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Lajeski Upped At MCA

has been with MCA for seven years, his most recent position being that of vice president, advertising and merchandising. Since joining the label, Lajeski has worked closely with Elton John, Tiffany, Tom Petty, Bobby Brown, Bell Biv DeVoe (BBD), Pebbles and Bernadette Cooper.

Jonas Livingston, senior vice president, creative affairs for MCA, says, “Glen’s many successes as a creative and dedicated executive are augmented by his extraordinary relationships with our artists, making him the perfect choice to head our new artist development division. His new position enables MCA to further benefit from the talent, tenacity and creative vision that have earned Glen the respect of our industry.”

Cloney will receive the first-ever “Wind Beneath Our Wings” Award from Miller. This award, to be presented annually, will honor music industry figures whose efforts have helped the Betty Clooney Foundation by participating in fund-raising events. Watley will present the “Unsung Hero” Award to Teller. This award will be presented annually to someone who has made great behind-the-scenes contributions to the music industry.

THANKSGIVING AWARDS: Bette Miller and Jody Watley will present awards to pop/jazz singer Rosemary Clooney and MCA Entertainment Group chairman Al Teller at the first annual Thanksgiving Awards of the Music Industry on Sunday, November 11. The awards will benefit The Betty Clooney Foundation For Persons With Brain Injury, an organization known for its work as a post-rehabilitation facility offering vocational and recreational services for survivors of brain injury.

EXECUTIVES ON THE MOVE

BMG Records has promoted Skip Miller to the post of senior vice president, black music, where he will continue to be responsible for the overall direction of black music for the label. Prior to joining BMG, Miller was president of Motown Records. BMG has also promoted Miller London, who now becomes vice president, marketing, black music, making him responsible for the creation, development and implementation of marketing strategies and campaigns for the label’s acts, among other activities. Lisa Scott has been appointed to director, black music marketing for BMG Distribution. She comes to BMG from Island Records.

Mark Di Dia has been named general manager of Def American Recordings, announced Rick Rubin, owner of the company. Di Dia will oversee all day-to-day operations of the company, including promotion, sales, marketing and publicity. Capitol Records has appointed Jean Riggins to the post of vice president, Artist Development. Riggins has been based in the Capitol Tower since joining the company in 1983.

EMI has appointed Kathy Hope, formerly of BMG Distribution, to the new position of national advertising coordinator. Reporting directly to Ken Antonelli, vice president, sales for EMI, Hope will be responsible for coordinating all sales-related retail advertising functions.

Stacy Nick has assumed the job of director, publicity/writer-publisher relations, L.A. for BMG. She was previously on the West Coast publicity staff of PolyGram Records.

Tracy Hill, previously publicity vp at Rounder Records, has been named senior director, national publicity, West Coast for Arista Records. Columbia Records has promoted David Newmark to the position of local promotion manager, Minneapolis and Charles Walk to the post of local promotion manager, New England.

Zoo Entertainment president Lou Maglia recently appointed Bud Scoppa vice president Artist Development for the brand-new L.A.-based label, aligned with Arista and RCA under the BMG umbrella.

Mike Bernardo has been appointed to the position of vice president, Promotion & Marketing, Uptown Records.

Mr. Bernardo will oversee the day-to-day activities of the Uptown promotion department, and serve as a liaison between Uptown and the MCA Records promotion staffs.

Roy Gattinella has been named director of marketing for Windham Hill Productions. His responsibilities include developing marketing plans and artist development strategies, overseeing all advertising placement, supervising the advertising/merchandising functions and coordinating new release meetings.

Laura Sanan has been named national promotion director for Windham Hill Promotions, Inc. Sanan will be directing all aspects of Windham Hill promotion, including radio, trade charts and video.

Pat Berry has been named national sales director for Windham Hill Productions, Inc. Berry will be involved with the company’s domestic sales.

Windham Hill has named Jane Covner director of publicity. Covner will report to vice president/general manager Sam Sutherland. Chuck Ciongoli has been appointed to the position of group controller.

MCA Records and Music Publishing, whose accounting and financial aspects he will oversee.

