we all cash in our earthly chips, there’s always those guys. Texas Tornados is an all-star band of Tex-Mex natos (Doug Sahm, Augie Meyers, Flaco Jimenez and Freddie Fender) who, after each had earned South Texas godhead in their respective 30-year careers, decided to get together and have some serious fun. Sahm and Meyers were the two cornerstones of the Sir Douglas Quintet (Dukes of the San Antonio/Mendoico groove); Jimenez is the king of the one-handed accordion; and Fender (“Wasted Days and Wasted Nights”) Fender, is, well, Freddy Fender, maybe the greatest soul singer to come out of Texas, ever. As a band, these guys chug together like they were born quadruplets. They joyfully rhyme “pesos” with “bosos,” fire up some old chestnuts like Fender’s “A Man Can Cry” and Sahm’s “Who Were You Thinking Of,” and generally have more fun than anyone should be allowed to have and still wake up the next morning.

If 6 Was 9 is the latest in a series from the Atlanta-based Communion label of tribute records to some of rock and roll’s best ‘60s songwriters (including the Byrds, the Kinks, Syd Barrett and the Rolling Stones). Underground alternative demi-gods like Giant Sand, Thin White Rope, the Corn Dollies and the Bevis Frond roam the grooves of this very cosmic disc like the unquiet ghosts of Jimi Hendrix’s unfulfilled dreams. The versions here are more homages than reworkings, however, but the love and respect that each band shows for the man is truly overwhelming. If 6 Was 9 even includes some legend-making appearances (all under assumed names) by Camper Van Beethoven, Bob Weir and XTC (who, under the name “David Dreams,” clock in a stone-perfect re-creation of “Third Stone From the Sun,” with Andy Partridge miming Hendrix’s lines on acoustic guitar), which prove that, even 20 years after his death, the world has yet to surpass Hendrix’s instrumental and songwriting genius.

OBITUARY: Cause of Death (RC Roadrunner 9370)

In the past, Obituary’s lead vocalist John Tardy growled a great deal without singing any lyrics. Cause of Death is a progression for the thrash-metal posse in that Tardy is now singing actual lyrics. “Chopped in Half,” “Body Bag” and “Circles of the Tyrants” are among Cause of Death’s ill-death-metal offerings.

JEAN REDPATH: Leaving the Land (Philo/Rounder PH 1131)

Jean Redpath sings folks songs in a very traditional sense—on Leaving the Land, she researches and revitalizes Scottish and Western folk songs with the love and care of an archivist, and sings them in the golden voice of a homeward angel. This is an album swelling over with the aching laments of a wandering balladeer, swept along by remembered images and soaring melodies, as if sung by exiled bards a long way from their families and their land, and dreaming of home. It’s a special word, “home,” and one that Redpath and a fine backing band of guitar, fiddle, cello and dobro players bring to life with the immediacy of a half-forgotten scent or photo that triggers a rush of sweet, powerful memories of a place and time so far away.

BLACK UHURU: New Dub (Mesa 79022)

In true Black Uhuru tradition, the reggae posse—which has returned to its original lineup of Don Carlos, Ducket Simpson and Garth Dennis—delivers an instrumental dub version of its recent Now album. DJs and toasters should take notice, mon.

WEST PACK: A West Pack Production (Bryan Records BR-0100)

Rapper DXFand D J Money B. (Bryan Devaney, the group’s producer) form the core of Los Angeles outfit West Pack (their sound is fleshed out by backing vocalists), whose sound mixes pop smoothness with street attitude. The West Pack manage to be commercial without sounding as though they’ve “sold-out,” an important distinction and one that should ensure the group a solid hip-hop base even as they “cross over.” The quality of the rapping and production are especially impressive when you consider that the young duo pulled it all off themselves. Definitely worth looking into. Call (213) 634-3376 for more information.

YOU CAN CALL ME AL: MCA recording artist Bobby Brown, whose Don’t Be Cruel solo album has sold over 6,000,000 copies, reunited recently with his fellow New Edition bandmates at the 7th Annual MTV Awards, held September 6 at the Universal Amphitheatre in Los Angeles. Afterwards, a party was held to celebrate the New Edition reunion. Brown (right) is pictured with Al Teller, chairman, MCA Music Entertainment Group.

THIS IS KNOWN AS “DRAWING A CROWD”: Also at the New Edition celebration, a whole gaggle of stars turned out in honor of the group’s reunion. Pictured are (l to r): (rear) Johnny Gill, Ralph Tresvant, actress Kim Basinger, L.A. Lakers superstar Magic Johnson, Bobby Brown, Ronnie DeVoe, Detroit Pistons hotshot Isiah Thomas, and (front, hunched down) Ricky Bell and Michael Bivins.
Nashville Mayor Dedicates Gift From Sister City

CMA executive director Jo Walker-Meador and Nashville mayor Bill Boner (photo: Gary Boda)

AFTER ADDING THE LAST SHOVELFULS OF TOPSOIL, to a lodgepole pine tree that was planted in Music Row Park recently, the Country Music Association's executive director Jo Walker-Meador and Nashville mayor Bill Boner paused briefly to admire the plaque commemorating the twinning of Nashville, Tennessee and Edmonton, Alberta, Canada.

Reflecting on the similarities of the sister cities, mayor Boner stated, "We share a love and respect for country music. In fact, Edmonton is the country music capital of Canada, and Nashville is, of course, the country music capital of the world. It is for this reason that I invited Jo Walker-Meador to join me in this dedication."

Both Boner and Walker-Meador traveled recently to Canada—Boner to officially consummate and celebrate the twinning of the two cities during one of their major festivals, "Klondike Days"; Meador to attend a meeting of the Canadian Country Music Association.

