COUNTRY MUSIC 1990
MERLE HAGGARD

INCLUDES:
When It Rains It Pours
Me And Crippled Soldiers
Sometimes I Dream
Lucky Old Colorado
A Bar In Bakersfield
...and more!

INCLUDES: 
Tell Me Why
'Til A Tear Becomes A Rose
Louisville-Mexican Wind
You Ain't Down Home
...and more!

INCLUDES: 
I'm With You
Who's Foolin' Who
I Want To Love You
That's The Way I Feel
My Love Is Burnin'
...and more!

JANN BROWNE

INCLUDES: 
Paper Roses
There's No Stoppin' Your Heart
Meet Me In Montana
Like A Hurricane
You're Still New To Me
I'll Be Faithful To You
...and more!

DELBERT McCLINTON

INCLUDES: 
I'm With You
Who's Foolin' Who
I Want To Love You
That's The Way I Feel
My Love Is Burnin'
...and more!

WELCOME TO CURB COUNTRY
ON THE COVER

COUNTRY MUSIC 1990

BY KIMMY WIX

AS THE MONTH OF OCTOBER holds its calendar position, so does country music hold its month to shine. In 1990, the country music industry has delivered, and continues to deliver, the growing and changing sound of country worldwide. In October, the industry takes a time out, during the Country Music Association Awards week, to recognize those who have made the most notable and impacting contributions throughout the past year.

Cash Box takes pride in honoring such outstanding achievements, and features the Annual Cash Box Awards, 1990 edition, in this issue's country section. The awards are determined by recognizing those who have garnered the highest and strongest chart activity throughout the past year on both the Top 100 Country Singles Chart and the Top 75 Country Albums Chart.

Categories included in the 1990 Cash Box Awards are: Male Vocalist of the Year; Female Vocalist of the Year; Duet of the Year; Group of the Year; Composer/Performer of the Year; Songwriter of the Year; Music Publisher of the Year; Sustaining Artist of the Year; Male, Female & Group Entertainer of the Year; Manager of the Year; Producer of the Year; Top 10 Singles of the Year; and Top Ten Albums of the Year.

Cash Box would like to extend its congratulations to each and every winner, nominee and individual who has helped to make 1990 an outstanding year in country music.

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**NUMBER ONES**

**POP SINGLE**

Praying For Time  
George Michael  
(COLUMBIA)

**R&B SINGLE**

Merry Go Round  
Keith Sweat  
(ELEKTRA)

**COUNTRY SINGLE**

You Lie  
Reba McEntire  
(MCA)

**PUERTO RICO LATIN**

Punto de Vista  
Gilberto Santarrosa  
(CBS Discos)

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"The United States has had 41 presidents, but only one King..."

ELVIS, THE SMELL: That's right, folks, Elvis, the men's cologne, will be coming your way early next year. Elvis Fragrances (who else?) will be selling it. What does it smell like? Peanut butter and banana sandwiches? A hound dog? Don't be silly. You would belong to "A fresh, contemporary masculine blend of herbs, woods and amber. The sparkling inspiration bursts with crisp notes of cypress, armoise, sage and lavender. The heartnote pulsates with extracts of precious woods: patchouli, vetiver, sandalwood and fr balsam. Warm amber and musk blended with smothering encons and oakmoss create the haunting, sensual residual of this unique creation. Vetiver? Encens? Sensual residual? Sniff.

MCA AND JVC FORM PACT: MCA, Victor Company of Japan (JVC) and Victor Musical Industries (VMI), Inc. have entered into a "memorandum of understanding" to form a new record company in Japan. The new company, which will be equally owned by MCA and JVC/VMI, will market and promote all MCA, Geffen and GRP product in Japan, as well as sign and develop Japanese acts. Operations will begin in '91, at the end of the MCA and Geffen international licenses with Warner Music International.

SALES PITCH: Here's how music sales for the first six months of '90 compare to the first six months of '89, according to the RIAA. CDs: Sales up 36.35%, dollars up 29.85%. Cassettes: Sales up 5.19%, dollars up 7.52%. LPs: Sales down 67.92%, dollars down 66.63%. Cassette singles: Sales up 39.36%, dollars up 67.66%. CD singles: Sales down 31.14%, dollars up 12.64%. Music videos: Sales up 77.01%, dollars up 44.44%.

ACQUIRING MINDS I: BMG International has acquired an additional 40% of the shareholding of BMG Victor Japan, bringing the total BMG shareholding of the company to 90% (JVC owns the other 10%).

ACQUIRING MINDS II: PolyGram's new Diversification Division (that's what they call it), part of PolyGram Holding Inc., has acquired two separate concert promotion companies: John Scher's Metropolitan Entertainment Co. and Jim Koplik and Shelly Finkel's Cross-Country Concerts. John Scher now becomes head of this new PolyGram division, and the two companies (Metropolitan and Cross-Country) have merged under the Metropolitan name, with Koplik as president, and Scher as chairman of the board. Continued on page 12

studio A - neve studer - 48 tracks
studio B - trident otari - 48 tracks
studio C - trident otari - 24 tracks

Ask Anybody,
Tom Petty • Jeff Lynne • Roy Orbison • Guns'n Roses
Corey Hart • Motley Crue • Smithereens • Starship
Eddie Money • Suicidal Tendencies • Bruce Hornsby
Heart • Trevor Rabin • Stevie Nicks • Dio
REO Speedwagon • Marshall Crenshaw • Toni Tennille
Jefferson Airplane • KISS • Fleetwood Mac • Megadeth

20215 Saticoy Street
Canoga Park, California 91306

■ Capitol has promoted Jeremy Hammond to the position of vice president, marketing. Previously, Hammond held the position of vice president, international artist development for Capitol. Hammond's new position will involve overseeing the artist development, artist and media relations, catalogue and components departments. ■ PolyGram has appointed Herb Cohen vice president, royalties. He joins the label from Island, where he was vice president, finance. Also, Wende Persons has been named director, promotion and product marketing, Deutsche Grammophon. She comes to the label from WQED-FM in Pittsburgh. Margaret Green has been named assistant A&R director, making her responsible for the label's packaging and advertising. ■ Kevin Fleming has been appointed vice president, black music division, Island Records, where, since last November, he has been their director, West Coast black music A&R. Fleming has been promoted to post of vice president, marketing. He has been with the company, directing its marketing, since April, 1989. ■ Kenny Ortiz is the new senior director, black music A&R, at RCA Records. Ortiz was previously associate director, black music A&R at Capitol. ■ At Geffen Records, Kevin Reagan has been promoted to senior art director. Reagan had been an art director at Geffen since early 1989. His new responsibilities will include art direction of all packaging for the Geffen and DGC labels and administrating a staff of art directors, designers and production coordinators. Geffen also has promoted Solie Barry to art production manager. Barron's new responsibilities will include the scheduling of artwork and coordinating contracts with illustrators and photographers for Geffen and DGC Records. Barron had been a production coordinator in Geffen's art department since early 1990. ■ CBS Records has appointed Mary Ellen Palmacci to director, corporate payroll and accounting services operations, from associate director, accounting services operations. ■ Faith Henschel has been named director, alternative marketing of Elektra Entertainment. She joins Elektra from Capitol, where she was in radio promotion. ■ Ross Elliott has been named director of talent acquisition for the newly-formed international music publishing company, BMI Entertainment, Inc. Elliott comes to BMI from EMI Music, where he was creative director for three years. ■ Atlantic has appointed Kathy Cantwell to the position of manager, A&R administration. Before joining Atlantic, Cantwell was manager, A&R administration for PolyGram for five years, and contract administrator at PolyGram for three years. ■ EMI Records has promoted Julia Eisenhal to manager, A&R, East Coast. In her new capacity, Eisenhal will act as a liaison with EMI foreign affiliates and provide artist development for the label's roster. Previously, Eisenhal acted as senior coordinator, A&R, for EMI. ■ Diana Stout has been named manager of publishing and administration for Bahia Entertainment Company. In her new capacity, she will oversee the development of a publishing catalogue and will coordinate administrative operation for Bahia and contribute to the promotion, marketing and artist development departments. Before joining Bahia, Stout worked as national A&R at PolyGram. ■ MCA has added Diamuid Quinn to its marketing department. Quinn will report directly to Geoff Bywater, vice president of marketing for MCA. Before joining MCA, Quinn was director of product marketing for Epic. ■ Charisma has made two appointments to its sales department. Margi Cheseke will handle national retail development, and Lori Johns will act as West Coast regional sales manager. Cheseke joins Charisma from WEA in Chicago, where she spent five years in sales and marketing. Johns spent two years as Priority's West Coast sales manager. ■ BMG Music Publishing's Nashville office has signed on Chip Young as professional manager.
THE 90s
BELONG TO
RCA RECORDS

THESE ARE THE REASONS WHY

D-NICE: "CALL ME D-NICE"
BDP: "EDUTAINMENT"
DOMINO THEORY: "DOMINO THEORY"
A TRIBE CALLED QUEST: "PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM"

BIGG OCEAN MOBB IV-I-5: "WRANGLER TUFF"

TYLER COLLINS: "GIRLS NITE OUT"
JONATHAN BUTLER: "HEAL OUR LAND"
HI-FIVE: "HI-FIVE"
GLEN JONES: "STAY"
BLACK BOX: "DREAMLAND"
TOO SHORT: "SHORT DOG'S IN THE HOUSE"

BELONG TO RCA RECORDS

THESE ARE THE REASONS WHY

RCA

© 1990 BMG Music
OLD FOLKS: Is there a word meaning "nostalgia for something you’re too young to remember"? If there isn’t, there should be. It’s a word that would fit that crowd of tie-dyed teenagers who follow the Grateful Dead around. Oh, how they yearn for the ‘60s—those heady days of flower power, when rock and roll and drugs were all you needed to get by.

I last saw the Dead more than 15 years ago at Nassau Coliseum, a general admission concert. General admission at Nassau Coliseum isn’t pretty, and I swore I’d seen my last Dead show—too much tension in the air. Well, the Dead were at the Garden recently and so I went. I don’t have any musical analysis to offer, but a few things surprised me.

First, I could have been seeing the same show I saw 15 years ago. "Sugarcoat," "Ramble on Rose," "Truckin'"—they still do all those things! And, of course, the interminable jam session during set two. In fact, nothing at all changed: the sets were the same (Bob does one, Jerry does one, Bob does one, Jerry does one), the band was dressed about the same, the age of the crowd was the same (late teens last time I went—when I was in my late teens—late teens now), the smell of pot in the air was the same, the crowd milling about outside, selling beads and stickers and trinkets, was the same—a ‘60s time-warped, a weird kind of time warp.

I guess 15 or so years ago, with the ‘60s already in remission and the disco era about to dawn, is when the Dead began reminding people of the ‘60s, rather than just inhabiting the ‘60s. Going to the Stones last year didn’t remind me of the ‘60s. Going to the Who last year didn’t remind me of the ‘60s. The Dead, though, seem to be an oddball kind of nostalgia act for people who can’t possibly remember what they’re feeling nostalgic for. The Grateful Dead, it seems to me, are a roving Williamsburg, Virginia of flower power, and they’re still one hell of a party band.

But I couldn’t help wondering, in the days after the show, what these wealthy, aging rock stars really think about these kids filtering them from city to city, trading tapes, living their lives as Deadheads. Do the Dead care about them, think about them, feel any kind of responsibility to them? Do these guys live this fantasy themselves, or are they not comfortable millionaires with expensive houses, cars and hobbies?

THE RETURN, AGAIN, OF DOUG SAHN: "You take five guys from Texas—three of them Chicano—and they get chilli-bowl haircuts and they’re panned off as English. Okay, 25 years later, dudes with an average age of 50 in the band come up with one of the biggest records of their career. What? What is it, I have fun with music, I don’t take it too seriously—"You’ve got to do this for your career, or it’s over!" I’ve never done that. I’ve kind of held this free-swinging kind of hippie, Grateful Dead, Doug Sahm-meets-Jerry Garcia-and-Bob Dylan attitude. I don’t have to do anything except what I want to do. I think it’s kept me creative."

The five faux-English guys, of course, were the Sir Douglas Quintet. The aged, 50-ish dudes are the Texas Tornados, who blasted through New York’s Lone Star last week. The guy on the phone, of course, is the inimitable Doug Sahm, the non-English Englishman, non-Chicano Chicano, and all around rock and roll meshugeneh who has had more comebackects than the Who. The Sir Douglas Quintet, of course, recorded "Mendocino" and other part-Tex-Mex/part-rock and roll/part-country classics (well, classics to us who like ‘em). Sahm disappeared for a while, resurfaced as Douglas Saldana, fake Chicano. Then he disappeared for a while, surfaced with a then-very-elastic Bob Dylan, who was part of the band on Doug Sahm and Band. Now he’s the brains behind the Texas Tornados: Sahm, Freddy Fender, Flaco Jimenez and Augie Meyers (who’s been there by Sahm’s side through every phase of his career, his racketey Vox organ an important part of most of the early music).

Fender calls them the Texas Traveling Wilburys or the Texas Highwaymen, and he’s exactly right. The Tornados’ album, a Tex-Mex jamboree, is a blast. But no less of a blast is The Best of Doug Sahm and the Sir Douglas Quintet, 1965-75. Compiled by Gregg Geller in just over two years, it’s a 75-minute party—"Mendocino," his version of Fender’s staple "Wasted Days and Wasted Nights," a song ("Is Anybody Goin’ to San Antonio") from the Dylan album (borrowed from Atlantic). Fun, fun, fun. You want to conjure up the ‘60s and early ‘70s, Doug Sahm’s your guy.

Is Sahm’s music still his potenital, just below-the-surface cult status? "The only point I had that was frustrating was the late ’70s in Austin. I saw Joe 'King' Carrasco and other guys—and I love Joe, but I know it didn’t have the substance that we did. And I saw him, bless his heart, try to do it, and it just didn’t work. Because he wasn’t Doug Sahm and Augie Meyers."

—LEE JESKE

NASHVILLE NEWS

YOU TAKE THE HIGH ROAD AND I’LL TAKE THE LOW ROAD, but if I stop to hear some music, don’t feel...I’ll tell you all about it.

So what’s to tell? Quite a bit when the stop is right here in Music City. Now, the stages of Nashville stay hot around the clock, but once in a while, one has to be selective and only catch what seems to be the hottest performance.

The New York Times, for example, has been covering a band to one of Nashville’s most recognized nightspots, the Ace of Clubs, to see a Texas-based country group called Lariat.

Lariat has already become known as one of the Southwest’s leading concert and club attractions, in its home state as well as Oklahoma, Arkansas and Kansas. Just as I’d earlier been informed, this five-man band was kickin’. In addition to these music-making youths appearing colorful, and erupting with wear-out-the-stage energy, Lariat was pouring expensive and exotic-tasting liquor into their early and soul-drive. Lariat’s performance ultimately caters to a crowd that loves to rock, dance and roll to up-beat country. With tunes such as "The South’s Gonna Do It Again," "The Race Is On," "Walk Softly On This Heart Of Mine" and "Shake Baby Shake," Lariat aimed to please and did, as they belted out tight harmony and vocals with a gut-level force. Hits like "The Closest Thing To You" and "It’s Worth It All When Love’s Concerned" revealed just how these guys can put depth and sincerity into a ballad.

Adding to what’s already an excellent vocal performance, Lariat gives new meaning to what’s called “great stage presence.” They swapped instruments as if they were competing with each other, and every man was a winner. They moved on stage like theme-pack performers, and flavored their act with personal fun. So, in describing this crowd-pleasing show, my job is done.