Nastymix has promoted Ramon Wells to vice president, national promotions; Bernie Horowitz to vice president, sales and marketing; “Nasty Nes” Rodriguez to director, national radio promotions; “Shockmaster” Glen Boyd to director, national retail promotions; and Shellie Hart to national alternative promotions.

Tyler Stone is handling artist relations/A & R, and Ed Locke remains owner/president of the Seattle-based Nastymix.

Enigma has named Adam Nimoy vice president of business affairs. Previously Nimoy held the position of senior director in business affairs for Enigma.

Martin Reynolds, formerly general manager of Vendetta/A & M Records, has been appointed general manager of PWL America Records.

Ronnie Katz has joined Playbard Music, the publishing division of Shankman/De Blasio/Melina, as an A&R representative. Katz comes to the firm from Rick Dees’ Weekly Top 40 and the Resource Record pool.

ALABAMA, GROUP OF THE DECADE, RE-RE-SIGNED with its long-time record label, RCA Records. Pictured (l-r), first row: Alabama members Teddy Gentry and Randy Owen; Joe Galante, president, RCA Records; Jeff Cook of Alabama. Pictured (l-r), second row: Dale Morris, Alabama’s manager; Randy Goodman, vice president, product development; Alabama member Mark Herndon; Jack Weston, vice president/general manager, RCA Nashville; Dave Wheeler, vice president, national accounts; John Lec, vice president, A&R, RCA Nashville.
Biscuit
BY ERNEST HARDY
"EVERYTHING WE DID (on the album) is upbeat," says Biscuit. "It's all about being happy-go-lucky and having fun with the music."

Born in Oakland, California, Biscuit was immersed in all kinds of music from an early age. Along with high school buddies, he would earn extra money as a deejay at after-hour clubs in and around Berkeley and at the family-owned roller-skate rink.

"I used to DJ at house parties I had, and people were there like M.C. Hammer, who was just starting out. I really knew what was happening with a lot of the West Coast rappers as they began to become known."

Though he made his first record, "Fally-Ho!" in 1982 (it did well on a local level), he eventually found himself working as a security man for a variety of acts, including N.W.A., Billy Preston, Johnny "Guitar" Watson, Tony! Toni! Tone! and New Kids On The Block. While working for the New Kids, Biscuit continued to work on his own music, eventually playing it for members of NKOTB, who were so impressed they told their manager, Dick Scott, about it. After speaking with the guys, who offered their encouragement, Biscuit decided to pursue his own career.

"I've always known that something musical was in my future, and I never stopped trying to achieve my goal. Right now, I think I have something that will be pleasing to people's ears and I'm just happy getting out there to let people hear what I have to offer."  

The Great Kat
BY ALEX HENDERSON
THE GREAT KAT IS A HIGHLY CONVINCING ACTRESS. The New York-based thrash metal songstress, who studied classical music at the prestigious Julliard, portrays a maniac who claims to be the reincarnation of Beethoven. Her current album on Roadracer Records, Beethoven On Speed, contains thrash interpretations of Beethoven's compositions. Like the characters Andrew Dice Clay and Sam Kinison portray, singer/guitarist Kat makes a point of coming across as abrasive, insulting and obnoxious.

"My music will systematically save the entire civilization," growsl Kat, who also has an album out titled Worship Me Or Die. "My music will save the world from drugged out, smoked out, drunkened stupidity. My music, like Beethoven, Bach and Mozart's music, encourages excitement, genius, using your brain, being powerful and conquering the world. Beethoven's music is more energetic, more vicious, more aggressive, more powerful, more kicking ass than any of those posers like Slayer or Metallica. Beethoven was going deaf. He was ready to kill himself when he wrote The Fifth Symphony. Beethoven wrote complex music with more viciousness, more energy and more anger than anyone has ever done...I'm the fucking reincarnation of Beethoven. I am Beethoven, simple as that."  