The tree was a gift from Nashville's sister city and was accompanied by a plaque that reads: "Presented by Mayor Jan Reimer, City Council and the people of Edmonton to Mayor Bill Boner, City Council and the people of Nashville to commemorate our twinning and to symbolize our hope for a relationship of continual growth."

Edmonton is Nashville's first sister city.

Barbara Mandrell Recipient of Tribute Evening Award

COUNTRY MUSIC ENTERAINER BARBARA MANDRELL will be honored at this year's gala event, the Annual Tribute Evening, which benefits the Arthritis Foundation.

This year's program, entitled "Something Special: A Tribute Evening for Barbara Mandrell," will honor Mandrell for her outstanding humanitarian and community contributions, her leadership and her continuing efforts to improve the quality of life for many Tennessee citizens.

The event will take place at Loews Vanderbilt Plaza Hotel on October 2, and will feature a reception/auction, dinner, special program and dance. Ralph Emery will serve as master of ceremonies and welcome luminaries of the entertainment, business, medical and sports communities as they honor Mandrell for her contributions to Middle-East Tennessee.

The Tribute Evening was created in 1989 and was first presented to C. David Stringfield, president of Baptist Health Care Systems. Mandrell served as honorary chairperson of the "Star-Studded Tribute to C. David Stringfield," attended by over 600 people and raising $60,000 for the Middle-East Tennessee chapter of the Arthritis Foundation.

All proceeds from this festive evening will go to continue research, programs and services provided by the Arthritis Foundation. The Middle-Tennessee Chapter serves a 74-county area and the over 422,000 people in this area stricken with arthritis. Arthritis, our nation's #1 crippling, affects over 37 million Americans and touches the lives of one in three families in the United States.

Leadership Music Selects New Members

THIRTY-THREE NEW PARTICIPANTS HAVE BEEN SELECTED in Leadership Music, a program designed to assist entertainment business leaders in their roles as industry decision-makers, and to further communication and understanding between the leaders.

The program year, planned by alumni from the first year of Leadership Music, includes an orientation meeting and an executive retreat, five monthly meeting days (which run from early morning to evening), followed by a closing retreat. The program days this year will focus on talent, songwriting/publishing, studio, record company, and media.

In the two initial years of Leadership Music, the board of directors served as the selection committee and has been chaired by Jim Ed Norman, president, Nashville division, Warner Brothers/Reprise Records.

The new members include Allen Butler, Artista Records; Harrianne Condra, CBS Music Publishing/Tree International; Charlie Cook, McVay Media; Robert Cudd, Monterey Artists Inc.; Moses Dillard, Thumbprint Music; Inc./Moses Dillard Productions; Helen Farmer, CMA; Jerry Flowers, Opryland Music Group; Bevkie Foster, Honey Farm Music; Warner/Chappell Music; Celia Froehlig, EMI Music Publishing; Steve Gibson, musician; Katie Gillion, MCA Records; Amy Grant, artist; Pat Halper, Hayes Street Music; Janis Jan, songwriter/artist; Gene Kennedy, Gene Kennedy Enterprises, Inc.; Nelson Larkin, Atlantic Records; Kyle Lehning, Morningstar Music Productions; Ken Levitan, Vector Management; Merlin Littlefield, ASCAP; Eddie Mascolo, PolyGram Records; Jim May, Studio Productions; Michael McCall, Nashville Banner; Roger Murrah, Murrah Music/Collins Music; Brian O'Neill, the Nashville Network; Rick Pepin, RCA Records; Eddie Reeves, Warner Brothers Records; Ed Seay, Artistic Endeavors, Inc.; Evelyn Shriver, Evelyn Shriver Public Relations; Mike Vaden, Williams, Crosslin, Sparks & Vaden; Brian Williams, Third National Bank; Jody Williams, BMI; Tim Wipperman, Warner/Chappell Music; and Jim Zumwalt, Zumwalt, Almon & Hayes Law Offices.
## COUNTRY SINGLES