NOW TURN A COMPLETE FLIP AND BE IN ANOTHER WORLD, yet remain right here in the same city. Upon hearing name like Ningga Gomez, Sly Mongoose, Tito Mambo, Duane Lilac and Banana Daddy-O, my interest is immediately aroused. Together, these names make up a romping and festive band called the Gringo Dogs. Wearing colorful attire and creating a tropical island setting, the Gringo Dogs delivered a fool-good, feel-better and fool-best musical package that’s quelled with contemporary pop, authentic Latin and Caribbean rhythms. Hey, I was totally satisfied with just hearing the far-fetched titles of their songs, but after actually hearing these guys dish out big helpings of artistic vocal action, I realized their talent derives from a soul-based goal to entertain to the ultimate limit—find the words, and simply be exact: "Spending Christmas in Key West With Me," "A Good Little Planet," "I Havana Flamingo" and "Tish Murder." Mere words can’t describe the humor and energy barreled into their twisted lyrics and music, but if it’s music stamped on the agenda and it’s a barrel of fun you want, just take the lid off the barrel and the Gringo Dogs will most definitely fill it up.

—KIMMY WIX

LONDON CALLING

A GIFT FROM A FLOWER TO A GARDEN: Wendy McHarry, all blonde and bandana, looks like Doris Day, sings angelene style, and talks, or rather gibbles, like a crazy thing. You know—the one-taco-short-of-a-platter syndrome.

Her songs are lovely, lovelorn or deliciously happy, and always very graphic, perhaps because she’s a painter as well (one of McHarry’s pastels waits rather appallingly on the front cover of her gospelious album). She hates men with manicures, and prefers wild, beastly things, because you can tell she’s a bit of a beastly herself. When she was not making it as a musician she got into a series of self-destructive drinking binges.

"I almost died. I felt stamped out of life," she recalled. "It’s the sort of behavior you would expect from a small-time Rochester, New York, with a mother who whispered into her early piano sessions: ‘Be a storm. Wendy. Be a garden. Be a flower.’"

She certainly is all of those things.

FILET OF SOUL: I was wondering about the term “soul,” wondering if it was valid anymore. Take mega-corporation Soul II Soul. Why not come clean and call it "Buck II Buck?" So when Neil X, former Sputnik wildtimer, played me his last funky mooshing, "Summer Breeze," he posed the question, “Soulcd out, or sold out? A few things, nothing with a vogue, dancy beat calls itself soul music, and seems to guarantee a hot chart slot and endless playings in Miss Selfridge and the jukeboxes of EastEnders. The charts are ducked with churned-out, so-called soul music. You know, ‘Summer Breeze’ might be Neil X’s biggest hit since "Love Missile F-11.""

S.A.D.: First there was B.A.D., now there is M.A.D. The ex-members of Big Audio Dynamite, including dear little Patty’s ex-pop-star ex-husband Dan Donovan, recently went to see Mick Jones and his now-line-up play their first gig, at Alexander Palace, and they chuckled rudely to themselves, dubbing Mick’s Audio Dynamite as embarrassing as the Doncaster host of New Faces. Word is, those rumors about the Clash’s reforming are more than likely to become a resounding reality next year.

—CHRISSY ILEY
MG MUSIC PUBLISHING
CASH BOX  OCTOBER 13, 1990

BY SHELLY WEISS

BMG MUSIC, NEW YORK: The ac-
quisation of two catalogues, containing numerous contemporary classics, written by songwriter Diane Warren and the late lyricist Howard Greenfield with Neil Sedaka, has been announced by Nick Eich, president of BMG Music Publishing Worldwide. BMG has obtained renewal rights from the Greenfield estate for such longtime classic favorites as the 1958 Connie Francis standard "Don't Be Cruel," which established the duo of Greenfield and Sedaka. Also included in the catalogue are such standards as "Oh! Carol," "Breaking Up Is Hard to Do," "Another Sleepless Evening," "Bad Girl," "Calendar Girl," "Crying in the Rain," "Everybody's Somebody's Fool," "Happy Birthday Sweet Sixteen," "The First Time I Met You," "Keep Us Together," "Venues in Bluejeans," and "Where the Boys Are." In a simultaneous move, BMG has also purchased Edition Sunset Publishing Inc., a catalog which includes hit songs by one of America's hottest songwriters, Diane Warren. Among the songs included are the #1 single "Nothing Can Stop Us Now" by Starship, "Who Will You Run To?" by Heart, and "Rhythm of the Night" by DeBarge, plus songs recorded by such major artists as Tina Turner, Belinda Carlile, Jeffrey Osborne, Joe Cocker, Barbra Streisand, Laura Branigan, and many others. Warren was recently named ASCAP's 1989 Songwriter of the Year.

GLENN FRIEMANN/MUSIC UMBRELLA: Known throughout the music industry as performers, writers and producers, Michael and Brenda Sutton are a dynamic triple-threat duo. Their songs and production capabilities have been part of the gold and platinum chart-topping successes of industry greats such as Michael Jackson, Smokey Robinson, Thelma Houston, Stephanie Mills, the Originals, Stevie Jackson, Switch, and Diana Ross. They are the writers behind Cheryl Lynn's mega-hit "Shake It Up Tonight," Anita Pointer's "Overnight Success," as well as the recent charting of Dionne Warwick and the Spinners' collaboration "I Don't Need Another Love," from her Greatest Hits package. This song has already aired on the network's hit show "The Young and the Restless." Currently, the Suttons are involved with the reunion of the original acts from the Motown roster through "The M.C. City Records," distributed through Quality Records/EMI Capitol. The record company approached the Suttons to be part of a compilation album and 12" single distributed throughout the U.S. and England. Their involvement includes the Bobby Taylor remake of the hit "Down to Love Town" (previously recorded by the Originals), a new composition for the Supremes titled "My Supreme Love" and their own 12", "No Other Love." Currently the Suttons are represented with the single "The Sound of Stevie," produced and written by the Suttons, with Brenda singing the lead vocals with the group Soire'e. This is the Suttons' personal plea for world unity, peace and freedom. Michael states, "The recent breakthrough in Eastern Europe, the Middle East and South Africa have set the tone and has given us motivation and rhythm for this song. This message transcends race, creed, color, and religion. It's time to move on and move forward." It is quite apparent that theirs is a sound of positive inspiration well worth listening to...

MCA MUSIC: This company's dance and black roster continues to grow with the recent addition of several of the industry's brightest new talents. MCA has signed an administration agreement with songwriter/producer Prince Paul. His songs have been recorded by such hot names in dance music as 3rd Bass and Queen Latifah's "current single release, "Mama Gave Birth to the Soul Children," features fellow Tommy Boy artists De La Soul and was both produced and co-written by Paul. Prince Paul will have material on upcoming product by De La Soul, the Jaz, and Groove B. Chill. MCA also inked an administration agreement with writer/producer/arti-
ist Bobby DeVoe, who is currently working in London on his debut LP for PolyGram, scheduled for a fall release... Hit songwriter/producer Mackaan has joined the MCA roster, past credits include Sybil, Arthur Baker and the Cover Girls. Qayle is currently working on the debut of Angel Ferreria for Virgin... MCA has signed nine songs on a singles chart and a record 14 songs on the black singles chart. They include top-selling singles by artists Bell Biv DeVoe, Glenn Medeiros, Indecent Obsession, Glenn Jones, James Ingram, St. Paul, Brothers Beyond, Three Times Dope, Lisa Fisher and Naje, among others. The company also has the #1 dance record and crossover pop hit, "Dirty Cash," by the Adventures of Stevie V, via a recent publishing deal with the British writer/producer/artist. The record is already an international smash, having achieved #1 on the U.K. charts, #1 in Holland and top 5 in Germany. Stevie V is currently in London working on his debut PolyGram LP.

20TH CENTURY FOX: Elliot Lurie, senior VP music, in a move signaling its increased commitment to music publishing in the U.S. and worldwide, announced today that 20th Century Fox has set up in-house administration for its two music publishing companies. At the same time, he announced important three-year agreements have been recently negotiated with two clearinghouses for the administration of all Fox music copyrights in non-U.S. markets. EMI Music Publishing will administer all international territories, with the exception of Australia and New Zealand, which will be handled by Festival Music Publishing Group... Mary Jo Mennella has been named director, music publishing administration, and will be responsible for establishing Fox's new domestic publishing operation for both television and film product. She will also serve as a liaison between Fox and its two international music publishing administrators. Mennella previously held executive posts at ASCAP and Saban Entertainment, and most recently served as VP at MCA/EMI Music Publishing. The Fox catalogue includes several important copyrights, such as Carly Simon's Academy Award-winning, "Let the River Run," from the movie Working Girl. The two Fox music companies, Film Music Corp. (BMI), and TCF Music Publishing (ASCAP), are currently enjoying chart success with the Elektra soundtrack album from The Adventures of Ford Fairlane. The soundtrack has generated three chart singles in its four weeks of release, including Billy Idol's "Cradle of Love" (which is presently top five nationally), and "Glad to Be Alive," recorded by Teddy Pendergrass and Lisa Fisher. Both Fox companies were established in April, 1987, with copyrights in the catalogues including the scores of all Fox films and television productions created since that time. Administration was previously handled by Warner Brothers Music under a three-year agreement that recently expired. The Fox music publishing companies are based at the Fox lot in Century City...

SMILES ABOUND at the listening party for Pebbles' new MCA album, Always. Pictured are (l to r): Emrie Singleton, president, black music division, MCA Records; Pebbles; producer Narada Michael Walden; Brenda Richie (Lionel Richie's wife); and L.A. Reid, one of the producers of Always.

GANSTARR RISING: Lance Freed, president of Almo/Intertone/Rondor Music International, is proud to announce the signing of Ganstarr to an exclusive writing/co-publishing deal. Pictured are (l to r): Patrick Moxey, Ganstarr's manager; Molly Kaye, director of East Coast operations for Almo/Intertone; Lance Freed; Karen Durant, professional manager, Almo/Intertone; Keith Elam and Chris Martin of Ganstarr; and Mark Levinsohn, Ganstarr's attorney, of Epstein, Levy & Levinsohn.

PEBBLES WAS THE WOMAN OF THE HOUR at the recent Beverly Hills listening party for her new MCA Records album, Always. She is flanked here by (on the left) A.D. Washington, senior vice president, promotion and marketing, black music division, MCA Records; and (on the right) singer Johnny Gill.

ZOMBA MUSIC: David Renzer reports from New York that Zomba is scoring big on the pop charts with three singles in the top 10, including "Un-skinny Bop" by Poison, "King of Wish-

GREAT CONGRATULATIONS & MOVIN' UP DEPT: Deidre O'Hara leaves West Coast EMI Music Publishing to run CBS Songs... Mitch Leib is leaving Touchstone/Disney film music, to become VP A&R for EMI Records, West Coast...

To be continued...
Rappin' With the Retailer

BY C.J. AND JEFF KARP

PETERS ONE STOP, Norwood, Maine

Reporting: Don Moscatell

"The Vaughan Brothers is definitely getting a lot of attention. INXS is moving great out of the box. Mariah Carey has a real hot album, so we have seen a lot of sales on her. Vanilla Ice has been getting a lot of requests. The biggest thing with the indies is still the Bowie. The re-issue of the first New Edition is selling really well. We started out well with Neil Young and it's still doing well. We've had a big demand for AC/DC."

KARMA RECORDS, Carmel, Indiana

Reporting: Dave Watson

"Our big debut is AC/DC. It's out-selling everybody in just a couple of days. Queensryche is still doing good business. Warrant is a smoker! We are seeing some good action on them. Living Colour definitely cannot be overlooked. The biggest surprise for me has been this Rogers Waters The Wall. It started off slowly, but it has really picked up steam. Prince is doing really good business. Keith Sweat is still going strong. Too Short is something that is working its way up. Vanilla Ice has been a real surprise hit. It's really blowing me away. Now that Scatterbrain is starting to get a little airplay, we are seeing movement on that. Twin Peaks and Ghost have both been surprisingly strong. Randy Travis is the country stand-out. Keith Whitley is strong."

MUSIC PEOPLE, Oakland, California

Reporting: Jason Blaine

"Queensryche is blowing out the doors. George Michael took off with a real big bang. It's looks to be a good fourth-quarter record. AC/DC and INXS are out-of-the-box hits. Too Short is our biggest hit record of 1990. It's a monster. LL Cool J is going to be a big record for us. Mariah Carey is still selling very strong. Vanilla Ice's 'Ice Ice Baby' is a big single. It's the same way with Cannedyman's 'Knockin' Boots.' We are looking forward to the release of the LP. Maxi Priest also has a real strong single, and the album seems to be picking up very well. Garth Brooks is doing pretty well. The Vaughan Brothers looks like it's going to be a big record."

TOWER RECORDS, Camell, California

Reporting: Peggy Parker

"For the past two or three weeks, George Michael has been cleaning up. That's really been doing well for us. AC/DC, Queensryche, Rush, and Judas Priest have really been selling great for us. We sell a lot of rock and roll here. Anthrax is another one that is doing well for us. M.C. Hammer is constantly in our top 10. This last week, Robert Cray broke out. Too Short is doing pretty decently for us. Vanilla Ice and Boogie Down Productions are really doing well for us. In country, the thing that has really done well for us is the Garth Brooks. Steve Val and Primus are still doing well for us. Something that is just starting to break for us, and we are getting a lot of reaction on, is the Limbomaniacs. INXS has really been selling well for us right off the bat. We are doing well with the Grateful Dead. Jellyfish is doing really well for us."

HARVARD COOP, Cambridge, Massachusetts

Reporting: Gail Annon

"The Twin Peaks soundtrack is just going crazy. Other than that, it's Bob Dylan and George Michael who are doing well. So is Roger Waters' The Wall. Derek and the Dominos seem to be doing really well. The New Kids are still up at the top. Of course, M.C. Hammer is still selling really well. Boogie Down Productions is another strong mover. The Time is still holding on. In country, Emmylou Harris and Randy Travis are in our top 25. The Breeders, on Rough Trade, are still selling well. We also have been selling a lot of this Devo re-issue on Rydies. As soon as we got the Vaughan Brothers in, everybody went insane. We can barely keep the new Grateful Dead in the store. The new Carly Simon is going to do well. It looks like the new Replacements is going to do well."

HARMONY HOUSE, Park Forest, Illinois

Reporting: Tom Malla

"M.C. Hammer is still doing very well. Bell Biv Devoe is still holding in there. The New Kids have kicked back in, all the way up to the #2 spot. Keith Sweat keeps pushing right along. Michael Bolton is still up top. Jane's Addiction really blew out this week. Pebbles and Vanilla Ice are both strong contenders. Our big #1 seller is the Too Short. The Twin Peaks soundtrack was a big surprise and it came in at #3. The Ghost soundtrack is really doing well, too. Slaughter has kicked in. Poison is still hanging in there. Queensryche and Warrant really moved into our top 30. The Randy Travis and Kenny Rogers have really come out of the box well. N.W.A. is still top 10."

RICHMOND BROTHERS, Pen-saulken, New Jersey

Reporting: Tim Comerford

"Judas Priest is what's really strong. It came out of the box with a boom, and the re-orders have been phenomenal. The Vaughan Brothers go without saying. The Indigo Girls are doing well. Bob Dylan has a lot of people excited. The Grateful Dead album is blowing out of here. We have a lot of orders on the Slayer. Queensryche is doing really well. AC/DC is doing nice, and it's almost neck-and-neck with INXS. The Roger Waters The Wall LP is shaking me back. Neil Young is the big rock album. N.W.A. is doing real well. Too Short is doing real well. Black Box has held on real strong. We sell Garth Brooks and Randy Travis."