LOOKING AHEAD

November 10, 1990

1. NEW YORK MINUTE(Geffen) 1990 Don Henley TKA
2. CRASH(Warner Bros.) TKA
3. LOVE WILL NEVER DO WITHOUT YOU(MCA) Janet Jackson
4. AROUND THE WAY GIRL(Del Jam/Columbia) L.L. Cool J
5. SERIOUS(Capitol) Duran Duran
6. FALLING TO PEICES(Slash/Reprise) Faith No More
7. I'M FREE(Def Jam) Soup Dragons
8. I FOUND LOVE(Interscope) The Party
9. FALLING(Warner Bros.) Julie Cruise
10. CANDY(Virgin) Iggy Pop
11. CONCRETE AND STEEL(Warner Bros.) ZZ Top
12. LIBERTY(Atlantic) Kon Kan
13. RODEO GIRL(Epic) Louie Louie
14. I'M NOT IN LOVE(Epic) Will To Power
15. ROCKING' OUT THE BEAT(Capitol) Technotronic

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TICKETAPE
Continued from page 3

HALL, HALL ROCK AND ROLL: The Byrds, LaVern Baker, John Lee Hooker, the Impressions, Wilson Pickett, Jimmy Reed and Ike and Tina Turner have been elected to the Rock and Roll Hall of Fame, that still homeless organization (groundbreaking in Cleveland is coming they say, 540 million has been raised they say). Also elected to the Hall were legendary producer Dave Bartholomew and Ralph Bass, in the non-performing category, and Howlin' Wolf, as an "early influence" on rock and roll. The annual awards dinner—usually a highlight of the dinner circuit—will take place on January 16th at New York's Waldorf-Astoria.

INTERSCOPE LABEL FORMED: Interscope Records, a label developed by Interscope Communications chairman Ted Field and record producer Jimmy Iovine, has been formed as a joint venture with Atlantic Records. Interscope will be distributed through Atlantic's East/West America. Interscope Communications is the film and television production company responsible for, among other releases, Three Men and a Baby and Cocktail. Steven J. Ross, chairman and co-CEO of Time Warner Inc., Atlantic's parent company, stated, "Time Warner is pleased to once again enter into a business relationship with Ted Field...We admire the way Interscope Communications has built its entertainment company from the ground up with quality products, and we anticipate significant growth as Atlantic Records and Interscope work together to build the new Interscope Records label." Interscope will have its own A&R, promotion and publicity departments. First product is due in early '91.

GO WEST, YOUNG MAN: Reunion Records' recently signed exclusive distribution agreement with Geffen Records will go into effect in January with the release of Grammy-winning sinner/songwriter Michael J. Smith's album, Go West Young Man.

FROM CBS TO BMG: After nine years with the CBS Records Group, Scotti Brothers Entertainment Industries has announced an amicable termination of its relationship with that organization and entered a multi-year pressing and distribution agreement with BMG Distribution. Negotiations of the deal were recently finalized between Scotti Brothers Entertainment Industries, Inc. chairman Tony Scotti and BMG Distribution president Pete Jones. More details on the agreement between Scotti Brothers—which recently announced a merger with the television company, All American Television, Inc.—and BMG will be announced in the weeks to come.

IT'S HAMMER TIME, TAKE SIX (MILLION): M.C. Hammer's Please Hammer Don't Hurt 'Em chalked up its sixth millionth sale last month, according to the RIAA's October list of gold and platinum certifications; it's by a very large margin, the biggest-selling rap album of all time.

SET 'EM UP, JOE: Frank Sinatra will turn 75 on the stage of New Jersey's Meadowlands Arena, Dec. 12, on the first stop of his "Diamond Jubilee Tour," presented by Chivas Regal. With Steve Lawrence & Eydie Gorme in tow, ol' blue eyes will amble through the U.S., Europe, Japan, Australia and South America, with a second U.S. swing set to start a year from now, as he's preparing for his 76th birthday. Those who want to start celebrating can pick up the three-CD The Capitol Years retrospective, out now, or wait two weeks for the four-CD The Reprise Collection album compilation and the three-home video Reprise Collection set.
**Singles**

**JEFFREY OSBOURNE:**
"Only Human" b/w "Never" (Arista 2127)

The self-produced "Only Human," Jeffrey Osbourne's first single since leaving A&M for Arista, is a relaxed R&B cut, while "Never" (not to be confused with the Heart song) is funkier and more uptempo. Neither song is as pop-oriented as much of his other solo material—an irony given the fact the one-time lead vocalist for L.T.D. has said his reason for signing with Arista was in order to receive more pop exposure. *Only Human* is also the title of Osbourne's forthcoming first album for Arista.