September 29, 1990

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<tr>
<th>#1 Single: George Strait</th>
<th>High Debut: Highway 101 #47</th>
<th>To Watch: Travis/Jones #30</th>
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<td>1. DRINKING CHAMPAGNE (MCA 79070)</td>
<td>2. FRIENDS IN LOW PLACES (Capitol 79259)</td>
<td>3. PRECIOUS THING (MCA 79051)</td>
<td>4. BORN TO BE BLUE (Curb/RCA 2597)</td>
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<td>George Strait</td>
<td>Garth Brooks</td>
<td>Steve Wariner</td>
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<td>5. YOU LIE (MCA 79077)</td>
<td>6. TOO COLD AT HOME (MCA 79054)</td>
<td>7. JUKEBOX IN MY MIND (RCA 2064)</td>
<td>8. FOURTEEN MINUTES OLD (Capitol 73425)</td>
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<td>9. I MEANT EVERY WORD HE SAID (Columbia 73413)</td>
<td>10. FOOL SUCH AS I (RCA 2641)</td>
<td>11. LONELY ON TONITE (Capitol 79183)</td>
<td>12. TIL A YEAR BECOMES A ROSE (RCA 195)</td>
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<tr>
<td>Ricky Van Shelton</td>
<td>Baillie And The Boys</td>
<td>Eddie Rabbit</td>
<td>Keith Whitley &amp; Lorrie Morgan</td>
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<td>13. THIS AIN'T MY FIRST RODEO (Columbia 73491)</td>
<td>14. MY PAST IS PRESENT (Columbia 73423)</td>
<td>15. WHEN SOMEBODY LOVES YOU (RCA 2663)</td>
<td>16. NOTHING'S NEW (RCA 2598)</td>
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<tr>
<td>Vern Gosdin</td>
<td>Rodney Crowell</td>
<td>Restless Heart</td>
<td>Clint Black</td>
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<td>17. MY HEART IS SET ON YOU (MCA 79049)</td>
<td>18. I FELL IN LOVE (Reprise 7-19915)</td>
<td>19. STORY OF LOVE (MCA/Curb 79052)</td>
<td>20. HONY TONK BLUES (Capitol 79090)</td>
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<td>Lionel Cartwright</td>
<td>Carlene Carter</td>
<td>Desert Rose Band</td>
<td>Pirates Of The Mississippi</td>
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<td>21. LOVE IS STRANGE (Reprise 1338)</td>
<td>22. DON'T GO OUT (Capitol 79149)</td>
<td>23. YOU REALLY HAD ME GOING (Warner Bros.7-19756)</td>
<td>24. MAN TO MAN (Warner/Curb 7-19918)</td>
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<td>25. HE WAS ON TO SOMETHING (Capitol 79253)</td>
<td>26. WANTED (Warner Bros.7-2003)</td>
<td>27. FEED THIS FIRE (Capitol 79199)</td>
<td>28. WHEN IT RAINS IT POURS (Curb 8161)</td>
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<td>Ricky Skaggs</td>
<td>Alan Jackson</td>
<td>Anne Murray</td>
<td>Merle Haggard</td>
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<td>29. HOME (Capitol 73474)</td>
<td>30. A FEW OLE COUNTRY BOYS (Warner Bros. 7-19588)</td>
<td>31. YET (Arista 2079)</td>
<td>32. THE BATTLE HYMN OF LOVE (Mercury 268)</td>
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<tr>
<td>Joe Diffie</td>
<td>Randy Travis &amp; George Jones</td>
<td>Exile</td>
<td>Kathy Mattea &amp; Tim O'Brien</td>
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<tr>
<td>33. WESTERN GIRLS (MCA 79098)</td>
<td>34. NEXT TO YOU, NEXT TO ME (Columbia 73437)</td>
<td>35. PARADISE KNIFE AND GUN CLUB (Capitol 79421)</td>
<td>36. I'M GONNA BE SOMEBODY (Warner Bros.7-19797)</td>
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<td>Marty Stuart</td>
<td>Shenandoah</td>
<td>Jerry Landsdowne</td>
<td>Travis Tritt</td>
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<td>37. GOOD TIMES (Capitol 79160)</td>
<td>38. YOU MADE LIFE GOOD AGAIN (MCA 79075)</td>
<td>39. LET'S CALL IT A DAY TODAY (Capitol 79427)</td>
<td>40. THE THINGS YOU LEFT UNDONE (RCA 2664)</td>
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<td>Dan Seals</td>
<td>Nitty Gritty Dirt Band</td>
<td>Tammy Wynette</td>
<td>Matracca Berg</td>
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<td>41. CRAZY IN LOVE (MCA 79067)</td>
<td>42. COWBOY LOGIC (Warner Bros.7-19724)</td>
<td>43. YOUR LOVE (Capitol 79269)</td>
<td>Linda Carol Forrest</td>
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<td>Conway Twitty</td>
<td>Conwny Travis &amp; George Jones</td>
<td>Moonsunshin Road</td>
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Country Column

BY KAY KNIGHT

John Jorgenson, Herb Pederson and Chris Hillman

OCTOBER LOOMS BIG FOR CHRIS HILLMAN: October is a big month for country-rocker Chris Hillman. Hillman's acclaimed Desert Rose Band is nominated for Top Vocal Group of the Year by the Country Music Association, which will announce its winners in Nashville on October 8. As a co-founder member of the Byrds, Hillman will also find out in October if the legendary rock group will be among this year's inductees to the Rock 'N Roll Hall of Fame.

Since the release of their self-titled debut album in 1987, the Desert Rose Band has notched five #1 country singles and has twice been named Touring Group of the Year by the Academy of Country Music. The Desert Rose Band has also garnered several nominations from the Grammy Awards, Country Music Association, and the Academy of Country Music. This is the group's second CMA nomination for Top Vocal Group of the Year.

NEWCOMER NEAL McCOY is readying for the release of his debut single, "If I Built You a Fire," scheduled to ship early in October. Booked and managed by the Dallas-based Chardonn Inc., McCoy is already familiar to many country fans due to the extensive exposure he has received by opening for such notables as Charley Pride, Janie Fricke and Ronnie Milsap. In between his recent concert appearances he has been putting the finishing touches on his debut album, produced by Nelson Larkin.

Ronnie Milsap

COUNTRY-Pop SUPERSTAR RONNIE MILSAP, the 1977 winner of the Country Music Association's Entertainer of the Year Award, enjoys the record-making process, but recently told host Chris Charles on The Weekly Country Countdown why he prefers the stage. "I will always love the performance part as a live performer better because there's no second takes," Milsap explains. "If you make a mistake, you know you gotta live with it. You make a mistake in the studio, you run the tape back and fix it. The audiences don't care how many standing ovations you had last night. It's a new night every time you go on stage."

Milsap has been a consistent hitmaker with 55 #1s, beginning with "Pure Love" in 1974 and running up to his most recent, "Stranger Things I Have Happened." With country/pop hits like "(There's) No Getting Over Me" and "It Was Almost Like a Song," Milsap has stretched his musical boundaries.

THE FANS HAVE BEEN TURNING OUT in full force to see Jann Browne perform across the country. One highlight of her tour was a knock-out show in Alexandria, Virginia, where Browne played to a celebrity-filled audience at Zed's. Among her many fans who showed up backstage after the performance to ham it up with Browne were (clockwise from top) John Jorgenson, Mike Borchetta, Bill Bryson, Mary Chapin Carpenter and Jay Dee Maness.
VETERAN COUNTRY AND BLUEGRASS PERFORMER MAC WISEMAN has been elected president of the Reunion of Professional Entertainers (R.O.P.E.), a non-profit organization founded in 1983. He succeeds founder and president Gordon Terry, who now becomes president emeritus. Others elected include Grant Turner, executive vice president; Charlie Dick, vice president (and chairman of the board); Kitty Wilson, secretary; and Doc Holliday, treasurer.