TOWER RECORDS, Westwood, California

Reporting: Jim Henderson

"George Michael has got it going on, pop-wise. The Three Tenors are selling so well we have them on the pop chart. Prince and M.C. Hammer are still selling for us. Jane's Addiction is hanging in there. I'm sure INXS will pick up. The Replacements are doing quite well. Stevie Ray Vaughan is doing great. Indigo Girls are doing o.k. Bob Dylan is selling quite well."

ASSOCIATED DISTRIBUTORS, Phoenix, Arizona

Reporting: Bob Fenty

"Vanilla Ice is just hotter than hell! George Michael is doing real well. Too Short is another major biggy. The soundtrack to Mo Better Blues is moving right along. Don Dokken is picking up. Garth Brooks is just unbelievable. N.W.A. is the big indie seller. The Vaughan Brothers did real well out of the box. Roger Waters' The Wall came out with a boom. We look for AC/DC to sell real well. Information Society will do real well."

BUDGET TAPES & RECORDS, Albuquerque, New Mexico

Reporting: Tony May

"Jane's Addiction is a real steady mover. AC/DC is the one after that. It's a real strong album and they will do well. Mother Love Bone is doing great. The Vaughan Brothers are going to pick up when more people know it's out. Warrant has been moving real slowly. Randy Travis is moving along. Neil Young is selling up a storm. Living Colour would pick up if they got some more exposure. INXS has a real good album and it will pick up when it gets some more rotation. Queensryche is doing real well."

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INDIE FOCUS

BY ALEX HENDERSON

INDIE PROFILE

WAX TRAX

WAX TRAX RECORDS IS KNOWN for so-called “industrial dance” music, a high-tech style of pop that fares well in underground dance clubs but receives little exposure in mainstream pop circles. While quite a few

Foetus

Jim Nash

Wax Trax, which was founded in 1978, is owned by Danny Fleshler and label president Jim Nash. Reflecting on the demographics of those who purchase Wax Trax product, Paulson says, “We have a younger scale—I’d say 18-24 [years old]—and I’d say we have a higher male demographic—65%/35% male/female.”

Revolting Cocks

“Industrial” acts still record for Wax Trax—including My Life With the Thrill Kill Cult, Foetus and Frontline Assembly—the Chicago-based label is branching out with KLF, whose latest single is on the hip house tip, and the more rock-oriented “alternative” acts like the Revolting Cocks and Wreck.

“Within the last six months, we’ve been moving in different directions,” explains Lisa Paulson, director of promotions for Wax Trax. “We decided that in order to broaden the horizons for our artists individually, we had to individualize the promotion on these artists, as opposed to just promoting the Wax Trax name. The idea now is to do individual marketing campaigns. Before, everything was sent to the same people: club, retail and press. Wreck is very college radio-oriented. With Wreck, we’re concentrating mainly on retail and college radio, which has never been a real strong point for Wax Trax. With KLF, we’re going to do a very strong retail and club promotion. The label’s going to be working KLF very strong to urban and CHR and try to pick up crossover stations like Hot 97 in New York. With Thrill Kill Cult and Frontline Assembly, we’re still doing club promotion.”

H.W.A.: Livin’ in a Houe House (Drive-By 15131-4)

“Tell Her No,” “Time of the Season,” “Leave Me Be” and other classics included on the Zombies’ Greatest Hits. The Zombies’ sound wasn’t overly guitar-oriented, emphasizing Rod Argent’s haunting electric piano and organ. The songs on this CD span 1964-1967, the year in which The Zombies broke up.

H.W.A.

Loves in a Houe House

(Joiny Rykidisc 10194)

Vocalist June Tabor and the Oyster Band embrace a haunting style of pop/rock/folk on the captivating

EURO-K

EURO-K (Profile 1063)

Whether using sparse, minimalist tracks or more musical and melodic tracks, Euro-K keeps its groove and chillin’ on its self-titled debut album—which, production-wise, is neither as dissonant as a Public Enemy production nor as elaborate as a Dr. Dre production. Euro-K doesn’t indulge in excessive boasting, and the group usually tells some type of story, whether it be about kickin’ it on the weekend (“Friday Night”), the need for inter racial unity (“Brother Man”) or a shallow, self-absorbed female (“She’s a...”) The latter is no more sexist than a song by a female rapper right off-tack unfaithful husbands or men who don’t pay child support would be.

INDIE NEWS

PRIORITY: Police harassment of young blacks is the subject of N.W.A.’s new video for the title track of its current EP, 100 Miles and Runnin’, which is RIAA-certified gold, and approaching platinum. In the video, the rappers are harassed by police without provocation, and make a run for it... Priority continues burning up the pop and R&B charts with N.W.A. graduate Ice

N.W.A.

Cube’s platinum debut solo album, Amerikkas Most Wanted... The latest Priority compilation, Rock of the ’80s, takes us back to the new-wave era of the late 1970s and early ’80s with such pop-rock as the Knack’s “My Sharona,” Dox’s “Whip It,” Blondie’s “Call Me,” Missing Persons’ “Wards” and Split Enz’ “I Got You”... FANTASY: The nation’s largest indie recently released 10 blues albums from the Prestige vaults as part of its Original Blues Classics (CBC) series, half of which are examined here. Though Lightnin’ Hopkins experimented with electric settings, Lightnin’ (recorded in 1960) presents the Texas-reared singer/guitarist in the acoustic style that was his roots. The album’s 10 songs (eight of them original) are pure Hopkins: slow, groovy, relaxed, gritty. Hopkins’ acoustic guitar is accompanied by Leonard Gaskin’s acoustic bass and Belton Evans’ drums. “You Better Watch Yourself,” which deals with alcohol abuse, is typical of

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H.W.A.

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INDIE REVIEWS

ALBUMS

THE ZOMBIES: Greatest Hits

(DCC DZS-5092)

GREATEST HITS

TIME OF THE SEASON

THOUGH not as well known as the Kinks or the Yardbirds—let alone the Beatles—the Zombies made a significant contribution to the British Invasion. For starters, the explosion of the 1960s with “She’s Not There,” “Tell Her No,” “Time of the Season,” “Leave Me Be” and other classics included on their Greatest Hits. The Zombies’ sound wasn’t overly guitar-oriented, emphasizing Rod Argent’s haunting electric piano and organ. The songs on this CD span 1964-1967, the year in which The Zombies broke up.
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NEW FACES

Trudy Lynn
BY ALEX HENDERSON

WHILE HER DEBUT ALBUM, Trudy Sings the Blues, contained both blues and Southern-style soul, Trudy Lynn’s recently released follow-up, Come to Mama, leans more toward the latter. Come to Mama, which was produced by labelmate Gary B.B. Coleman, includes covers of Aretha Franklin’s “Dr. Feelgood” and Bobby Womack’s “Woman’s Gotta Have It.” Lynn is a native of Houston, Texas, the city that gave us everyone from the Crusaders to the Laws family (Hubert, Ronnie, Eloise and Debra) to the Gisto Boys to Johnny “Guitar” Watson. Long before signing with Icbian, Lynn made a name for herself by playing numerous club dates in the Lone Star State—dates that helped her earn a following. Touring the U.S., Lynn appeared with Ike & Tina Turner, Little Milton, Z.Z. Hill, Hank Crawford and others. In 1984, Lynn’s gritty voice was finally heard on vinyl when her debut single, “Bring the Bed Home to Me”, was released on the Houston-based Jamstone label. In 1988, Lynn signed with the Atlanta-based Icbian.

Two-Bit Thief
BY ALEX HENDERSON

WHERE OTHER BAY AREA ROCKERS are embracing thrash-metal and funk-metal, Oakland’s Two-Bit Thief is embracing street-oriented hard rock. “These days,” lead vocalist Andy Anderson notes, “the Prisco scene is known primarily for Metallica, Testament and the speed-metal scene. Then there are bands like Faith No More, Limbomaniacs and Primus playing funk, funk-metal, and so on. We’re just playing rock and roll, so I guess we’re kind of lit- tle ball.” We just try to do something that everyone expects us not to do. Where we come from, no one would expect us to play straight rock and roll.”

A few things separating Two-Bit Thief— and their debut album, Another Sad Story...in the Big City—from other hard rockers are a punkish edge, thought-provoking lyrics and a willingness to address social issues. Anderson explains, “I write about things that people have to suffer through—topics like social unrest, songs about prison, heroin... ‘Broken Hearts’ is about a friend who’s so strung out that the only thing you can do to help him is say no. I write about friends going to prison. It’s just sad that someone has to stay there, has to suffer that much pain.”

TICKERTAPE from page 4

MINDING THEIR OWN BUSINESS: Tokyo’s Melmac Records, co-owned by Mitsubishi, is set to open an L.A. office “to gain better access to U.S. music talent and resources.”... Also, the International Talent Group has moved its L.A. office to 822 S. Robertson Blvd., Suite 200, Los Angeles, CA 90035.

ALL TOUR UP: Soul Asylum: October 8 & 9 (St. Paul, Minnesota) through November 29 (somewhere in Colorado), in support of their wonderfully titled A&M album, Soul Asylum and the Horse They Road in On... The reunited Go-Go’s: Beginning some time in November, in support of their I.R.S. Greatest Hits album.

MONEY FOR SOMETHING: Paul Simon and Bonnie Raitt will perform at the Waldorf-Astoria for the “Night of a Thousand Heroes,” the October 19 AMC Cancer Research Center’s benefit honoring MTV chief Tom Freston... Tony Bennett will perform at New York’s Marriott Marquis Hotel on November 7 in the annual S.L.E. Foundation benefit to support Lupus Research and Social Services.


HEAVY METAL

Iron Maiden

BY ALEX HENDERSON

STUDIO SAVAGERY: Badlands has finished the follow-up to its self-titled debut album. Voodoo Highway is on Time Line’s release schedule for January, 1991... In November, Badlands is scheduled to release a N.W.O.B.H.M. ’79 Revisited, a compilation album focusing on the metal bands that came out of Britain in the late ’70s and early ’80s. The two-CD/two-cassette album will include songs by Iron Maiden, Def Leppard, Raven, Diamond Head, Saxon, Girlschool, Tygers of Pan Tang, Witchfinder Gerard, Judas Priest, Sweet Savage, Sledgehammer, Angelwitch, Black Ace, Holocaust (not to be confused with thrashers Holocross), Fist and Holol Ground. N.W.O.B.H.M. stands for what was called The New Wave of British Metal... After touring Europe, Whitesnake ventured to Japan for shows in Tokyo, Yokohama, Nagoya and Kobe...

HIGHWAY TO HELL: GWAR’s lead vocalist, Oderous Urungus was arrested after a show in Charlotte, North Carolina for “disseminating obscenities,” as defined by local laws. A trial date is set for November 9 for Urungus, who is free on $1,000 bond. As Metal Blade sees it, Urungus’ arrest was in violation of the headbanger’s 1st Amendment rights. Metal Blade CEO Brian Slagel has issued the following statement: “We support our band’s right to freedom of speech and artistic expression. We support GWAR fully. We feel that this is another example of the state of censorship in this country.” Despite Urungus’ arrest, he and fellow GWAR members are going ahead with their bloodbath of a U.S. tour. As GWAR:

a Metal Blade press release puts it, “The carnage continues!”... When Poison opened its current Flesh & Blood Tour in Green Bay, Wisconsin, the hard rockers were joined onstage by Green Bay Packers quarterback Don Majkowski, who lent his vocals to “Every Rose Has Its Thorn.” In 1989, Majkowski recorded a cover of the Poison song for a charity label, and the proceeds went to a charity organization. Touchdown, dude... Aerosmith recently performed at the opening of the Las Vegas Hard Rock Cafe. A benefit show, the Cafe’s opening raised more than $100,000 for the building of a recreation center in Las Vegas for abused teenage girls...

VILLAINS ON VIDEO: In 1977, Joe Massot released some live performances by Led Zeppelin that were included in his documentary on that seminal metal posse. The First Takes, recently released by Video Music Inc. in Norristown, Pennsylvania (a Philadelphia suburb) contains original, unaltered versions of some of those performances. Against the Current, The First Takes contains no over dubbing. The First Takes content, which was shown to band members Robert Plant, Jimmy Page, John Bonham and John Paul Jones but not released to the public until now, boasts live versions of “Whole Lotta Love” (which borrowed liberally from master Willie Dixon’s “You Need Love”), “The Song Remains the Same,” “Dazed and Confused” (originally the Yardbirds’ “I’m Confused”) and the instrumental “Moby Dick” (which includes a powerful drum solo by Bonham). The First Takes is a video that no headbanger should be without. For more information on Video Music Inc., please call Eve Seaman at (213) 727-7246. Atlantic has released a video for Psychefunkapus “We Are the Young,” a cut from the Bay Area funk/psychedelic metal posse’s self-titled debut album...
LIP SERVICE: The sizzle and jazz cognoscenti were out in force for Cuban trumpeter Arturo Sandoval’s first New York gig since gaining asylum hereabouts. Pictured, at the Village Gate, are (from left): Art D’Lugoff, Ralph Mercado, Sandoval and Jack Hook. Sandoval returns to the Gate this Monday (October 8) for a reunion with Irakere bandmate Pequito D’Rivera.

DO YOU KNOW WHAT IT MEANS? The JazzTimes Convention, that (almost) annual jazz pow-pow that has wandered from Washington, D.C. to New York to Los Angeles, lands in the fabled birthplace of jazz—New Orleans, Louisiana—for its eighth gathering. That’s right: the home of NOCCA, Preservation Hall, the greatest music festival on the planet (the New Orleans Jazz & Heritage Festival, naturally), the meanest trout ambidextrous this reporter has ever scarfed down, the Marsalis family, and just about every other convention America has to offer, will welcome Ira Sabin and his merry pranksters from November 28-December 1. They’ll do their talking, schmoozing, grinning, lying and complaining at the Fairmont Hotel, located across Canal St. from the French Quarter.

Look, I’ve been to most of these things, and, hey, I think it’s great: the jazz world acting, for once, like a real place, with real people. I mean, accountants and travel agents have workshops, and the music business is riddled with conventions (from heavy-metal gatherings to Beatlefest(s)), so why not a one- a-year or so gathering of the jazz movers, shakers and hangerson. Why not, indeed? And why not in a city where the oysters are five bucks a dozen and you can drink a beer wherever you damn well feel like it.

Those of you familiar with these affairs will recognize many of the names and topics. Names like Billy Taylor (he’ll give his regular “State of Jazz” report), Ira Gitler, Bruce Pandolfini (he’ll do the keynote), Leonard Feather, Willard Jenkins, Todd Barkan, George Butler, Orrin Keepnews and the like. Topics like “Jazz Funding: Get That Bread,” “The Global Jazz Market: As the World Turns,” “Jazz Journalists’ Concerns,” “How to Present a Jazz Subscription Series,” “How to Market a Successful Jazz Event,” etc., etc. There’ll be talks about how to put more jazz in museums, how to get more jazz on TV, and how to make people (soh!) take jazz seriously. These topics have been discussed since JazzTimes Convention 1, and will probably be discussed until somebody somewhere does something about them.

Spinning the local angle will be such Crescent City jazz bigwigs as Quint Davis, Alvin Batiste, Michael White, Kalamu Ya Salaam, and Ellis Marsalis, whose entire family is the convention’s collective guest of honor. Local sounds will be provided by, amongst others, the Rebirth Brass Band, the Guardians of the Flame (a Mardi Gras Indian tribe led by Donald Harrison Sr. and including altoist Donald Harrison Jr.), the Dukes of Dixieland, Willie Tee and (his brother) Earl Turbinton, the Preservation Hall Jazz Band, Danny Barker, Alvin “Red” Tyler, Germain Bazzle, various Marsalis, and others.

For information about all of this (and there is much more information), call (800) 666-1300. Whatever you get out of the weekend, fun is a given.