**THE SCORPIONS:** "Tease Me, Please Me" (Mercury/PolyGram CDP 332)

West Germany's favorite head-bangers have another bally but melodic hard rocker with a strong hook in "Tease Me, Please Me." The Scorpions produced this AOR-friendly single with Keith Olsen.

**TRES:** "Let Me Feel Your Body" (Priority 4JM 7231)

Priority is aiming at the dance, pop and R&B markets with Tres, a female trio consisting of Puerto Rican siblings Glenda, Neida and Mari Torres. "Let Me Feel Your Body," the follow-up to Tres' debut single, "Lies," is a high-tech, mid-tempo R&B/pop/dance number.

**DON HENLEY:** "New York Minute" (Geffen 4145)

Don Henley's latest single is a haunting rock ballad describing how one's life can radically change for the worse in a "New York Minute." The message: appreciate what you have, and realize how quickly you can lose it.

**M.C. SUPREME:** "Black In America" (Warner Bros. 19721)

Asserting that "the civil rights movement was never completed," M.C. Supreme reflects on the problems Black America faces in the 1990s on this angry rap single.

**ALBUMS**

**PHIL COLLINS:** *Serious Hits... Live!* (Atlantic 7 82157-2)

Phil Collins' first live album as a solo artist, recorded on tour this year, contains 15 tracks, including "Against All Odds," "Sussudio," "Eazy Lover" (minus Philip Bailey), "One More Night" and "Separate Lives." Pop critics can diss Collins all they want—"Serious Hits... Live!" shows that his pop-rock can be haunting ("In The Air Tonight," "Another Day In Paradise"), clever ("Don't Lose My Number") or infectious ("Who Said I Would").

**TEN CITY:** *State Of Mind* (Atlantic 7 82146-2)

Like Ten City's debut album of 1989, *State Of Mind* is a Chicago house music effort blending a late 1970s-type soul/disco sound with contemporary elements. Real horns and strings interact with high-tech touches on soulful cuts like "Whatever Makes You Happy," "Livin' Easy" and "I Should Learn To Love You." In a nutshell, *State Of Mind* is a reminder of how captivating '70s R&B was—and how well it can work in the '90s.

**PRECIOUS METAL:** *Precious Metal* (Chameleon 74834)

Strong melodies and hooks abound on Precious Metal's self-titled follow-up to its That Kind Of Girl album of 1988. The all-female band embraces hard rock, "pop-metal" and mainstream rock on an album ranging from a hard rock interpretation of Jean Knight's soul classic, "Mr. Big Stuff" to the power ballad "Forever Tonight" to a spirited cover of Bruce Springsteen's "Two Hearts."

**LEVERT:** *Rope A Dope Style* (Atlantic 782164-2)

When Levert signed with Atlantic in 1986, the group consistently embraced a very '70s-inspired soul sound. But things have changed. *Rope A Dope Style*, Levert's fourth album for Atlantic and fifth overall, finds the trio moving even further into the high-tech, hip-hop-influenced territory it explored on *Just Coolin'.* "Now You Know," "Nobody Does It Better" and the title track liberally incorporate rapping, and other uptempo songs aren't unlike Guy or Today in their approach. Levert, however, goes for a more traditional R&B sound on the album's slow, romantic cuts such as "I've Been Waiting," "All Seasons" and "Baby, I'm Ready."