Wise man, who has been a R.O.P.E. board member for several years, says the reason he got involved with the organization was its worthy cause of establishing a retirement center for entertainers. As a first step, he will strive to establish committees in charge of finances or fund-raising, and in charge of building membership. "We've got some strong people in our administration and membership," Wise man says, "and I'd like to put some of that brain power to work. I feel that will help add a lot of credibility to the association."

ALSO HAPPENING AT R.O.P.E.: CharlieLouvin, Hank Thompson, Kitty Wells, Sheb Wooley and Faron Young are competing for the annual Golden R.O.P.E. Artist Award, to be presented October 7 at the Opryland Hotel.

Besides the artist award, there are three other categories voted on: Songwriter, Musician and Non-Performer. The Master Achievement and

Ernest Tubb Humanitarian awards will also be presented at the annual awards show.

Composers vying for top honors are Zeke Clements, Tommy Collins, Danny Dill, Charlie & Ira Louvin (the Louvin Brothers), and Justin Tubb. Nominees for the instrumentalist award are Billy Byrd, Buddy Emmons, Don Helms, Dale Potter and Gordon Terry. Nominated in the non-performer category are Owen Bradley, Charlie Lamb, Buddy Lee, Don Pierce and Mary Clare Rhodes. The program is open to the public. Tickets may be ordered by sending a check or money order made payable to R.O.P.E., P.O. Box 500, Nashville, TN 37202.

Alison Krauss

THIS YOUNG ARTIST IS HAPPENIN ... What more fitting way to celebrate her 36th birthday than to release her second solo album and be nominated for a Grammy award in the newly created Bluegrass Music category? In the years since recording her first solo album for Rounder Records at the age of 14 (and being featured in People magazine as a child phenomenon and debuting at the Newport Folk Festival all in the same year), 19-year-old Allison Krauss has finished high school and has been developing into more and more of her own person, both musically and personally.

Besides the artist award, there are three other categories voted on: Songwriter, Musician and Non-Performer. The Master Achievement and

INDIE SINGLE RELEASES

INDIE FEATURE PICKS

Kenny Dale: "I'm Getting Better at Forgetting" (Axbar AX-665-A)

Producers: Joe Sceats/Axe Handle

Writers: Kenny Dale/J. James

With a traditional country flavor—including pickin' that's personal, and some lonesome piano strokes—"I'm Getting Better at Forgetting" is definitely worth getting on the air. This mid-tempo blues tune reveals just how long forever can be, especially when forever actually means nevermore. Dale sends out these sad lyrics with full control vocals, which slightly resemble those of Ricky Van Shelton.

AUDREY HUNECUTT: "Tonight Your Yellow Rose Is Blue" (T&M TM-101-A)

Leon Womack: "Honky-Tonk Sunshine Band" (Playme PM-715-A)

Eric Backlund: "She's Number One" (Destiny DRI-001-A)

Jimmie Rogers: "Two Worlds Apart" (Essen Jay EJ-0001)

Gary Dale Parker: "Start a Little Fire Tonight" (615 89-S-1019)

CASH BOX  SEPTEMBER 29, 1990

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INDIE INSIGHT

September 29, 1990 Independent product most likely to reach the Top 100 Country Chart

1. QUIETLY CRYING (Sunbird) ........................................ Hal Gibson
2. EMPTY SEAT BESIDE ME (Ryko) .................................. Chris Wall
3. AT LEAST YOU HAVE A MEMORY (Music City USA) ...... Ronnie Wilks
4. MIW WITHOUT YOU (Door Knob) .................................. Debbie Rich
5. MOTHER'S OTHER MAN (Moshi) .................................. Mark Mosley
6. THERE'S A PHONE ON EVERY CORNER (Starway) ...... Suzi Beatty
7. SEEING YOU (Broken) .................................................. Mark Lucas
8. MISSIN' MISSISSIPPI (LP Bill) ....................................... Ronnie Klein
9. WE'RE NOT MARRIED TO EACH OTHER (United Country) .. Karen Howard
10. TWICE AS MUCH LOVE (Wild Cat) ............................... Richard & Gary
11. MOUNTAIN RIGHT (DP) ................................................. Hoyt Axton
12. FOOL THAT I AM (CDS) .............................................. Ty Green
13. HANG TOUGH (Player) ................................................ Angela Gale
14. JENNY (Grand Three) ................................................. Dale Conners
15. HEY AMERICA (Music City USA) ................................. Marvin Creech
16. FOOL OF A HEART (Vinton) ....................................... Live-N-Kickin'

OCTOBER

IS

COUNTRY MUSIC MONTH

• ASCAP AWARDS
• BMI AWARDS
• CASH BOX SPECIAL
• CMA AWARDS
• SESAC AWARDS

The Biggest Events Of The Year

Issue Date: October 13, 1990
On Sale: October 8, 1990

Call Jim Sharp, Nashville (615) 244-2898

ELWOOD SMOOCH KISSES UP: Dollywood's country comedian, Elwood Smooch, kisses up to his boss after being reprimanded that he was not one of the dolls for sale in the Dollhouse at Dollywood. Billy Baker, otherwise known as Elwood Smooch, performs nightly at Dollywood in the main music auditorium. This one-time clown for the Ringling Brothers circus, Billy Baker can also be seen in other character roles throughout Nashville and the state of Tennessee. He recently taped environmental spots to run through the end of the year as the character "O.L.," encouraging people to take care of Mother Earth.
Most Added Singles
(Singles receiving the most adds this week)
1. HIGHWAY 101—“Someone Else’s Trouble Now”—Warner Brothers
2. PATTY LOVELESS—“The Night’s Too Long”—MCA
3. EDDY RAVEN—“Zydeco Lady”—Capitol