SONG X: Pat Metheny is mad as hell and he’s not going to take it. Seems that Florida governor Bob Martinez—the very governor whose state has been bustling 2 Live Crew into jail and onto the charts—used a snippet of Metheny’s “Last Train Home” in a TV campaign spot. Martinez, according to the angry guitarist, neglected to obtain permission from him, Geffen Records or the song’s publisher, and he intends to sue anybody he can, with any monies awarded in a judgment to go to the “Censorship Is UnAmerican” campaign. Says Metheny, “A governor who I believe does not support the rights of people to fully and freely express themselves, to think for themselves or to make their own decisions, is not the sort of politician to whom I would lend my music for any amount of money.” Way to go, Pat.

HEAR, HEAR! Stan Getz, whose name hasn’t been in this space in weeks, will be honored by the Hollywood Arts Council for his contribution to jazz at that group’s annual fundraising dinner. “A Night in Hollywood,” October 20 at the historic Chaplin Stage over at A&M. Amongst other honors bestowed upon the silky tenorist that evening will be mayor Tom Bradley’s declaration of those 24 hours as “Stan Getz Day.”

FESTIVITIES: Clearwater, Florida’s 11th annual Clearwater Jazz Holiday, a free event, will unspool in the Sunshine State from October 18-21. Houston

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CONTemporary JAZZ

Welcome to the St. James Club (GRP 9618)
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Blue Pacific (Rippoc 26182)
Michael Franks
What’s Inside? (Enigma 73565)
Richard Elliot
The Journey (Atlantic 82135)
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Fast Forward (GRP 86131)
Yo-Yo-Yo Gyra Featuring Jay Beckenstein
Live at the Royal Festival Hall (JMT/Polymat 834 436)
John McLaughlin
Amazon Secrets (Veve Forecst/Polymat 843 602)
Ricardo Silveira
Sketchbook (GRP 9617)
John Pattitucci
In the Shadows (Denn 6210)
Bob Berg
Inner Motion (GRP 9621)
David Benoit
True Spirit (PAR 2003)
Ronnie Laws
Reference Point (GRP 9614)
Acoustic Alchemy
Compositions (Elektra 60922)
Anita Baker
Grand Piano Canyon (Warner Bros. 26296)
Bob James
Master Plan (GRP 9619)
Dave Weckl
3 (Epic 46012)
Stanley Clarke/George Duke
Tokyo Blue (EML 9244)
Najee
The Meeting (GRP 9620)
The Meeting
Maximum Groove (Optimism 3229)
Max Groove
Collection (GRP 9611)
Larry Carlton
Cornucopia (Blue Note/Capitol 92356)
Stanley Jordan
Them Changes (GRP 9613)
Tom Scott
Take Another Look (Mega/Blue Moon 79 152)
Grant Geissman
Reckless Precision (Wrenhill Hill 0124)
Tuck Anderson
A Total Eclipse (A&M 5505)
Vernell Brown Jr.
Deliverance (Jive/RLC 1329)
Jonathan Butler
London Warsaw New York (Epic E 45472)
Basa
Love Is Going To Getcha (GRP 9603)
Patii Austin
Bela Fleck & The Flecktones (Warner Bros. 26124)
Bela Fleck & The Flecktones
Tokyo Nights (Nova 9028)
Rob Munnis
Edge Of The World (Veve Foreslest/Polymat 843 011)
Tom Grant
Love Goddess (Starrst/En/ham 45021)
Lonnice Liston Smith
Head Over Heals (Orpheus/EMI 75615)
Alex Bugnon
A Time For Love (Muse 5381)
Gloria Lynne
Inside Out (GRP 9601)
Chick Corea
Jazz Places (Nova 9225)
Brandon Fields
Just Like Magic (GRP 9629)
Special EfX
Toe To Toe (MCA 0234)
Randy Brecker
New Pants (Warner Bros. 26152)
Flimm And The Bb’s
Out Of The Shadows (Atlantic 82065)
Paul Jackson Jr.

Person & Eta Jones, Tuck & Patti, Lou Donaldson, Christopher Hollyday and the Dirty Donz Brass Band are among those who’ll tout their horns for all and sundry. Call (613) 446-1700 for the lowdown... San Francisco’s 8th annual Jazz in the City Festival, a (mostly) non-free event, will fill a whole mess of that city’s spaces from October 25-November 4 (you can probably even hop over to Oakland for a late World Series game). Among the performers scheduled: Andrew Hill, Dorothy Donegan, Tony Williams, Herbie Hancock, Mark Murphy, Joe Henderson, Zakir Hussain, Don Cherry and Richie Cole. But that just scratches the surface (and doesn’t tell you what, when and where). A call to (415) 864-5449 should clear that up.

Not Columbia Jazz Masterpieces: This is confusing, but bear with me. Columbia has always had something called the Collector’s Series, which, when you think about it, is just a different way of selling reissues and out-of-print, in their original packaging. You’d be biding through the jazz bins at Tower Records, for example, and you’d come across Lambert, Hendricks & Ross Sing Ellington in what looked like a pristine early-'60s edition, priced like any other record. A rarity? Nope, a Collector’s Series album, one that you would have assumed was years of print. The Collector’s Series kept things like Louis Armstrong’s W.C. Handy and Fats Waller albums in print. Then, when the Columbia Jazz Masterpieces series was rolled out, a number of those Collector’s Series albums went out of print in that series only to reappear in the other (in the case of the Armstongs, all done up with different takes—a long story I won’t go into here). Anyway, the Collector’s Series is still alive, and they’ve even begun issuing CDs. Like what? Like Betty Carter’s Social Call, A Night in Manhattan with Lee Wiley, Sarah Vaughan After Hours, the Okie R&B, Western Swing and blues compilations, and other stuff. Interested? (800) 356-1052 the number.
HATHAWAY GOES ALL THE WAY: Virgin recording artist Lalah Hathaway, whose single, "Heaven Knows," has recently turned into a major hit, recently made an appearance on Soul Train, performing two songs ("Heaven Knows" and "Baby Don't Cry") from her self-titled debut LP. The singer is shown here with the show's host, Don Cornelius.

MORE THAN A SUPERFICIAL THING: Columbia recording group Surface returns to the music scene with the video for its first single, "The First Time," from their upcoming album, Deep. The album is due in stores soon. Pictured are members of Surface (l to r): David Townsend, David Pic Conley and Bernard Jackson.
BY ERNEST HARDY

RAP/DANCE NEWS

PROFILE RECORDS IS RELEASING a triple threat to record stores this fall:

1) Dana Dane Forever. The GQ rapper with the mod-British accent who went gold with his 1987 Profile debut LP, Dana Dane With Fame, is returning with a pop bent. The new album was produced by Hurby "Luv Bug" Azor (who lent his golden touch to the likes of Salt-n-Pepa, Kid-n-Play, Sweet Tee and Dana Dane's first LP).

2) The second album by King Sun, entitled Righteous But Ruthless. While King Sun has been an unsung, underground favorite for years, advance buzz on his new album is that it may be the one to push him into the big time.

3) The guys with the most to prove—Run-D.M.C. It's hard to think of any rap act that's taken more lumps than these guys. Detractors claim they've lost it—gone soft and lost all street credibility. More than one young rapper has stressed that he has no intention of turning into the next Run-D.M.C., who themselves have been called the new Fat Boys. Hoping to silence all doubters and regain some of their lost glory with their newest LP, Back From Hell, the group produced the album themselves (their fifth, the most of any rap group thus far). Beyond their own credibility problems, however, the LP will go some way to answering the question that's been simmering for some time now. With its quick evolution, ever-changing styles, and ultra-demanding fans, can rap produce a long-term act? You'll get at least a partial answer on November 19, the release date for Back From Hell. The first single and video will be "What's It All About" b/w "The Aces."

COMPLETE WITH DARING STUNTS, exploding cars and a wild chase through the streets of downtown Los Angeles, comes the premiere video (the title track) from N.W.A.'s latest RIAA gold-certified (and nearly platinum) EP, 100 Miles and Runnin'. With a cameo appearance by fellow rap star the D.O.C., the video is sure to garner as much controversy as past N.W.A. efforts. Filled with trademark sex, violence and police harassment, it's definitely not going to be an MTV staple.

TWO Cassettes are ALWAYS PLAYING around my apartment and here in the office: Caron Wheeler's UK Blak (on EMI) and the advance cassette of Stevie V.'s as-of-now self-titled LP. Stevie V. takes the Soul II Soul sound and builds on it, pulling in reggae, pop, dance, rap and R&B to create a truly broad work. Lyrics are all plugged into the positive vibe, whether they're giving the hip-hop of blacks in the U.K. or merely offering encouragement to the workaday. Anchoring it all is her silky voice. Should be a massive hit. The same for Stevie V.'s effort, which has "DANCEFLOOR STAPLE" written all over it. Blending all the club sounds that fit (Housetown, acid house, house, and hip-hop), MV. V., who is actually a musician (not a deejay-turned-anything), also employs lyrics with a message, but they're subtle. If you choose to dive off deeper, you'll find substance. If you choose to simply get behind the groove, you can do that as well. Two of the best things I've heard all year.

JACKIE HOPPER (a.k.a. Azor 0-96462)

DANCEFLOOR STAPLE

THE ASSOCIATES VOUGE WITH CHARISMA; Scottish singer/songwriter Billy Mackenzie (of the Associates) was recently honored at a party thrown by Charisma Records to celebrate the release of the new Associates album, Wild & Lonely. Pictured are (l. to r.): Go-go dancer; Charisma Records president, Phil Quartararo; Steve Samio, art director, Charisma Records; and (seated, l. to r.): go-go dancer; Bob Catania, vice president of promotion, Charisma Records; Jodi Hall, vice president of sales, Charisma Records; Billy Mackenzie; Peter Albertelli, national dance promotion manager, Charisma Records; Audrey Strahl, vice president, press and artist development, Charisma Records; and Stephen Phillips, assistant to Billy Mackenzie. Front row: go-go dancers.

KICKIN' IT: Atlantic recording group INXS were recently presented with RIAA quadruple-platinum awards for their sixth album, Kick, while the band was in Los Angeles for a live performance on MTV's Video Music Awards show. Pictured are: (standing, l. to r.): Garry Gary Beers, Andrew Farriss, Kirk Pengilly, Jon Farriss, Tim Farriss and Michael Hutchence of INXS; Atlantic senior vice president Andrea Ganis; Atlantic senior vice president/general manager West Coast Paul Cooper; and (kneeling, l. to r.): Atlantic vice president/artist relations and media development, Perry Cooper; Atlantic president and CEO, Doug Morris; INXS manager, Chris Murphy; and Atlantic senior vice president/general manager, Mark Schuller.
COCINANDO

BY TONY SABOURIN

LABEL CONVENTIONS ARE OFTEN LIKE THE PROVERBIAL gato en macuto: one never knows what you'll come up with. Nonetheless, they are important. They bring the whole staff together as a team, united—at least for the duration of the event—in similar promotional and sales/marketing goals as everyone gets a glimpse of those projects deemed important for the organization in the forthcoming year.

One to which I was invited, but couldn't attend, was CBS Discos' convention in Mambaim. However, different attendees confirmed the exhilarating behind new releases by Braulio, Roberto Carlos, Luis Enrique and newcomer Juana L. Manuel. It also provided las tropas with an opportunity to experience first-hand current label priorities, including the climactic presentation of Yolanda Monge's new release, Portfolio.

Another act that immediately benefited was Azucar Moreno, whose incendiary performance at the convention ignited the promotion and sales personnel's efforts behind the duo's recent surge through the ranks. The act, a Las Majas Amazonas's in-store appearance at the Music Plus store in San Juan, was the event the Los Angeles City Department had to show up and restore order with the crowd. It took theilletres three and a half hours to satisfy all the autograph hounds.

ONE TO WHICH I WASN'T INVITED, BUT HAPPENED TO DROP BY through sheer coincidence was WEAJamaica's. Truthfully, it wasn't what you'd called a convention, but rather a budgetary meeting for WEA's biggies. Still, it gave me an opportunity to listen to some of WEAJamaica's priorities for next year, most of them in the Tropical market.

The most impressive outing from the merengue group Peter Cruz y El Grupo Chevél, with a very competitive brand of merengue. The second came from the formidable leader of La Familia André, Fernando Tobías, who is getting his first major-league opportunity to exhibit his considerable talents. What truly knocked my socks off was the new Chantelle, particularly their non-merengue material.

However, the most impressive of the bunch can't be revealed because of a professional promise to secrecy. But take my word—it's going to be an overwhelming acquisition for WEAJamaica, and a humongous success for a very popular star.

SOME PARTING WORDS REGARDING CARLOS “CAITO” DIAZ: Almost everyone knows how Cato's high-pitched nasal canto in La Sonora Matancera influenced everyone in the Afro Cuban conjunto genre, from Arsenio Rodriguez and Félix Chappotín to Johnny Pacheco and Conjunto Clásico. Others will remember Díaz for his inimitable maracas technique—accentuated by his trademark sign-of-the-cross pattern. Yet others will remember the swinging compositions he wrote for La Sonora.

I will remember him because he was my kind of musician: quiet, serene, humble, respectful. He was an important rank soldier and major cultural contributor who, through his 60-plus years in the business, let his many talents do the talking on his behalf. Gracias por todo, Cato.

THERE ARE THREE INDUSTRY WRITERS from which I faithfully borrow. In alphabetical order, the first is Noticias del Mundo's Carlos Arias, my particularly in the Friday edition, which allows him to relate a weekly compendium of promotional maneuvers in the Big Apple. A recent column, for instance, carried two controversial page-long interviews. One was with Capitol-EMI/LA's Anna Romer, under the headline "Love Drives Me Crazy," the other had RMM's Tony Vega stating "Salsa Is Played Senselessly Now."

In between, Arias' column, "Notiriándula," busts moves with items like the news that Mexican roco-baladista Emmanuel will record two songs by popular Dominican bacheconmen idol Juan Luis Guerra; and Roberto Torres's umpteenth homage to the late great Benny More, a hot hit I had inadvertently walked into 24 hours previously, during a fortuitous visit to a 10th Avenue distributor.

In an additional sharp harangue the following week, Arias exhorted the New York music community to gather its collective conscience and produce a tribute for salsa singer Héctor Lavoe, who has been critically ill since his near-fatal accident in San Juan, Puerto Rico almost three years ago. Additional sources have confirmed to "Cocinando" that the financial situation of the Lavoe family is reaching the point of destitution due to the extensive medical bills incurred by El Cantante.

For a man whose music brought happiness to so many, and who has contributed so many profits to the salsa business—from his work with Willy Colón, his successful Fania albums, and his two-decade contribution to the Fania All-Stars productions, to his tear-milking appearance at a recent benefit concert, where his frail 90-pound body had to be carried on and off stage—Lavoe shouldn't have to die ignominiously, without the best medical attention available. Way to go, Carlos!

THE SECOND IS RAMIRO BURR whose onda tejana insights have graced this column. His San Antonio Light niche, "In Tune," recently revealed that part-time model and full-time onda star Rubén Ramos had released a much-anticipated LP called Serious, featuring a duet with Little Joe, "Que Te Ha Dado Esa Mujer."

Also, Rocky Hernández, Little Joe's little brother, who experienced an agonizing hospital stay earlier in the year, will be releasing his own production. According to Burr, "a preliminary show pointed that the LP is a dynamite package of traditional tejano tunes and new soulful arrangement."

Those of us friendly with Burr will also be happy to know that "In Tune" will soon be syndicated throughout the Estrella Solitaria states.

LAST BUT NOT LEAST IS JUAN TAVERAS HERNANDEZ, better known by the initials "TH," from the Santo Domingo diary El Nacional. In a recent column, TH candidly requested a governmental investigation into the payola practices of the owners and PDs of the country's most important radio stations.