**JOE SAMPLE:** *Ashes To Ashes* (Warner Bros. 26318-2)

While Joe Sample's last album, *Spellsound*—a hit in the jazz, R&B and pop markets—employed vocalists on four songs, *Ashes To Ashes* is entirely instrumental. Despite some high-tech touches, the album's focal point is Sample's acoustic piano—which generally comes across as warm and personal. Tommy Liptuma tends to overproduce at times, but there's still plenty of solo space for Sample—whose sidemen on this jazz/R&B/pop effort include Marcus Miller (electric bass), Omar Hakim (drums) and Jerry Hey (trumpet, flugelhorn).
planning to reissue titles by Art Pepper and Shorty Rogers and new titles by 18-year-old bassist/composer Nathan Berg, who has played with Maynard Ferguson; contemporary jazz vocalist/alto and tenor saxophonist Penny Watson; and the husband and wife team of vocalists/musicians Dave & Peggy Murdy. Gust notes that he intends to "split it down the middle, mainstream and contemporary," adding that he handles both mainstream and contemporary jazz A&R for the CD-only time, while label vice president Fred Norworth handles strictly mainstream A&R.

Asked what he's looking for A&R-wise in contemporary jazz, Gust stresses, "It can't be just someone showing off their chops. A lot of contemporary jazz combos are sent to me on a weekly basis, and 90 percent of them are just showing off their chops. I try to tell musicians all the time, 'Don't just try to impress me with your chops because that's not the only important thing. It's the notes that you choose and how you choose them.' I went out to see a band—I won't mention their name—about two weeks ago that had been calling me the last four or five months. They're very impressive as far as their ability to play their instruments.

They're young musicians whose dexterity is above ordinary. But their music wasn't saying anything to me. They weren't painting any pictures, and that's what I'm looking for—something that not only shows you dexterity and technical prowess, but also, something that's gonna move me and tell me a story."

## INDIE NEWS

**ALLIGATOR:** Chicago's largest indie is releasing two albums on Nov 5: *Triple Play*, bluesman Lucky Peterson's follow-up to 1989's *Lucky Strikes*; and *Triple Play, The Mellow Fellows' first album since the death of its lead vocalist, Larry "Big Twist" Nolan in March*. Both albums are coming out on LP as well as CD and cassette, although Alligator is urging those on its promotional mailing list who still prefer vinyl to switch to CDs...

*Queen* has signed with Hollywood Records, which has acquired the band's entire catalogue. In 1991, Hollywood is releasing a new Queen album titled *Innuendo* and will begin reissuing the Queen catalogue (which Hollywood is digitally remastering) on CD. The original Queen lineup—vocalist Freddie Mercury, guitarist Brian May, bassist John Deacon and drummer Roger Taylor—is still in effect...

Ichiban has signed soul veteran Tyrone Davis, whose string of hits in the 1960s and '70s included "Can I Change My Mind," "Turn Back The Hands Of Time," "Happiness Is Being With You" and "Turning Point." Davis is producing his first album for the label with long-time associate Leo Graham. Ichiban president John Abbey describes the project as "vintage Tyrone," noting that Davis is remaining true to his roots instead of emulating Guy or Today. Abbey anticipates a release in 1991's first quarter... Another recent Ichiban signing is Ruby Andrews, known for her soul hit "Casanova."

**ROUNDER:** Rounder is celebrating its 20th anniversary at Tramps in New York on Nov 16 and 17. Rounder artists performing live on the 16th include Allison Krauss & Union Station, David Bromberg and Big Shoulders, while Marcia Ball, Charles Brown and John Mooney are scheduled to perform the following night.

## SINGLES

- **2 BLACK 2 STRONG:** "Burn Baby Burn" (In-Effect/Clappers 88561-3016-4)

  Black Pantherish rap crew 2 Black Strong & the MMG (Militant Man) hattan Gangsters) addresses the issue of flag burning on "Burn Baby Burn," urging listeners to burn the American flag, step on it and use it for toilet paper. While "Burn Baby Burn" (which boasts a guest appearance by Public Enemy's Chuck D) rightly speaks out against the oppression of African-Americans, the fact is that at least the rappers were able to record it in the U.S.—dissing the governments of Iraq, Iran, Albania, Chile, El Salvador or China in those countries can result in execution, torture or imprisonment. The liner notes, by the way, thank Bob Avakian, chairman of the Revolutionary Communist Party—an organization known for praising Josef Stalin—and the execution-happy Mao Tse Tung.