Most Active Singles
(Singles receiving the most reports this week)
1. GARTH BROOKS—“Friends in Low Places”—Capitol
2. GEORGE STRAIT—“Drinking Champagne”—MCA
3. THE JUDDS—“Born to Be Blue”—Curb/RCA

Most Conversions
(Singles converting from an add or extra to a number)
1. RANDY TRAVIS/GEORGE JONES—“A Few Ole Country Boys”—Warner Brothers
2. DON WILLIAMS—“Back in My Younger Days”—RCA
3. MARTY STUART—“Western Girls”—MCA

Hot Phones
(Singles receiving the most requests)
1. GARTH BROOKS—“Friends in Low Places”—Capitol
2. MARK CHESNUTT—“Too Cold at Home”—MCA
3. GEORGE STRAIT—“Drinking Champagne”—MCA

J.D.’s Corner
CASH BOX CHART DIRECTOR JOHN DECKER recently made his way onto Music Row during a party celebrating Travis Tritt’s latest #1 single, “I’m Gonna Be Somebody.” During the festivities, Decker took time out to present Tritt with a commorative plaque depicting Tritt’s song at the #1 slot on the Cash Box Top 100 Country Singles chart.

CMA BROADCAST WINNERS NAMED:
The 1990 winners of the CMA Broadcast Awards have been announced by the Country Music Association. Any full-time country music station, general manager, program director, music director or broadcast personality was eligible to enter. Entrants were judged by an anonymous panel of experts in the broadcasting field. The broadcast personalities will be recognized on the CMA Awards Show on October 8 on CBS-TV, and the awards will be presented at CMA’s annual membership meeting in Nashville on October 9.

The winners are:
Broadcast Personality of the Year: Large Market—team of Steve Harman & Scott Evans, KPLX, Dallas, Texas; Medium Market—Cliff Dumas, CHAM, Hamilton, Ontario, Canada; Small Market—Bobby Cook, WKYO, Paducah, Kentucky.
Station of the Year: Large Market—WPIC, Baltimore, Maryland; Medium Market—KASE, Austin, Texas; Small Market—KHAI, Cedar Rapids, Iowa.
General Manager of the Year: Large Market—Scott H. Hays, KPLX, Dallas, Texas; Medium Market—Jordan Bollard, WZZK, Birmingham, Alabama; Small Market—Mary Qass, KHAI, Cedar Rapids, Iowa.
Program Director of the Year: Large Market—Bobbi Craig, KPLX, Dallas, Texas; Medium Market—Mike Carta, WVIK, Knoxville, Tennessee; Small Market—Tim Closson, KHAI, Cedar Rapids, Iowa.
Music Director of the Year: Large Market—Mac Daniels, KPLX, Dallas, Texas; Medium Market—Bob Sterling, WZZK, Birmingham, Alabama; Small Market—Jeff Winfield, KHAI, Cedar Rapids, Iowa.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING:
Barbara Justice, WNNC, Grundy, Virginia; Bill Chapman, WSTT, Thomasville, Georgia; Nicky Scott, WSTT, Thomasville, Georgia; Dennis Jackson, WVAR, Richwood, West Virginia; Paul Davis, WXCE, Amery, Wisconsin.

CASH BOX SEPTEMBER 29, 1990

CALENDAR OF EVENTS
COMING UP
THE EIGHTH ANNUAL ACADEMY OF COUNTRY MUSIC CELEBRITY GOLF CLASSIC will be played on Burbank’s DeBell Golf Course on Monday, October 15, 1990. The Academy’s current reigning Group of the Year, Restless Heart, will be the tournament’s hosts.

Proceeds will again go to the T.J. Martell Foundation for Cancer, AIDS and Leukemia research for children, and its West Coast division, Neil Bogart Memorial Laboratory, which have received over $130,000 from this annual event.

The entry fee will be $250 per person for the “Texas-style scrambles” format tournament, which will have a “shotgun” start at noon. Each team will consist of a celebrity, plus four paying players. Special hotel rates will be available to participants at the host hotel, the Burbank Holiday Inn.

For more information, contact the Academy of Country Music office at (213) 462-2351.

BACK IN TIME
SEPTEMBER 23—Bob Wills and the Texas Playboys’ first recording session (1933)
SEPTEMBER 24—“Almost Persuaded,” by David Houston, sees its sixth consecutive week at the #1 spot on the country charts (1966)
SEPTEMBER 25—“Flowers on the Wall,” by the Statler Brothers, enters the charts (1965)
SEPTEMBER 26—Happy Birthday to Lynn Anderson (1947) and to David Frizzell (1941)
SEPTEMBER 27—A Southern mail train crashed in 1903, inspiring “The Wreck of the Old 97”
SEPTEMBER 28—The first commercial recording session in Nashville takes place with the Victor recording of the Binkley Brothers’ Dixie Clodhoppers (1929)
SEPTEMBER 29—Happy Birthday to Gene Autry (1907) and to Jerry Lee Lewis (1935)

COUNTRY HOT CUTS
1. DOUG STONE: “We Always Agree on Love” Doug Stone (Epic)
2. PIRATES OF THE MISSISSIPPI: “I Take My Comfort in You” Pirates of the Mississippi (Capitol)
3. TRAVIS TRITT: “Son of the New South” Country Club (Warner Brothers)
4. GEORGE STRAIT: “Lonesome Road Cowboy” Livin’ Up (MCA)
5. PATTY LOVELESS: “Overtime” On Down the Line (MCA)