For those who felt that we said the "wrong word," let me remind you that in Dominican Republic is not illegal. It's been a well-known practice, shouldered as another item in the cost-of-labor ledger, where rankings are in direct relation to the executive producer's monetary influence. It's also the cause of the loss of reputation of that country’s radio charts, as simply no one gives credence to a #1 single anymore.

TH's latest appeal was propelled by an allied-to owners/PDs meeting, where a unilaterally 30% cost-of-living increase in payola fees to themselves was approved. Only in Dominica, my friends.

CASH BOX  OCTOBER 13, 1990

17

PUERTO RICO LATIN LPS

October 13, 1990  The sparse bubble indicates strong upward chart movement.

PUNTO DE VISTA (CBS Discs)                        GILBERTO SANTARROSA
1 TIEMPO DE VAL (CBS Discs) ........................... CHAYANNE
2 CON LA MÚSICA POR DENTRO (CBS) .................... NINO SEGARRA
3 VEINTE AÑOS (WEA Latin) .................................. LUIS MIGUEL
4 PORTIFOLIO (CBS Discs) ................................ YOLANDITA MONGE
5 IMÁGENESCÓ (CBS Discs) ................................ LOURDES ROBLES
6 VIVA ROSARIO/Oliver (Sonoton) ....................... WILLIE ROSARIO
7 LO MIO ES AMOR (RMM/CBS Discs) ................... TONY VEGA
8 QUIEN COMO TÚ (CBS Discs) ........................... ANA GABRIEL
9 LOS PRINCIPIOS DE LA SALSA! (CBS Discs) .............. LUIS ENRIQUE & EDDIE SANTIAGO
10 CANTO A LA HUMANIDAD (CBS Discs) .................... DANNY RIVERA
11 LATIN UP/Combo Records ................................ EL GRAN COMBO
12 SALSA CALIENTE DEL JAPON (RMM/CBS) ................. ORG. DE LA LUZ
13 CUANDO YO AMO (Sonoton) ............................... RUDY LA SCALA
14 SI TU QUIERES BAILAR (WEA Latin) ...................... JULIAN
15 NIÑA Capetillo/EML Latin) ................................ JOSÉ FELICIANO
16 PELIGROSO AMOR (Capetillo/EMI Latin) ................. MAX TORRES
17 DOS Capetillo/EMI Latin) ................................ MIRIAM HERNANDEZ
18 999 RAZONES (Capetillo/EMI Latin) ...................... PANDORA
19 8 EN LAS BUENAS Y 8 EN LAS MALAS (EMI) ............. JOSE JOSE
20

LOS EXITOS DE GLORIA ESTEFAN

CBS DISCOS INTERNATIONAL

DFL 80432

WITH THE HIT "RENACER"
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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
<th>Sales</th>
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<td>The Wall</td>
<td>Roger Waters</td>
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<td>Pump</td>
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<td>Bonafide</td>
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<td>MAXI PRIST 60 10</td>
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<td>GARTH BROOKS</td>
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<td>Hell to Pay</td>
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<td>JEFF HEALY 104 18</td>
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<td>Soundtrack (MCA 8039)</td>
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<td>PUMP UP THE VOLUME 39 5</td>
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<td>Rising From the Ashes (Warner Bros. 34301)</td>
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<td>EN VOGUE 47 25</td>
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<td>THE BROADWAY CROWES 56 29</td>
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<td>We Are in Love (Capitol 61416)</td>
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<td>HARRY CONNICK JR. 59 12</td>
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<td>Greatest Hits (RCA 52277)</td>
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<td>Can't Fight Fate (Arista 85813/BMG 8.98/8)</td>
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<td>MO' BETTER BLUES 70 8</td>
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<td>The Revival (Wing/Polymath 481900)</td>
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<td>TONY, TONI, TONE 73 21</td>
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<td>A Night on the Town (RCA 2041)</td>
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<td>DAMN YANKIES 79 29</td>
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<td>VAN MORRISON 78 21</td>
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<td>Affection (Arista 8554)</td>
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<td>LISA STANSFELD 80 31</td>
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<td>THE ALLMAN BROTHERS BAND 105 12</td>
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<td>Midnight Stroll (Mercury/Polymath)</td>
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<td>Liberty (Capitol 94292)</td>
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<td>DURAN DURAN 71 6</td>
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<td>Passion and Warfare (Relativity 1037)</td>
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<td>Killin' Time (RCA 9668/BMG 8.98/8)</td>
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<td>Hangin' Tough (P) (Capitol 40985/CBS)</td>
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<td>NEW KIDS ON THE BLOCK 92 111</td>
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<td>Jumbo Goodbye (Capitol 21654)</td>
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<td>WORLD PARTY 114 20</td>
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**TOP 100 SINGLES**

**October 13, 1990**

<table>
<thead>
<tr>
<th>#1 Single: George Michael</th>
<th>High Debut: Bon Jovi #49</th>
<th>To Watch: Dee-Lite #44</th>
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<tbody>
<tr>
<td><strong>1.</strong> PRAYING FOR TIME (Columbia 38-75512)</td>
<td><strong>51.</strong> SO CLOSE (Atlantic 4-98938)</td>
<td><strong>51.</strong> Hail &amp; Oats 81 3</td>
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<tr>
<td>George Michael</td>
<td><strong>52.</strong> HIGH ENOUGH (Warner Bros. 19570)</td>
<td><strong>52.</strong> Damn Yankees 57 4</td>
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<tr>
<td>2. I DON'T HAVE THE HEART (Warner Bros. 4-19991)</td>
<td><strong>53.</strong> LYIN' TO MYSELF (Enigma 35354)</td>
<td><strong>53.</strong> David Cassidy 59 4</td>
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<td>James Ingram</td>
<td>3. LOVE AND AFFECTION (EGM 4-19689)</td>
<td><strong>54.</strong> The Way You Do The Things You Do (Virgin 4-89878)</td>
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<tr>
<td>13 5. SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885)</td>
<td>6. IF WISHES CAME TRUE (Atco PRCD 3361-2)</td>
<td><strong>55.</strong> Poison 65 2</td>
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<td>Phil Collins</td>
<td><strong>56.</strong> Day Like These (Geffen 4141)</td>
<td><strong>56.</strong> Asia 63 4</td>
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<td><strong>6.</strong> ICE ICE BABY (SBK 4J/M-07335)</td>
<td><strong>57.</strong> Heart Like a Wheel (A&amp;M 75201/2336-1)</td>
<td><strong>57.</strong> Human League 67 4</td>
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<td>Vanilla Ice</td>
<td><strong>58.</strong> TIME FOR LETTING GO (Reprise 19743)</td>
<td><strong>58.</strong> Jude Cole 39 12</td>
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<td><strong>7.</strong> THIEVES IN THE TEMPLE (RCA 2221)</td>
<td><strong>59.</strong> From a Distance (Atlantic 87820)</td>
<td><strong>59.</strong> Bette Midler 68 2</td>
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<td>Prince</td>
<td><strong>8.</strong> MY LOVE IS A FIRE (Capitol 44884)</td>
<td><strong>60.</strong> DEBUT</td>
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<td><strong>8.</strong> BLACK CAT (A&amp;M 1477)</td>
<td><strong>9.</strong> COME BACK TO ME (A&amp;M 14827)</td>
<td><strong>9.</strong> Johnny Osmond</td>
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<td>Janet Jackson</td>
<td><strong>10.</strong> GIVING YOU THE BENEFIT (MCA 70079)</td>
<td><strong>10.</strong> Janet Jackson 42 15</td>
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<td><strong>9.</strong> ROMEO (Island 973217)</td>
<td><strong>11.</strong> UNCHAINED MELODY (Polydor 871982-7)</td>
<td><strong>11.</strong> Righteous Brothers 49 18</td>
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<td>Dino</td>
<td><strong>12.</strong> BLAZE OF GLORY (Turbogym/Paramount 875096-4)</td>
<td><strong>12.</strong> Jon Bon Jovi 7 13</td>
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<td>Paul Young</td>
<td><strong>13.</strong> MY MY (Motown 2003)</td>
<td><strong>13.</strong> Johnny Gill 9 10</td>
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<td><strong>13.</strong> SUICIDE BLONDE (Atlantic 7-87860)</td>
<td><strong>14.</strong> POLICY OF THE TRUTH (Bree/Warner Bros. 4-19842)</td>
<td><strong>14.</strong> Depeche Mode 22 9</td>
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<td><strong>13.</strong> EVERYBODY EVERYBODY (RCA 2221)</td>
<td><strong>14.</strong> THIS IS THE RIGHT TIME (Atlantic 20439)</td>
<td><strong>14.</strong> Lisa Stansfield 21 9</td>
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<td><strong>13.</strong> GIVING YOU THE BENEFIT (MCA 70079)</td>
<td><strong>14.</strong> SAY A PRAYER (A&amp;M 16519)</td>
<td><strong>14.</strong> Breathe 23 8</td>
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<td><strong>13.</strong> HEART OF STONE (Atlantic 2057)</td>
<td><strong>13.</strong> Taylor Dayne 11 10</td>
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<td><strong>13.</strong> CAN'T STOP (Virgin 4-96961)</td>
<td><strong>13.</strong> CHERRY PIE (Columbia 8T7-73510)</td>
<td><strong>13.</strong> Warrant 34 4</td>
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<td><strong>13.</strong> FEELS GOOD (Wing/Polydor 877 436-4)</td>
<td><strong>13.</strong> FLY TO THE ANGELS (Chrysalis 32527)</td>
<td><strong>13.</strong> Slaughter 24 11</td>
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<td>Tony! Toni! Tone</td>
<td><strong>13.</strong> RELEASE ME (SBK 4JM-07327)</td>
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<td><strong>13.</strong> HAVE YOU SEEN HER (Capitol 44573)</td>
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<td><strong>13.</strong> CAN'T STOP FALLING IN LOVE (Epic 73444)</td>
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<td><strong>13.</strong> GEORGIA ON MY MIND (Columbia 38-73490)</td>
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<td><strong>13.</strong> THE BOOMIN' SYSTEM (Def Jam/Columbia 38-7357)</td>
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<td><strong>13.</strong> Dirty Cash (Money Talks) (Mercury 875 802-7)</td>
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<td><strong>13.</strong> Knockin' Boots (Epic 34-73450)</td>
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<td><strong>13.</strong> I'D RATHER BE GLIMPSED (Atlantic 2052)</td>
<td><strong>13.</strong> Groove Is In The Heart (Epic 4-94934)</td>
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The square bullet indicates strong upward chart movement. See alphabetical and publisher list page.
The 24th Annual CMA Awards Show: More Than Just Awards, It's Award-Winning Performances

BY KIMMY WIX

ALTHOUGH THE ANNUAL COUNTRY MUSIC ASSOCIATION AWARDS SHOW is traditionally viewed as a celebration that honors top country music contributions of the past year, the star-studded event is also recognized for its top-notch live stage performances. The 24th Annual CMA Awards Show (to be broadcast on CBS-TV, Monday, October 8 at 9 p.m. EDT) will be no exception, and the performances seen and heard this year will, without a doubt, have a powerful impact on the viewing public, as well as the music industry, in the near and far future.

Even as country music product sales booms to a higher and higher level from year to year, and concert appearances draw larger and larger audiences from date to date (both of which are spawned primarily by radio and video airplay), many households remain blissfully unaware of the growing and changing face of today's country music. But, if exposure is the key to knowledge, then perhaps people won't be in the dark for too much longer. The 1990 CMA Awards telecast alone will reach more than 40 million viewers.

Many people who typically prefer not to listen to music (or those who have never been exposed to the format) will take a greater interest simply by becoming more informed and better familiarized with the music and artists represented on the CMA Awards Show.

Extraordinary examples of such artists are the five nominees in the Horizon Award category. The five finalists include top CMA nominee Garth Brooks, Alan Jackson, the Kentucky Headhunters, Morgan and Travis Tritt. Although each artist has already made a positive dent in the marketplace (through radio/video airplay), the additional exposure received from the once-a-year telecast will further reveal their talents to many listeners who would not normally hear country music on an everyday basis.

Brooks' performance of his high-energy singalong song, "Friends in Low Places," will no doubt garner him much more recognition, both from faithful fans and from first-time listeners. Jackson will sing his 1990 Single and Song of the Year-nominated "Here in the Real World."; the Kentucky Headhunters will perform the Don Gibson-penned country standard, "Old Lonesome Me."); Morgan will sing her #1 single, "Out of Your Shoes".; and Tritt will sing his current single, "Put Some Drive in Your Country." These performances alone should place some more drive in each of these five country careers.

Reba McEntire and Randy Travis, hosts of the two-hour presentation, will also lend a helping voice to this year's performance roster. McEntire is scheduled to sing her current #1 Cash Box single, "You Lie," while Travis sings "Heroes and Friends." Collaborating with Travis during his performance will be the legendary Roy Rogers, 1990 Country Music Hall of Fame nominee George Jones, and Vern Gosdin, who picked up a Song of the Year Award in 1969 for "Chiseled in Stone."

The 1989 Horizon Award winner Clint Black, who picked up four CMA Award nominations this year, debuts his upcoming single, "Put Yourself in My Shoes." The single is scheduled to be released to radio this week, and is on Black's next LP, due out in November.

Other performances during the CMA Awards Show include a medley of songs performed by the Oak Ridge Boys; the 1990 CMA Song of the Year-nominated "When I Call Your Name" by Vince Gill and Patty Loveless; "Don't Go Out," the duet by T. Graham Brown and Tanya Tucker, and Ricky Van Shelton's rendition of "Pretty Woman."

Not only will this year's telecast open the door for new fans—and boost the interest in those who are already dedicated to the sound of country music—but product and concert ticket sales will also be greatly affected. Those artists who take home a CMA award this year can expect their product sales, concert attendance and radio airplay to launch to a higher level.

COUNTRY NEW FACES

Mark Chesnutt

BY KIMMY WIX

"IT'S TOO HOT TO FISH, TOO HOT FOR GOLF AND TOO COLD AT HOME." Now, how many of us find ourselves either humming or singing those few words? Come on, admit it...we do. There's no denying that it requires much more than just a catchy tune or a nifty-sounding melody to launch a prominent slot on country radio, and newcomer Mark Chesnutt agrees with us.

From the time he was five years old and his father's guitar was as big as he was, the (now) 27-year-old Beaumont, Texan has been breathing country music as if it were air. Playing with his first band in junior high school was only the beginning of what's recently led him to opening sold-out club dates for country stalwarts like George Strait, Reba McEntire, George Jones and Merle Haggard.

Chesnutt's debut MCA album reveals not only his candid Southern accent, but also includes his traditional, baritone vocals that deliver the discoveries of both the positive and negative realms of chivalrous love. With energy-peeking tunes like "Blame It on Texas," Chesnutt unfolds a down-home country swing. With other cuts, such as the passionate "Your Love Is a Miracle" and "Too Good a Memory," he shapes the mood for love's sweet inspiration. Much of Chesnutt's debut project focuses on the painful side of love, as in "The Broken Promise Land," "Brother Jake"

Box" and his current single release, "Too hot for golf, Mark Chesnutt will be spending this time doing what he's always dreamed of—playing and singing country music.

Susi Beatty

BY KIMMY WIX

THE LIGHTS TAKE AIM, THE MUSIC KICKS IN AND SHE HITS THE STAGE. When this young, blonde-headed Virginia native hits the stage, she hits with a bolt of energy-sizzling charisma and a voice dead-eyed to please.