TOP 10 SINGLES—10 YEARS AGO
1. DOLLY PARTON: “Old Flames Can’t Hold a Candle to You” (RCA)
2. T.G. SHEPARD: “Do You Wanna Go to Heaven” (Warner Brothers/Curb)
3. JOHNNY LEE: “Lookin’ for Love” (Epic)
4. THE OAK RIDGE BOYS: “Heart of Mine” (MCA)
5. THE STATLER BROTHERS: “Charlotte’s Web” (Mercury)
6. RAZZY BAILEY: “Loving You is a Storm” (RCA)
7. WILLIE NELSON & RAY PRICE: “Faded Love” (Columbia)
8. WAYLON JENNINGS: “Theme from the Dukes of Hazzard” (RCA)
9. MAC DAVIS: “Let’s Keep It That Way” (Casablanca)
10. DON WILLIAMS: “I Believe in You” (MCA)

THEY WROTE THE SONGS... The last time these four songwriters got together, they co-wrote “When Karen Comes Around,” later recorded by the Oak Ridge Boys and Mason Dixon. This reunion found them at the Third Coast in Nashville celebrating their current hits. Shown are (l to r): Robert Ellis Orrall, co-writer of the #1 song, “Next to You. Next to Me,” by Shonandoah; Bobby Fischer, co-writer of Reba McEntire’s new hit, “You Lie”; and co-writers Earl Bud Lee and Dewayne Blackwell, of the hit song “Friends in Low Places,” by Garth Brooks.
COUNTRY MUSIC

OUT OF THE BOX

TRAVIS TRITT: “Put Some Drive in Your Country” (Warner Brothers 7-19715)
Producer: Gregg Brown
Writer: Travis Tritt
He's country when country is the coolest. After having pumped out two #1 singles from his debut album, Country Club, Tritt delivers his fourth single release—and it's a sizzler. Boating to the pulse of Southern rock and roll, with a guitar and harmonica explosion, "Put Some Drive in Your Country" puts fire in the listener's veins, and should ultimately put a hot spot on radio playlists everywhere. Tritt's gutsy vocals are gemsier than ever on this tune, and although comparisons between artists are picks unnecessary, Tritt's performance resembles one of a new-blooded Hank Williams Jr.

FEATURE PICKS

MCBRIEDE & THE RIDE: "Felicia" (MCA 79074)
Producers: Tony Brown/Steve Fischell
Writers: Terry McBride/Bill Carter/Ruth Ellsworth
When three individuals, each having a separate badge of musical success, join together, the result is phenomenal. That's the case with one of country music's newest and most promising bands to hit the airwaves—McBride & the Ride. With the second release form their Burnin' up the Road LP, this threesome delivers a combo package that includes traditional-hearted vocals, instrumentation that shouts out "rockin'-country-roll" and an Austin City flavor. "Felicia" represents the final product, complete with hooking lyrics, a unique melody and adventurous harmony.

THE KENTUCKY HEADHUNTERS: "Rock-N-Roll Angel" (Mercury 878-214-7)
Producers: The Kentucky Headhunters
Writer: Richard O. Young
Everybody's doing a brand new dance now...come on baby, do the Latin cha-cha Southern style with a '50s twist! But with the Kentucky Headhunters? Only this top-selling country album group can get away with such a bizarre comparison when it comes to describing their music—and especially with this single. "Rock-N-Roll Angel" holds on to the Heads' usual vocal charisma, which is always unusual, and flauts a much lighter side of these country rockin' kings. Let's just be up front—clear a high slot, radio. This debonair ditty is one of a kind.

SHELBY LYNNE: "Things Are Tough All Over" ( Epic 34 73521)
Producer: Bob Montgomery
Writers: Lisa Silver/Trey Bruce
Bluesy ballads seem to be Lynne's specialty these days, and her latest release is no exception. "Things Are Tough All Over" sparks a pretty melody and brings out the blues of the blues, as Lynne's chilling-edged vocals and sincerity shoot through this cat like a spear aimed toward all breaking hearts.

LEE ROY PARNELL: "Family Tree" (Arista AS-2093)
Producers: Barry Beckett/Tim DuBois
Writers: Dave Ducker/Jeannie Smith
It's taking some time for listeners to actually grip onto this guy's voice and music, but let's face it—Parnell is pumping out class A performance. "Family Tree" tells an "I've gone rebel" story, and Parnell tells it with bursting energy, grinding vocals and music that ultimately kids.

THE FORESTER SISTERS: "Old Enough to Know" (Warner Brothers 7-19766)

EDDIE RABBITT: "American Boy" (Capitol 79398)

DELBERT MCCLINTON: "Who's Foolin' Who" (Curb NR-76839)

WILD ROSE: "Everything He Touches" (Capitol 79192)

CANYON: "Dam These Tears" (16th Avenue)

GARY MORRIS: "Workin' Man Blues" (Capitol 79317)

ALBUM RELEASE

MICHAEL MARTIN MURPHEY: Cowboy Songs (Warner Brothers 2608-2)
Talk about "down Memory Lane"...Anyone who ever watched Roy Rogers, Gene Autry and the others in those cowboy movies or TV programs way back when will know a lot of these tunes by heart. Murphey entertains us with classics like "Tumbling Tumbleweeds," "The Old Chisholm Trail," "Home on the Range," "Red River Valley" and "Happy Trails." Also included are some great new songs, some co-written by Murphey himself and some by others—songs that depict the artist's love and respect for the cowboy like "Let the Cowboy Dance," "Cowboy Logic" and "Where Do Cowboys Go When They Die/Reincarnation." There are 21 songs on this project, all stellarly produced by Steve Gibson and Murphy, and all sure to please any cowboy lover.

CHRISTIAN COLUMN

BY KIMMY WIX

THE HAPPY GOODMAN FAMILY HAS A REUNION: For the first time in 10 years, the original quartet of Howard, Vestal, Rusty and Sam Goodman has recorded a new project. The Reunion contains 12 songs, nine of which are brand new for this project. The remaining three are new versions of past Goodman songs. For 60 years the name Goodman has been synonymous with gospel music. In the early days traveling across the country as a mom, dad and kids group, they never dreamed they would become the legendary quartet known as the Happy Goodman Family. In the 1950s and '60s, they often brought their sound to the same stages as Hank Williams, Sr. and other top country acts. Over the years, the Happy Goodman Family has sold several million records, achieved numerous Grammy and Dove awards, appeared on network prime-time television and hosted their own nationally syndicated weekly television program. Today the original quartet members each have their own ministries as well as a solid group commitment to The Reunion. Rick Goodman (son of Howard and Vestal) produced the project and was able to reunite many of the same Nashville session players used on the 1970s Happy Goodman Family albums.

PETRA IS BEYOND BELIEF: Petra is currently on tour in support of their 13th album, Beyond Belief, which is being heralded as one of Christian music's most significant releases in recent years. The album is currently one of the top-selling recordings in Christian music. The album and tour continue Petra's move back to a harder-edged rock sound, featuring Bob Hartman's guitars and the lead vocals of former Head East lead singer, John Schlitt. Their Beyond Belief tour will feature songs from the new album as well as many standard Petra favorites from 18 years of their history.

TRAMAINE HAWKINS PREVIEWS "PRAISE THE NAME OF JESUS" NATIONWIDE ON THE ARSENIO HALL SHOW: The cut, "Praise the Name of Jesus" sparkles from Hawkins' current Tramaine Hawkins Live! project. This marked her first appearance on the nationally syndicated late-night show. The new album is her first solo live release and includes the talents of Edwin and Walter Hawkins, Carlos Santana, Jimmy McGriff, Stanley Turrentine and others.

HOLY SOLDIER KICKS OFF FALL TOUR: Holy Soldier has kicked off their national fall tour with four West Coast dates, including San Francisco's the Stone and Hollywood's Palace. The tour will continue throughout the Southwest, Midwest and East Coast. Holy Soldier's line-up for the tour includes a new vocalist, Eric Wayne.

NEW HAVEN RECORDS ANNOUNCES NEW BLACK GOSPEL DIVISION: The two-year-old company is excited to announce the creation of their black gospel division with what they call an album of the '90s. The album was recorded live to benefit the United Negro College Fund (UNCF). With every record sold, a donation will be made to the UNCF. The concert recording is the result of the first annual Black Gospel Explosion held at Nashville's Starwood Amphitheatre. New Haven Records was originated by veteran gospel executive Ken Harding. Prior to founding New Haven, Harding started Word Records' black gospel division, Rejoice Records, and signed such greats as Shirley Caesar, the Clark Sisters and Al Green.

White Heart was recently captured while rockin' in the studio, working on their first Star Song project, Powerhouse, scheduled for an early December release. The project is being produced by Bill Dresher, who's known for his production work with the Bangles and Rick Springfield. Pictured are (1 to r): (back row) Mark Nemer, drummer; Brian Wooten, guitar; Malcolm Greenwood, manager; Mark Gereshmel, keyboards and vocals; (front row) Anthony Salle, bass guitar; Rick Florian, lead vocals; Billy Smiley, guitar and vocals; and Dresher, producer.
WAIT UNTIL YOU SEE THE NEW exhibit the AMOA Jukebox Promotion Committee has been working on all year. This year's Expo is it currently in design and construction, and promises to be an exciting addition to the "jukebox alley" layout. From what we hear, the booth you will feature photos of past "jukebox legend" award winners, a TV monitor and all sorts of special decorations. Visiting celebs will have access to it for autographing sessions or as a backdrop during their show appearances... Fred Newton, our ever-cooperative man in the know at AMOA, notes that the association is gearing up for National Jukebox Month (this coming November) and passed along some tips for ops, such as: encourage your one-stops to stock the records in each of the two packages, and purchase the NBR promo records from your one-stops. One-stops, on the other hand, are advised to contact AMOA's record label liaison Sam Atchley at (817) 267-4915 for any info regarding the promotion.

IT'S A BOY! Taito America's marketing manager Natalie Kulig and her husband, Gene, became the proud parents of their first child, a baby named Alex. Alex is the first to come into this world on September 1, 1990. As for vital statistics: he weighed in at 7 lbs., 9 oz., has brown hair and brown eyes, and is a positively adorable addition. Congratulations to the new mom and dad...

HERE'S A TRIVIA QUESTION FOR YOU: In what year was there not an AMOA (or MOA) convention? My only clue is that it was sometime during the '50s. If you have the answer, please give me a call at (813) 863-7440 (my curiosity is killing me)...

DATELINE—CHARLOTTE, NORTH CAROLINA, home of Brady Distributing Co. Here's the picture, as we got it from marketing veepee Jim Frye. Business is good, with "certain product lines." Videos are experiencing the "lowest earnings they've had in a number of years." SNK's NEOGEO, however, has been a "very good seller" at Brady—earnings on the initial titles have been "enormous." According to op feedback in the Brady territory, the top three best-seller categories are: phonographs (with emphasis on the CD machines), pool tables and pinball. "Customers tell us that flipper earnings are consistent with what they have been over the past few years," said Frye, and that's not bad. "We're hoping most of the companies that sell new products at AMOA Expo that will pick things up a little bit," Amen...

OPPS: Our good friend Jerry Gordon is, of course, senior veepee, sales at Rowe International, but somehow his name is missing from the Rowe listing in the September 1 Cash Box Directory. People in the trade noticed it—just ask my telephone! Unfortunately, these things do happen when you're dealing with all of the listings and reference material involved in the publication of a directory. So sorry, Jerry...