While earning a degree in business administration at Charleston College, Starway recording artist Susi Beatty was at the same time a fledgling foundation underneath her hoped-for successful career in music. After gaining valuable experience by playing and singing in a variety of country, bluegrass, R&B and rock and roll bands, Beatty eventually rolled into Music City—and the real experience began.

Beatty's to-the-extreme determination led her to playing writer-night showcases, co-writing with other notable songwriters, and singing demos. In 1985 she formed a publishing company, S.G.P.U., administered by Merit Music. A recent Beatty song, co-written with Dennis Morgan and Spady Brannon, is titled "Down Home Jubilee," which she sings in the movie "Homer and Eddie," starring Whoopi Goldberg and Jim Belushi.

Beatty's most recent endeavor is the release of her Starway Records debut album, One of a Kind, for which she co-wrote three additional cuts—"Nobody Loves Me Like the Blues," "Can't Trust My Heart" and "Rock-A-Lot." Her current single release, entitled "There's a Phone on Every Corner," shows a clear reflection of Beatty's high-level energy and vocal stamina. However, it's the feel-fun, have-fun and be-fun mood she sees develop in her audience that rewards her the most.

From the time in 1984 when Beatty first stepped onto the streets of Nashville and called them home, she began learning not only the do's and do-not's of singing, playing and writing country music, but also of how to regroup, because I feel like you oughta be able to pay your dues every day. You oughta learn something new about yourself and about what you want to do every day in order to be the best. That's kinda how I live my life," confesses Beatty. "But right now I'm just having a love affair with music."
COUNTRY
SINGLES

October 13, 1990

#1 Single: Reba McEntire

High Debut: Sawyer Brown #46
To Watch: Willie Nelson #66
#1 Indie: Sammy Sadler #50

51 RIDING FOR THE FALL (American Cowboy 25032) .. Chris LeDoux 56 4
52 WHAT A WAY TO GO (Atlantic 7-87960) .. Ray Kennedy DEBUT
53 WHERE CORN DON'T GROW (Epic 34 73519) .. Waylon Jennings DEBUT
54 HONKY TONK BLUES (Capitol 79090) .. Pirates Of The Mississippi 38 12
55 ROCK 'N ROLL ANGEL (Mercury 78214) .. Kentucky Headhunters DEBUT
56 DREAMIN THAT DREAM AGAIN (Door Knob DK-354) .. Aundi And The Browns 70 4
57 HEART BEYOND REPAIR (Sovereign 001-WW) .. Wing To Wing 59 5
58 DRESSED TO KILL (First American 900730) .. Matt Robbins 63 3
59 IN BETWEEN A ROCK AND A HEARTACHE (Happy Man HM-822) .. Holly Ronick 60 5
60 CAN I COME BACK TO YOU (Door Knob DK3-351) .. Perry LaPointe 62 6
61 LET ME BE THE ONE (Overton Lee OLR-143) .. Touch Of Evil 66 3
62 I'M TOO USED TO LOVING YOU (RL-2003) .. Jerry Jaramillo 68 5
63 TONIGHT YOUR YELLOW ROSE IS BLUE (TAM-1) .. Audrey Hewcutt 72 12
64 LIVIN' FOR THE WEEKEND (Door Knob DK-352) .. Doyle Nelson 67 6
65 WOMAN'S INTUITION (Arista 2909) .. Michelle Wright DEBUT
66 AIN'T NECESSARILY SO (Columbia 38 73518) .. Willie Nelson 67 2
67 STONEWASHED JEANS (Table Rock TTR 1003) .. Leeze Ann 71 4
68 MORE THAN ONCE IN A WHILE (CIA CIA-192) .. Johnny Anthony 69 5
69 I'M GETTING BETTER AT FORGETTING (Aslak AA-6065) .. Kenney Dale 82 2
70 PRAYING FOR RAIN (Reprise 7-1958) .. Keith Welch 73 2
71 SEVENTH & BROADWAY (Stop-Shiner SR-1101) .. Ethan Allen King 75 3
72 WHEN I COME OVER (Evergreen EV-1125) .. Michelle Cole 74 4
73 MISSING YOU (Badge BG-2007) .. B.J. Kerns 73 9
74 A ROSE AND A KISS (Yellow Jacket 10909) .. April 77 4
75 I'VE GOT IT ALL TOGETHER SOMEWHERE (Harmony Street HSR-6902) .. Tony Mantor 76 5
76 HONKY-TONK SUNSHINE BAND (Playme PM 719) .. Leon Womack 63 2
77 DON'T GIVE US A REASON (Warner Bros. 4492) .. Hank Williams Jr. 73 8
78 START A LITTLE FIRE TONIGHT (4151019) .. Gary Dale Parker 85 2
79 MOTHER'S OTHER MANGER (MCA-504-00) .. Mark Moseley DEBUT
80 WALTZ ACROSS TEXAS (L'I Bill LB 112) .. Jennel Rae 80 4
81 SHE'S NUMBER ONE (Destiny DNR-001) .. Back Erdkenn 82 6
82 NEVER ENDING SONG OF LOVE (Capitol 782056) .. Christian Gayle 84 3
83 ME WITHOUT YOU (Door Knob DK-339-338) .. Debbie Rich 90 2
84 EMPTY SEAT BEHIND ME (Tied & True TT 2226) .. Chris Wall 89 2
85 THE PAIN OF LOVE (Canassees 27973) .. Anita Cox DEBUT
86 DON'T GO OUT (Capitol 79149) .. Tanya Tucker & T. Graham Brown 39 16
87 WANTED (Arista ARS-3-032) .. Alan Jackson 41 17
88 QUIETLY CRASH (Sundial 178) .. Hal Gibson DEBUT
89 THE BATTLE HYMN OF LOVE (Mercury 268) .. Kathy Matteo & Tim O'Brien 42 12
90 AT LEAST YOU HAVE A MEMORY (Music City USA 123AA) .. Ronnie Wilkes DEBUT
91 SHE'S MY ROCK AROUND THE CLOCK (F & L FL 599) .. Storm Seymour 43 8
92 NEXT TO YOU, NEXT TO ME (Columbia 38 73373) .. ShenaOdah 46 17
93 LEAVIN' (MRC MRC 5180) .. Joey Davis 49 8
94 LOUISVILLE (Curb 76835) .. Jann Browne 55 4
95 LOOKING OUT FOR NUMBER ONE (WITM 7726) .. Josiah 58 6
96 PERFECT COMBINATION (Killer K-129) .. Danny Ross 61 8
97 ARE WE STILL IN LOVE OR ARE WE (Cannon CA 1119) .. Freddy Waters 64 7
98 HIT & RUN (Comstock COM 1980) .. The Crosbys 65 6
99 UNDER HER WING (Tug Boat TG-1010) .. Wayne Douglas 81 4
100 I'M GONNA BE SOMEBODY (Warner Bros. 7-1979) .. Travis Tritt 68 17

The square bullet indicates strong upward chart movement. See Alphabeticall and Publisher list page.
SINGLE RELEASES
OUT OF THE BOX

- SKIP EWING: "The Dotted Line" (MCA 53916)
  Producers: Skip Ewing/Randy Scruggs
  Writers: Skip Ewing/Don Sampson
  After signing on the dotted line, you'll go your way and I'll go mine. Ewing makes this observation about the big "D" word through this punched-up ballad. With the usual piano celebration, hooking lyrics and Ewing's sensual, yet hard-hitting vocal delivery, "The Dotted Line" should make a straight line toward the top of radio playlists.

FEATURE PICKS

- RODNEY CROWELL: "Now That We're Alone" (Columbia 38 73569)
  Producers: Tony brown/Rodney Crowell
  Writer: Rodney Crowell
  To hit the issue with a heavy impact, a one-on-one conversation is essential. Singing better than ever, and with a crisper edge than usual, Crowell croons out this message with a lightly touched middle-of-the-road tempo. Articulate strums of the strings, visual lyrics and stellar production create both a pretty melody and an ideal radio cut.

- KELLY WILLIS: "Looking for Someone Like You" (MCA 53944)
  Producers: Tony Brown/John Guess
  Writers: Paul Kennedy/Kevin Welch
  Sparking from her MCA debut LP, Wolf Temelized Lee, Kelly Willis delivers single #4. "Looking for Someone Like You" is definitely the young artist's best thus far. "Mr. Right," she should garner Willis the ultimate recognition she deserves for being perhaps the female country vocalist of the future.

- CARLENE CARTER: "Come on Back" (Reprise 7-19564
  Producer: Howie Epstein
  Writer: Carlene Carter
  We've long waited for the second release from Carter's current Reprise project, but the extended chart action from the "I Fell in Love" single has without a doubt kept us entertained. "Come on Back" presents the same high-level country energy, yet this cut is toned down just a tad compared to "I Fell in Love"s bounce-off-the-wall appeal. Actually, Carter's vocal ability is much more impressive in "Come on Back," as she flaunts a deeper sincerity, more control and still manages to stuff it with fun.

- THE CHARLIE DANIELS BAND: "Was It 26" (Epic 34 73577)
  Producers: James Stroud/Charlie Daniels
  Writer: Don Sampson
  Daniels can sing a Southern ballad with a certain realism that can't be compared to any other artist, and this on-edge-of-chilling performance is no exception. "Was It 26" tells the story of a man's memory mix-up between the ages of 25 and 26, and Daniels brings that realistic possibility home. Alongside Daniels' rugged story-telling voice, the band delivers a tranquilizing musical ensemble, which should instantly garner "Was It 26" a quick playlist slot.

ALBUM RELEASE

- BARBARA MANDRELL: No Nonsense (Capitol C494426)
  After taking a break from pumping out hit after hit after hit, two-time CMA Entertainer of the Year Award winner Barbara Mandrell is back in action, and her latest endeavor is more entertaining than ever. Her new No Nonsense project brings out the familiar sound of Mandrell, which garnered her elite recognition back in the '70s and '80s with its explosive energy, lyrics that grasp and a vocal delivery built with crisp-moving tones and ultimate control. In addition to these familiar qualities are fresh new lyrics with Mandrell's sometimes funky, sometimes jazzy, and sometimes just down-right country flavors enhancing each song. In cuts such as "Feed the Fire," the sizzling "Straight and Narrow" and a jazz-snappy tune called "Men and Trains," Mandrell belts out flashy and energy-bursting excitement. There are also tunes like "Too Soon to Tell," "You Gave It To Me" and the emotional "I'll Leave Something Good Behind," all of which are delivered with heart-and-soul sincerity, and of course Mandrell's natural niche for wailing out a ballad. Also included in the No Nonsense package is an extra-special treat: two Mandrells for the price of one—what do ya think? Yes, the long-awaited duet with sister Louise Mandrell, "I'd Rather Be Used Than Not Needed At All," is definitely a No Nonsense highlight. From being country when country wasn't cool to being one of the coolest of country, Mandrell's back...and that's no nonsense.
Country Column

BY KIMMY WIX

Kathy Mattea
LAST YEAR'S COUNTRY MUSIC ASSOCIATION (CMA) and Academy of Country Music Female Vocalist of the Year, Kathy Mattea, recently signed on as a spokesperson for the 1990 Marlboro Music National Talent Round-up. In her role as spokesperson, Mattea will join a distinguished panel of music industry professionals as a judge for the national finals competition, and participate in a comprehensive workshop to be held this December in Nashville, Tennessee.

Now a successful recording artist and 1990 CMA four-time nominee, Mattea will share her experiences as a struggling singer in Nashville, where she worked as a waitress, a Country Music Hall of Fame tour guide and a session singer before hitting the big time. Mattea’s 1989 release, Willow in the Wind, has sold over 500,000 copies, certifying it gold.

“When I grew up in West Virginia, unfortunately there weren’t any talent competitions for me to enter,” says Mattea. “But thanks to the Marlboro Music Talent Round-up, people all across the country now have a chance to try their talent and be recognized by noted music-industry executives.”

The talent round-up is a series of talent competitions highlighting the best and brightest musical talent from across the country.

SIGNED ON THE DOTTED LINE:
Brenda Church of 90 Stars Productions, a Nashville-based music company, has signed an artist-management contract with singer/songwriter Jimmy Parker, and has scheduled an album release for later October. Oklahoma Sunshine is produced by Elmer Fudducker and Church, and will be released on the Vista International Records label.

Lorianne Crook, Emory Gordy Jr. and Patty Loveless (photo: David Hunt)

PATTY LOVELESS LET IT ALL HANG OUT during a recently televised exclusive interview on Crook & Chase. Actually, Loveless let out the news, which is literally old news, that she has been the wife of producer/musician Emory Gordy Jr. since February, 1989. Up until just a few days ago, the public knew Loveless as one of country music’s single sweethearts. During the interview, Loveless gave two reasons why she hadn’t already revealed her current marital status. Primarily, the secret was kept to avoid the public from thinking of her as an artist who couldn’t, on her own, establish herself as a successful artist. Since Loveless has obviously achieved that success and proved it to the public, she felt the time was right to spread the news. Loveless also stated that if she had announced her marriage earlier, it could have created an uncomfortable situation for her first husband.

“Now that things are out in the open, I feel like I’ve got a new life with a new husband,” says Loveless. Loveless and Gordy Jr. who is also her co-producer, exchanged their vows in Gatlinburg, Tennessee.

ANDI and the Browns

"Dreamin’ that Dream Again"

The single from the current CD release “Loving Country” is sitting at your fingertips waiting to be ADDED to your playlist.

Probably the strongest cut from their CD LP! This tune can set the girls on the road to super success.. and its all at your fingertips.

Thanks to your early help and belief "Dreamin’ that Dream Again" sits at a powerful ...
CASH BOX AWARDS 1990

ENTERTAINER OF THE YEAR

MALE
Hank Williams Jr.

GROUP
Alabama

FEMALE
Reba McEntire

MANAGER
1. Dale Morris
2. Merle Kilgore
3. Narvel Blackstock
4. Erv Woolsey
5. Lib Hatcher

PRODUCER
1. Barry Beckett
2. James Stroud
3. Jimmy Bowen
4. Kyle Lehning
5. Alan Reynolds

TOP 10 SINGLES
1. Pass It On Down ............... Alabama
2. Out Of Your Shoes ............. Lorri Morgan
3. High Cotten .................... Alabama
4. If Tomorrow Never Comes ...... Garth Brooks
5. Here In The Real World ......... Alan Jackson
6. Killin' Time .................... Clint Black
7. Chains ........................ Patty Loveless
8. He Walked On Water .......... Randy Travis
9. Love Without End, Amen ...... George Strait
10. When I Call Your Name ....... Vince Gill

TOP 10 ALBUMS
1. Killin' Time .................... Clint Black
2. Ricky Van Shelton III ......... Ricky Van Shelton
3. Livin' It Up ..................... George Strait
4. No Holdin' Back ............... Randy Travis
5. Pickin' On Nashville ......... Kentucky Headhunters
6. Reba Live! ...................... Reba McEntire
7. I Wonder If You Think Of Me .. Keith Whitley
8. Lone Wolf ..................... Hank Williams Jr.
9. Sweet Sixteen ................ Reba McEntire
10. A Horse Called Music ....... Willie Nelson
Congratulations

To Our Cash Box Winners

ALABAMA

Entertainer Of The Year
Single Of The Year - “Pass It On Down”
Group Of The Year - Albums
Group Of The Year - Singles

CLINT BLACK

Male Vocalist - Albums
Composer/Performer Of The Year
Album Of The Year - “Killin’ Time”

THE JUDDS

Duet Of The Year - Albums
Duet Of The Year - Singles
CASH BOX AWARDS 1990

COUNTRY SINGLES

MALE VOCALIST
1. George Strait
2. Clint Black
3. Alan Jackson
4. Garth Brooks
5. Randy Travis

FEMALE VOCALIST
1. Patty Loveless
2. Reba McEntire
3. Lorri Morgan
4. Tanya Tucker
5. Kathy Mattea

DUET
1. The Judds
2. Vince Gill and
   Reba McEntire
3. Tanya Tucker and
   T. Grahm Brown

GROUP
1. Alabama
2. Shenandoah
3. Oak Ridge Boys
4. Highway 101
5. Restless Heart

NEW MALE
1. Skip Ewing
2. Marty Stuart
3. Joe Barnhill
4. Mark Collie
5. Les Taylor

NEW FEMALE
1. Jann Browne
2. Carlene Carter
3. Mary-Chapin Carpenter
4. Shelby Lynne
5. Matraca Berg

NEW DUET
1. Vince Gill and
   Reba McEntire
2. Kathy Mattea and
   Tim O'Brien
3. Anne Murray and
   Kenny Rogers

NEW GROUP
1. Kentucky Headhunters
2. The Highwaymen
3. Prairie Oyster

CASH BOX AWARDS 1990
12 REASONS WHY MUSIC IS OUR FIRST NAME

REBA MCENTIRE
- FEMALE VOCALIST OF THE YEAR
- VOCAL EVENT OF THE YEAR
("OKLAHOMA SWING" WITH VINCE GILL)

GEORGE STRAIT
- ENTERTAINER OF THE YEAR
- MALE VOCALIST OF THE YEAR
- ALBUM OF THE YEAR
("LIVIN' IT UP")

VINCE GILL
- SINGLE OF THE YEAR
("WHEN I CALL YOUR NAME")
- SONG OF THE YEAR
("WHEN I CALL YOUR NAME")
- VOCAL EVENT OF THE YEAR
("OKLAHOMA SWING" WITH REBA MCENTIRE)

DESERT ROSE BAND
- VOCAL GROUP OF THE YEAR

PATTY LOVELESS
- FEMALE VOCALIST OF THE YEAR

MARTY STUART
- MUSIC VIDEO OF THE YEAR
("HILLBILLY ROCK")

THE BELLAMY BROTHERS
- VOCAL DUO OF THE YEAR

CONGRATULATIONS TO ALL OF OUR NOMINEES!
## COUNTRY ALBUMS

### MALE VOCALIST
1. Clint Black
2. George Strait
3. Randy Travis
4. Garth Brooks
5. Keith Whitley

### FEMALE VOCALIST
1. Reba McEntire
2. Kathy Mattea
3. Lorri Morgan
4. Patty Loveless
5. Tanya Tucker

### DUET
1. The Judds
2. Sweethearts Of The Rodeo
3. The Bellamy Brothers

### GROUP
1. Alabama
2. Shenandoah
3. Sawyer Brown
4. Highway 101
5. Restless Heart

## INDUSTRY AWARDS

### COMPOSER/PERFORMER
1. Clint Black
2. Steve Wariner
3. Alan Jackson
4. Vern Gosdin
5. Skip Ewing

### SONGWRITER
1. Mike Reid
2. Clint Black
3. Hayden Nichols
4. Alan Jackson
5. Vern Gosdin

### MUSIC PUBLISHER
1. Tree/Crosskeys
2. Careers
3. Maypop
4. PolyGram International
5. Warner/Chappell

### SUSTAINING ARTIST
1. George Jones
2. Glen Campbell
3. Hank Williams Jr.
4. Waylon Jennings
5. Johnny Cash

## CASH BOX AWARDS 1990
Thanks for the Awards!

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PERSONAL MANAGEMENT
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CASH BOX OCTOBER 13, 1990

UP AND COMING

October 13, 1990 Independent's product most likely to reach the Top 100 Country Chart.

1. MISSIN' MISSISSIPPI (L.B. Hill)...
2. 100 PROOF WOMAN (Galley)...
3. 1THINK MY MOMMA LOVES YOU (Door Knock)...
4. SEEING YOU (Broken)...
5. THERE'S A PHONE ON EVERY CORNER (Swaney)...
6. WE'RE NOT MARRIED TO EACH OTHER (United Country)...

7. FOR CRYIN' OUT LOUD (Door Knock)...
8. BETWEEN PLEASURE AND PAIN (Killer)...
9. HANG TOUGH (Player)...
10. THERE YOU GO (Music City U.S.A.)...
11. MOUNTAIN RIGHT (D. P.)...
12. TWICE AS MUCH LOVE (Wild Cat)...
13. JENNY (Grand Three)...
14. YESTERDAY JUST PASSED MY WAY AGAIN (Sagegrass)...

15. TELEPHONE BLUES (Helton)...
16. MY HEART GOES RUNNING (New Act)...
17. HAPPY SONG (Horne)...
18. SHAKA RANG DANG DOO (Higwood)...
19. FOOL THAT I AM (TBD)...
20. BAD TIMES (Killer)...

INDIE ALBUM RELEASE

CHRIS WALL: Honky Tonk Heart (Rykod 10179)

There's country music and then there's in-depth country music. Chris Wall, without a doubt, reaches the in-depth level. The Austin-based tunesmith's debut album, Honky Tonk Heart, presents the true roots and heritage of country music—where it originated and what it's all about. Honky Tonk Heart is an obvious reflection of the so-called "old school" process of writing—including visual lyrics that place emphasis on both the words and the song. Whether Wall's lyrics bring to life a smoky honky-tonk, his childhood country atmosphere or a cowboy riding the range, they're heartfelt and ultimately realistic.

Wall's single current release, "The Empty Seat Beside Me," moves to #6 this week on the Cash Box Top 100 Country Singles Chart, and most other cuts on the Honky Tonk Heart project should certainly claim great chart action as well. Wall slips in twisted humor on cuts such as "Trashy Women" and "Why I Am," which are distinctive and offer an alternative that still relates to the set-up. Honky Tonk Heart is a piece of work that would perhaps rank in the average country music fan who's willing to give it a try. However, the average country lover will grasp onto this jewel for its content and instrumentation alone.

INDIE SINGLES REVIEWS

INDIE FEATURE PICK

JIM MARTIN: "Game Called Love" (Soundwaves SW-4840)

Writer: Jim Martin

The game of love is played by everyone, but eventually one expects to win.

Soundwaves recording artist Jim Martin puts that idea to music with this mid-tempo ballad. With what resembles "outlaw" instrumentation, and Martin's deep, growling vocals, "Game Called Love" makes up quite a intriguing independent release.

MELANIE RYAN: "Be There" (MPR 90-2A-A)

LISA KAY: "Memories for Sale" (Ace of Diamonds AC-451990)

ANN MARIE: "There You Go" (Music City USA BC-124A-A)

TIM WHALEN: "I Left Her Crying" (Go-Roe-Go-Pop NR-18382-1)

JAMES FRANSEN: "Home Is Where the Heart Is" (Killer K-131A-A)

RONNIE KLEIN: "Missing Mississippi" (T.L. Bill LB-113A-A)

MARTY CLEGHORN: "A Message to Uncle Sam" (Sundial SR-181)

VICKIE MURPHY: "My Heart Goes Running" (New Act NAR-008-A)

TIM SPRINGS: "Together Alone" (Killer K-133A-A)

RECORDING ARTIST B.T. KERN IS QUICKLY GAINING GROUND with his current Badger Records release, "Missing You." Produced by Billy Joe Burnette and enhanced by Nashville fiddler Hoot Hester, "Missing You" is currently climbing the Cash Box Top 100 Country Singles chart—it's at #73 this week. Pictured are (l to r): Hester, Kern and Burnette.

Eddie Reasoner

NASHVILLE TUNESMITHS DELIVER EXTRAORDINARY TRIBUTE TO THE MID-EAST CRISIS: Nashville songwriters Eddie Reasoner and Jan Buckingham express their concern for the current Persian Gulf crisis by way of music—and what better approach than a traditional country song? Compared to many current patriotic tunes, including Hank Williams, It's recent attack-on-Iraq duty, "Don't Give Us a Reason," Buckingham's and Reasoner's production, "Stand Your Ground," is much lighter, avoiding such hostility.

"We feel the lyrics of our song reflect the feelings of the American people and our allies throughout the world," says Reasoner and Buckingham.

Reasoner, who also contributes the vocal delivery of "Stand Your Ground," sparked the idea to write the song after passing a convoy of Ft. Campbell 101st Airborne Screaming Eagle Army troops on his way home from a Midwest tour. Reasoner noticed that the convoy was loaded with supplies for the Middle

Jan Buckingham

East. "Growing up, I remember that my Dad always told me to try to avoid fighting, but when you believe in your heart what you know to be right...you stand your ground. The U.S. Army troops and those three words gave us the inspiration for the title and the song."

Reasoner's musical history began back in the early '60s when, at age five, he first started to play the piano. Since then, he's been tagged as a keyboard genius, and has written, produced, and performed numerous theme songs for television.

Buckingham is most noted for his authorship of "I Don't Mind the Thorns When You're the Rose," recorded by Lee Greenwood. She's also penned tunes for such artists as Gary Morris, Whitney Houston, Melissa Manchester and Crystal Gayle.

"Stand Your Ground" was recently released on the Nash-Angelo Record label, and has already received high acclaim for its overall production and delivery, as well as for simply being a very timely song.

CHECKING OUT THE LATEST Cash Box will soon become much more fascinating after recording artist Anita Cox (center) releases the first single from her Cannese Records debut project, Country Class. The single, entitled "The Pain of Love," will be accompanied by a video. Pictured with Cox are producer Bob Wood (left) and Cox's manager, John Thompson (right).
THANKS COUNTRY RADIO
FOR A GREAT YEAR!
Sammy Sadler
MISSISSIPPI'S BURNING TONIGHT
#1

MISSISSIPPI'S BORIS TOUT
RECORDS
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“NO HOMECOMING”
SHIPPING NOW!

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National Promotion By:
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Gary Bradshaw
(512) 675-3862

157 MASSMAN MANOR DR
NASHVILLE, TN 37217
**J.D.'s Corner**

**RANDY RICHMOND UPPED TO MANAGER/SECONDARY PROMOTION FOR COLUMBIA RECORDS:** Joc Casey, vice president, promotion, Columbia Records / Nashville, announces the promotion of Nancy Richmond to manager/secondary promotion, Columbia Records / Nashville.

In her new position, Richmond will be responsible for maintaining and coordinating promotional activities through radio play as well as overall exposure/development of Columbia / Nashville artists.

Richmond began her career in the music industry in Champagne, Illinois, where she worked as an advertising consultant and part-time air personality at a country radio station. She later joined RCA Records / Nashville and worked in finance and marketing until moving to CBS in 1989 as promotion coordinator, a position she held until her current appointment.

Richmond attended Belmont College in Nashville, is a member of the Country Music Association (CMA), Academy of Country Music (ACM), and is on the committee for Country Radio Seminar (CRS).

KVET BROADCASTING AND SPUR CAPITAL are proud to announce a unique network affiliation agreement. Under the new arrangement, KVET-AM will offer “network” programming to KHFI-FM, recently purchased by Spur’s president, Don Kuykendall, says “I looked all over America to find the kind of service that would appeal to the greatest number of listeners, and was totally convinced that the personalities and expertise right here in Austin were perfect for this new concept.”

Under the new agreement, KVET will offer total country music programming for KHFI-FM, whose call letters will be changed to KVET-FM. The station broadcasts at 98.1 with 100,000 watts. “The radio industry is definitely ready for this bold new step,” says KVET’s president, Ron Rogers. “We’ll be able to serve more listeners than ever before. KVET has been a stronghold for traditional country music for over 20 years, and we are thrilled with this opportunity.”

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: Jeff Fair, WYNY, Yanceyville, North Carolina; Spencer Bennett, KNFM, Midland, Texas; Ken Johnson, WYRK, Buffalo, New York; Darrell Wayne, KICE, Bend, Oregon; Allison Gerard, WIXX, New Richmond, Wisconsin.

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

**COUNTRY HOT CUTS**
1. GARTH BROOKS: “Two of a Kind” No. 1 (Columbia)
2. GARTH BROOKS: “Mr. Blue” No. 1 (Columbia)
3. RICKY VAN SHELTON: “Oh Pretty Woman” No. 1 (Columbia)
4. REBA MCENTIRE: “This Picture” No. 1 (Columbia)
5. TRAVIS TRITT: “Son of the New South” No. 1 (Warner Brothers)

**TOP 10 SINGLES—10 YEARS AGO**
1. RAZZY BAILEY: “Loving on a Storm” No. 1 (Warner)
2. DON WILLIAMS: “I Believe in You” No. 1 (Columbia)
3. WILLIE NELSON & RAY PRICE: “Faded Love” No. 1 (Warner)
4. WAYLON JENNINGS: “Theme from the Dukes of Hazzard” No. 1 (Warner)
5. T.S. SHERRARD: “Do You Wanna Go to Heaven” No. 1 (Warner Brothers/Curb)
6. WILLIE NELSON: “On the Road Again” No. 1 (Warner)
7. GEORGE JONES: “I’m Not Ready Yet” No. 1 (Epic)
8. MOE BANDY: “Yesterday Once More” No. 1 (Warner)
9. THE KENDALLS: “Put It to the World” No. 1 (Warner)
10. THE OAK RIDGE BOYS: “Heart of Mine” No. 1 (Warner)

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**CALANDAR OF EVENTS COMING UP**

**COMPLETE COVERAGE** of the Country Music Association Awards, as well as other country music organization celebrations, will be featured in the October 27, 1990 Cash Box issue.

**COUNTRY CAN STRETCH:** Singer/songwriter Bob Dillin, who’s often admired by the average country music fan, will perform at the Vanderbilt University Memorial Gym on October 27.

**BACK IN TIME**

**OCTOBER 8—** Hank Snow and Hubert Long elected to the Country Music Hall of Fame (1952)

**OCTOBER 9—** Gene Autry’s first recording session (1929); Grandpa Jones elected to the Country Music Hall of Fame (1978)

**OCTOBER 10—** Happy Birthday to Tanya Tucker (1958); Loretta Lynn and Roy Rogers elected to the Country Music Hall of Fame (1998)

**OCTOBER 11—** Happy Birthday to Dotie West (1932) and Gene Watson (1943)

**OCTOBER 12—** Vernon Dalhart and Grant Turner elected to the Country Music Hall of Fame (1981)

**OCTOBER 13—** Happy Birthday to Lacy J. Dalton (1946); Minnie Pearl (1975) and Johnny Cash (1980) are elected to the Country Music Hall of Fame

**OCTOBER 14—** Original Carter Family and Bill Monroe (1970) and Flatt & Scruggs (1985) are elected to the Country Music Hall of Fame.

**RECORDING ARTIST VINCE MURPHY** took time out to visit with the staff of KBEC Radio in Waxahachie, Texas. Murphy, who had his first hit in 1957, was a featured guest on a recent program at KBEC. Pictured in the studio are (1 to r): KBEC’s Mike Crowell and Murphy.
He’s New! He’s Smooth!
He is Country!

B. T. Kern
Says Thank You Radio and Everyone!

“Missing You”
CASH BOX

73
Capturing Playlists Everywhere!

Produced by Billy Joe Burnette
Arranged by Phil Baugh
Dist. by Shelby Singleton Corp.
National Promotion by Chuck Dixon & Gary Bradshaw

Badger Records
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Nashville, TN 37203
Phone (615) 242-5782

Chris remains in his musical niche he carved 17 years ago … songs with a WESTERN theme, but with a contemporary c/w sound. He’s AUTHENTIC because he’s lived the rodeo and ranching life.

He is now working on his 23rd album with his Western Underground Band. Recent concerts have been sell-outs.

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— INTRODUCING —

ANITA COX
singing her new single release from her new album, Country Class, produced by Bob Wood.