AWARDS SHOW: Last issue we reported that the Everly Brothers would be performing at the AMOA Expo this year. We now know that they will be participating in a contest, which will include a "seasonal" number. The contest will feature the "jukebox legend" award winners. Have we since learned, from AMOA's record label liaison Sam Atchley, that Kenny Rogers will also be making an appearance? He will be receiving an award for his contribution to our industry. Having attended previous meetings, I can tell you the ranks are growing, so it will make Steven Kerdek's job a little easier if you let him know in advance so that he can get an accurate count...

HANGIN' IN THERE: I touched base with executive veepee John Pankus at Seeburg Corp., who re-iterated that the company is going through refinancing right now. A couple of firms have indicated "more than a mild interest" in investing. With the infusion of new money, Seeburg should be in a position to resume full production capacities. "We have a strong product," Pankus pointed out, "and it's nice to know that we have loyal and patient friends in the industry who will be waiting out the difficult period with us." And yes, Seeburg will be holding an exhibit at AMOA Expo '90.

CHICAGO—The AMOA-International Flipper Pinball Association (IFPA) held a board of directors meeting at the Chicago offices of Williams Electronics Games/Midway Manufacturing Company on Wednesday, August 29, 1990, during which a number of IFPA business and planned activities were discussed. The association is now incorporated and functioning autonomously under sponsorship of the AMOA, Premier Technology Pinball, Inc., Williams Electronics Games and Midway Manufacturing Company.

IFPA president Sharon Harris opened the session with a review of the association's progress to Milwaukee where she met with executive director Joe Conway to discuss the future plans and goals of the newly formed organization. Conway gave an update on the "overwhelmingly positive" response that has resulted from the initial AMOA-IFPA mailing that went out to thousands of operators, inviting them to request information about charter membership.

The charge for the first year's membership in IFPA is $200. It includes the charter and a complete start-up kit for establishing flipper pinball league and tournament play, both in street and arcade locations. Other educational materials will also be available. President Harris, by the way, presented the board with the first check in payment of the first charter membership for Stan Harris & Co., Inc., New Hampshire.

Roger Sharp (Williams Electronics Games), who is chairman of the marketing subcommittee, gave a brief report on the extensive media interest generated by the 60th anniversary of the flipper pinball. Most recently, Life magazine featured a six-page story in its September issue, and we've heard that other projects spotlighting the game are in the planning board.

IFPA has developed a media kit for distribution to the mass media. As with the 100th anniversary of the jukebox, AMOA-IFPA will offer decorative flipper pinball pins for purchase.

Frank Gumma, Jr (American Vendor Sales) chairs the education subcommittee, and is currently working with a group of operators to develop a "how to" manual that will instruct both new and experienced operators on how to properly set up and maintain the new, highly sophisticated flipper equipment. This project will be completed within the next few months.

The first annual International Flipper Pinball World Championship Tournament will be held at the Chicago Hilton & Towers during the period of Friday, March 1, 1991 through Sunday, March 3, 1991. Tournament director is Steve Epstein, who recommended a tentative schedule of events, dates, times, designations to promote an exciting, challenging competition. Additional information regarding this project will be made available at the upcoming AMOA convention, which will be conducted by AMOA-IFPA... we will occupy booth space and will be disbusrting preliminary details.

AMOA-IFPA is a non-profit organization dedicated to the worldwide promotion of pinball through media exposure and league/tournament play. Further information may be obtained by contacting executive director Joe Conway at (414) 263-0233.

CASH BOX—SEPTEMBER 1990

## INDUSTRY CALENDAR 1990

- **October 11-13:** NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.
- **October 25-27:** AMOA Expo '90; (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; International convention and trade show.
**COIN MACHINES** FOR SALE: Escape From The Planet; Cyberball; Skull & Crossbones; Tetsi C/T; Arch Rival U/R; Showdown (Button & Gun Model); Crime Fighter 2-P; All American Football; Team Quarterback; Super Off Road; Gain Ground; Crackdown; Thunder Blade; Mechanized Attack; Tecmo Bowl. FLIPPERS: Playboy; Bone Busters. Black Knight. 2000. COIN CHANGERS: Standard Changers. USED KITS: Altered Beast; Arch Rivals; Bloody Wolf; Cabal; Castle of Dragon; Championship Bowling; Cyber Hunter; Cyberball; Heavy Barrel V; Ikari Warrior; Kung Fu Masters H; Leader Board Golf S; Ninja Gaiden H; E-Swat; Dynamo Duke H; 50 Caliber V; Willow S; Superman H; Tecmo Knight H; Nastar Warrior H; Omega Fighter V; P-14 H; Plotting H; Rally Bike V; Ring King V; Showdown H; Spy Spy H; Twin Coobra H; V Ball H; Wrestle War V; 88 Games H; UN Squadron S; US Classic V; Blockout H; PC-10 Wild Gunman S; PC-10 Duck Hunt S; PC-10 Golf S; PC-10 Volleyball S; PC-10 Goonies S; PC-10 Mario Bros. S; PC-10 Balloon Fight S; PC-10 Grandiuss S; PC-10 Hogan’s Alley S; PC-10 Baseball S; Buster Bros. H; Golden Axe H. Call Celie or Naomi for lowest prices on used games anywhere. Call in Parts for used kits, old and new P.C. boards. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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

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

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**DYNAMO POOL TABLES** $48-$100 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

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

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

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**DISC JOCKEY INSURANCE** Disc Jockey General Liability Insurance of $1,000,000 limit with equipment coverage of $5,000 for $100 monthly premium. Other limits are available for all states. Call 800-486-0030, ask for Kim Kingston or Ray Walsh to place your order.

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