“The Pain of Love”
Cash Box NO. 85 Debut!
Cannassee Records
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Phone (615) 242-7883

LEON WOMACK
& PLAYME RECORDS
Wish to sincerely thank all the Promoters and D.J.s for making my last record...

“When She Turns Me Off”
(I TURN TO YOU)
#57 CASH BOX • #8 INDIE

LEON WOMACK & PLAYME RECORDS
1300 Division St., Suite 104
Nashville, TN 37203
Phone (615) 242-7883
RCA recording artists Baillie and the Boys recently played some dates with Kenny Rogers. As part of the show, Kathie Baillie sang the duet “I Don’t Want to Know Why” with Rogers. Baillie and the Boys are currently moving up the charts with releases from their latest LP, *The Lights of Home*. Pictured backstage are (l to r): Michael Bonagura, Kathie Baillie and Kenny Rogers.

Curb labelmates Jann Browne and John Jorgenson, along with Curb Records Mike Borchetta (VP promotion, country), helped welcome newly signed talent Dale Watson to Curb Records recently at a CEMA branch party. Jorgenson (of the Desert Rose Band, who is producing the act) met Watson through country singer Rosie Flores, and has been creatively involved with him for over a year.
HARD-WORKING COWBOY, ETHAN ALLEN KING IS COUNTRY MUSIC'S NEXT SUPERSTAR ACT

Country dynamite exploded at a recent concert of newcomer ETHAN ALLEN KING & Capitol Records act SAWYER BROWN. On stage, King's performance was likened to a new Hank Williams, Sr. The crowd was wild with excitement over their newfound country star.

NASHVILLE — He's young, good-looking and his fans go wild over him every time he sings. His name is ETHAN ALLEN KING, and he has his first nationally charted record in CASH BOX magazine this week, called SEVENTH & BROADWAY. Produced by SPIKE JONES and promoted under the guidance of producer, ROBERT METZGAR, the newcomer to country music is creating the freshest new stir in the business here since CLINT BLACK came on the scene.

His recent concert with CAPITOL RECORDS act, SAWYER BROWN, captivated an entire town. The audience was screaming with excitement, and the fans showered their appreciation on the

KING with roaring, thunderous applause. King's hot, he's country and this package of country dynamite is headed for stardom. The two producers working with KING have had years of success, both in Nashville and on the west coast. The name SPIKE JONES is synonymous with quality and hit records. METZGAR'S got so many awards, his office isn't big enough to hang up all the single hits. King's latest record has to be one of their best team efforts.

ETHAN ALLEN KING spent his early years living in South Dakota. After living there, Ethan's parents, ALLEN & PHYL-LIS KING moved to the sand hills of Nebraska. King was raised as a child by a father who was a real cowboy. His father's occupation as a cowboy kept Ethan from city life and raised where the only source of entertainment was a radio on the ranch, Ethan turned to music. In 1978, the big middle-west cattle barons were becoming a thing of the past. Smaller ranches & lots of barbed wire, less cattle and more farming, made Mr. King restless. So the family headed for the wide open spaces or Oregon. There he and Mrs. King raised their two boys.

In the quietness of ranching, Ethan concentrated on his songwriting ability. From that depth of experience comes a hard-working real live cowboy who sings his boots right off on his latest record. Other than rodeos, cutting horses and roping, the KING'S got a new interest — country music, and its working as good for him as his last cutting horse did. Welcome to the world of country music — ETHAN ALLEN KING!

NASHVILLE — He's young, good-looking and his fans go wild over him every time he sings. His name is ETHAN ALLEN KING, and he has his first nationally charted record in CASH BOX magazine this week, called SEVENTH & BROADWAY. Produced by SPIKE JONES and promoted under the guidance of producer, ROBERT METZGAR, the newcomer to country music is creating the freshest new stir in the business here since CLINT BLACK came on the scene.

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CARLENE CARTER, whose line of musical kinfolk could make up a Hall of Fame in themselves, signs an exclusive songwriter's agreement with CBS Tree's ASCAP publishing company, Cross Keys Music. CBS Tree's director of creative services, Tracy Gershon, proudly presents the pact to Carter (as Elvis looks on).
You've Been Great Radio! Thanks! 
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GARY BRADSHAW 
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LET ME BE THE ONE 
(GERRY BAZE) 
TOUCH OF COUNTRY 
Produced by LONNIE WRIGHT 
at Cedar Hill Studio, Tyler, Texas 

T & M 
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NASHVILLE, TN 37203 
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GOSPEL AND COUNTRY MUSIC FAVORITE Barbara Fairchild recently announced her signing of a solo recording contract with the Benson Company before friends and fans at her annual Nashville Celebrity Benefit Concert. Pictured backstage before the star-studded event are (l to r): "Two for the Show," Ricky Skaggs, Fairchild, "Goldie," Kelly Nelson Thompson and Michael English. Currently a member of the highly acclaimed trio Heirloom, Fairchild has two Grammy nominations and over 30 country chart hits to her credit. The popular performer is currently working on her Benson debut, which is slated to be released in early 1991.

AINT NO SToppin' THIS SONG: Bryan Duncan went to work in a Hollywood recording studio recently to make good on director of radio promotions Chris Hauser's promise to deliver to approximately 25 radio stations a customized version of Duncan's first radio single. The song, "Aint No Stoppin' Now," is Duncan's first single to CHR formats from his debut recording for Myrrh Records, titled Anonymous Confessions of a Lunatic Friend. Hauser worked Duncan mercilessly until the Southern California recording artist vocalized each station's call phrase, singing on recordings of over 25 versions of the song. Hauser commented that, "Customized radio singles are sometimes recorded in the pop market by a handful of artists with enterprising record companies. This will be a first for Christian music and radio."

TWILA PARIS SIGNS WITH THE GREENWOOD GROUP: Twila Paris recently signed an agreement with the Greenwood Group. In the wake of Paris' new release, Cry for the Desert, Malcolm Greenwood has been retained as tour director for the Twila Paris Cry for the Desert Tour.

RANDY STONEHILL JOINS BOB SOUER TO PRE-EMPT CCUSA: Recording artist Randy Stonehill pre-empted the Christian Countdown USA show over the CBN Radio Network in mid-September. Stonehill performed 17 songs in a two-hour live acoustic concert. It was the first national satellite radio concert in contemporary Christian music's short history. The broadcast came from Virginia Beach, where Bob Souer summed up the event by saying, "As best of the CCUSA since February of 1986, this show ranked as one of the most delightful and exciting experiences I've had working on the program." Stonehill not only performed classic hits from his 20 years in Christian music, he sang new cuts from his latest Word release, Until We Have Wings.

ESTES PARK CHRISTIAN ARTIST SEMINAR ANNOUNCES TALENT COMPETITION WINNERS: Over 90 aspiring vocalists entered the three-day vocal contest for the Vocal-I division, ages 14-22 years. The three finalists were chosen by the premiere vocal coaches in Christian music. Each received a Chris and Carole Beatty Vocal Coach workshop tape and a trophy. First place went to 16-year-old Jason Upton. The second place winner was 15-year-old Jody Coons. Third place was awarded to 21-year-old Heath McMillan. Upton was also the overall winner in the整天 vocal division, which had 300 entrants.

THE CATHEDRALS RECENTLY PERFORMED IN a packed house at Two Rivers Baptist Church in Nashville, Tennessee. The concert was captured on tape, to produce a brand new video from the quartet, called The Cathedral Quartet—Live in Nashville. The video features songs from their newest Homeland album, Climbing Higher & Higher. Listeners are treated to such tunes as a rendition of "The Man I Used to Be," along with a country-tinted delivery of "Read the Book," a brand new tune from the LP. The video is to be released in the marketplace in early 1991. Pictured are the Cathedrals live in concert during the video taping.
Atari Games Holds Board Meeting in Milpitas

**CHICAGO—**On August 16, 1990 Atari Games held their first annual board of directors meeting at their offices in Milpitas, California. The meeting, marking the first such meeting called under the company’s new corporate structure with only one major shareholder, Time Warner Inc., as previously reported in Cash Box in July of this year, Atari Games repurchased its shares from Namco Ltd., a Japanese amusement company, and discontinued the former association between the two corporations.

After reviewing corporate plans, the new board of directors was elected. Hideo Nakajima (Atari Games president), Dennis Wood (general counsel), Dan Van Enderen (senior vice president of Tengen) and Robert Sheffield (CFO) were named as board members. In addition, five Time Warner executives were elected. They are: Martin Payson, vice chairman and general counsel; Geoffrey Holmes, senior vice president; Ed Hamowy, senior vice president; Robert Pittman, president of Time Warner Enterprises; and Mark Mitzner, CFO of Time Warner Enterprises.

The board of directors confirmed that Atari Games will continue as an independent company in terms of corporate policies and decision-making. "As Time Warner is a leading entertainment corporation, we look forward to having them involved with our business to take advantage of any joint entertainment opportunities that will benefit both companies," stated Hideo Nakajima.

Midway’s Dr. Dude and His Excellent Ray

**THE DOCTOR IS IN, DUDE!** Midway Manufacturing Company’s Dr. Dude and His Excellent Ray gives you “way cool pinball!” The characters and catchy phrases illustrated in the backglass art will capture your interest right from the start. The better you do the playfield action will keep the momentum going. What you have here is a terrific storyline, dazzling graphics, innovative scoring features—and don’t forget the all-new Optrix backglass panel.

The challenge of advancing the Dude-O-Meter from Plain Dude to Super Dude is a card rarer than a card rarer that offers rewards in a class by themselves. Players will quickly discover the excitement of gaining a Heart of Rock ‘n’ Roll, Magnetic Personality, and the Gift of Gab, and then take a spin in the Molecular Mixmaster to activate the Excellent Ray. Then there’s the challenge of two-ball multi-ball, and a chance to collect bonus values of up to 500,000 points, double jackpots or even multiple jackpots and two times playfield scoring.

Leland’s Ataxx

**WHAT YOU HAVE HERE is a game of skill and strategy, a theme that keeps attracting more and more fans. This particular model made by the Leland Corporation and it is called Ataxx. Ataxx is a track-ball control game for one or two players. The main element in this game are “Globs,” but you must be constantly on the alert for counter-attacks. The player with the most “Globs” at the end of the game is the winner. This may sound simple enough to accomplish, but it is not, because each of the five levels of Ataxx gets more difficult as you go along. In addition, there are 21 different play screens and five different opponents, to make the game even more challenging.**
ICMOA Truth in Amusement Committee Meetings Held

CHICAGO—The Illinois Coin Machine Operators Association (ICMOA)'s Truth in Amusement Committee (TIAC) has been getting its message across regarding legislative endorsement of video gaming in Illinois via a series of regional meetings in key areas throughout the state. These sessions, conducted by TIAC chairman Ray Shroyer and assisted by ICMOA's executive director Adonna Jerman and other association luminaries, are designed to inform operators about the specifics of the legislation, ICMOA's stance, and guidelines that must be followed and the financial benefits that could be derived for both the state and the operator community.

Most importantly, the Committee's intent of scheduling these meetings is to gain valuable input from operators. For further illustration, the AMOA video tape, moderated by AMOA's Truth in Amusement Committee chairman Phil Benson of Montana, and focusing on his home state and the state of South Dakota (where video gaming equipment has been legalized), was presented.

Ray Shroyer noted that, "Right now, there are four states that have legalized video gaming machines: Montana, Nevada, New Jersey and South Dakota. In addition, 22 other states are currently in the process of securing legislative endorsement." He pointed out that the main goal of the ICMOA Truth in Amusement Committee is "to try to build the political strength and raise the funds that are needed for implementation. We are not trying to write the law. All we want to do is provide guidance and input," he added.

The legalization of video gaming machines has the potential of bringing in over $300 million dollars in state revenue, on a proposed 15 percent basic five percent for the city, five percent for the county, five percent for the state. Each participating operating company would be assessed a license fee, and there would be limitations on the quantity of machines installed per location. However, these machines would only be installed in liquor-pouring establishments. The games would be equipped with "audit trail" so that the state would have full, immediate access to all statistical data. "Audit trail is the biggest thing we've got going for us," said Shroyer, stressing that it leaves no room for "cheating" and "the state can dial it up at any time."

The earnings potential for operators is equally impressive. ICMOA vice president Jim LaCost indicated that "route income can be increased by 70 percent" with these games. Chuck Pangle, a former state representative and currently ICMOA's legislative consultant, noted that "operators have made more money on adult video entertainment than they dreamed possible...and a lot more than they have made with gray-area machines." He also assured the assemblage that ICMOA has been in constant touch with legislators to get this bill passed and will continue their efforts.

Another point that was mentioned related to the opportunities for employment that would result if video gaming was legalized. Operators would thrive there would be more collections to make, additional vehicles to buy and more people to hire—which could translate into a 20 percent increase in coin-op employment.

The word "gambling" is no longer a forbidden term. A number of states have been looking into new forms of legal gambling. Riverboat gambling recently became a reality in the state of Illinois. Look to the growing number of state lotteries as another example.

While the main purpose of the ICMOA/TIAC meetings is to convey information and, most importantly, to gather valuable input, these sessions also provide feedback for operators from their colleagues who have had experience with legalized video gaming machines. A case in point was brought out at this meeting involved an operator who had his pre-determined number of machines on location, with patrons standing in line to play them, and many choosing to play other games as they waited their turn.

The two meetings that were most recently held took place at World Wide Distributors in Chicago (September 18) and at American Vending Sales, Inc. in Elk Grove Village, Illinois (September 19), with the hosting distributors providing not only their facilities but refreshments as well. Over 80 operating companies were represented at both functions, and a number of pledges were made to support ICMOA/TIAC's ongoing efforts.

Here are some more members of the World Wide team, namely (l to r) sales rep Chuck Sacco, sales manager Joe Carone and veep Chuck Skor.

Adonna Jerman, who was recently upped to executive director of ICMOA, and TIAC chairman Ray Shroyer, are to be commended for presenting a well-organized program.

This smiling foursome is composed of (l to r) Chicago op Ken Thom, ICMOA vice presy Jim LaCost, Atlas Distribution prexy Jerry Marcus and Don Hesch of A.H. Entertainers.

Pictured are (l to r): World Wide Distribution presy Bob Danko poses with Chicago op Bill Honquest of Honquest Amusement. You'll recognize Pigskin and Smash T.V. in the background.

Here's another group of attending ops (l to r): Chris McSwain, Bill Prather, ICMOA past president Paul Hoffmeister and Chris Hesch, who obligingly posed for the CB photographer.

(Photos by Pam Caposieno)
COLORADO:

Golden Axe; Gain Ground; Crackdown; E-Swat. TAIKO: Tecmo Bowl. WILLIAMS: Narc. TAITO: U.S. Classic C/T. FLIPPERS: DATA EAST: Playboy; Monday Night Football. GOTTIEB: Bone Buster. USED KITS: Arch Rivals; Bloody Wolf; H; Cabal H; Castle of Dragon H; Championship Bowling V; CyberFighter; Cyberball H; Heavy Barrel V; Kung Fu Masters H; Leader Board Golf S; Ninja Gaiden H; E-Swat; Dynamite Duke H; 50 Caliber V; Willow S; Superman H; Tecmo Knight H; Nassar Warrior H; Omega Fighter V; P 47 H; Bottom of the Ninth H; Buster Bros.; Dragon Breed; Golden Axe H; Plotting H; Rally Bike V; Showdown H; King King V; Sly Spy H; V Ball H; Wrestling War V; 88 Games H; UN Squadron S; Blockout H; Super Champion Baseball H; Midnight Resistance H. Call Cellie or Naomi for lowest prices on best used games anywhere and Darren in Parts for used kits, old and new P.C. boards. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506. 

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