- **BLU MAX:** "Strong Emotion" (NastyMix 76994-2)

  Blu Max, like thrash metallers The Accused, are a departure for the Seattle-based NastyMix—a label known for Sir Mix-A-Lot's High Performance, Whiz Kid and other rappers. On "Strong Emotion," the title track of Blu Max's forthcoming debut album, the duo embraces a haunting blend of pop, R & B and dance music.

- **PARIS:** "The Devil Made Me Do It" (Scareface/Tommy Boy 962)

  Oakland rapper Paris has been creating a buzz in the Bay Area with his hard-core Black consciousness singles, "The Devil Made Me Do It," the title track from his forthcoming debut album, takes the U.S. government to task for its treatment of African-Americans and boasts a heavy, rock-influenced track.

## QUEENS OF COMPTON:

- "West Coast Thang" (C-Note—Davie & Peggy)

  "West Coast Thang," the Queens Of Compton's follow-up to their "Queens Of Compton" single, is a melodic departure from that single. Produced by The Arabian Prince, formerly of N.W.A, and L Cool V.

## ALBUMS

- **3 MUSTAFAS 3:** *Soup Of The Century* (Rykodisc 10195)

  Turkish, Jewish and Arab music are among the elements heard on *Soup Of The Century*, eclectic world beat posse 3 Mustafas 3's follow-up to *Heart Of Uncle*. But while much of the album is Middle Eastern-influenced, the Mustafas look to other regions as well. "Seba Song" is sung in both English and Japanese and—bust this—fuses country-western with Middle-Eastern harmonies, while "This City Is Very Exciting" brings to mind Mexican ranchero music but is sung in Hindi.

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**By Alex Henderson**

**INDIE PROFILE**

**TIME IS RECORDS**, A NEW SAN DIEGO-BASED JAZZ LABEL, is concentrating on both reissues and new material. One of Time’s first two releases, both of which came out in October, is Charlie Parker and Chet Baker’s *Inglewood Jam*, a live bebop jam session recorded at the Trade Winds Restaurant in Inglewood (an L.A. suburb) in 1952 that’s long been available in Japan but never in the U.S. until now. Sidemen on Inglewood Jam include Sonny Cris (alto sax), Russ Freeman (piano), Harry Babison (bass) and Lawrence Marable (drums). The other.
The Hollywood Walk of Fame will honor Arsenio Hall with its 1,923rd star on Nov. 25. The ceremony, scheduled for 10:30 a.m., will take place at 6776 Hollywood Blvd., in front of McDonald's.

Jerome Robbins' Broadway, the Tony award winning Broadway smash, has finally arrived in Los Angeles to an overwhelming reception. Audiences are being dazzled nightly by the seamlessly put together collection of some of the greatest musical numbers in theater history. With vintage song and dance from such classics as "Gypsy," "West Side Story," "The King and I," "Peter Pan," "Fiddler on the Roof," and many more, Jerome Robbins' Broadway is not only a stroll down memory lane, but a fresh and vibrant reminder of the genius that has shaped Broadway through the years. A show impressive in its scope and execution (the dancers were required to learn not only the specific numbers they perform, but the entire show that it came from), JRB has fans of all ages. The original Broadway cast recording, available on RCA Victor, is excellent as well.

Entertainment industry attorney Mickey Shapiro (a 25-year music industry whose client associations include Fleetwood Mac, Eric Clapton, Tears For Fears) will conduct an all-day seminar entitled "The Music Business in the '90s" on Sunday, Nov. 4th at the Roxy Theatre in Los Angeles, starting at 10:00 A.M. This one-day event is sponsored by Guitar Center stores. Fee $150 in advance and $151 on the door of the event. The Roxy Theatre is located at 9009 Sunset Blvd. The seminar will run from 10AM to 4:30PM with a break for lunch. For reservations, call 213-274-5027.

Bernie Worrell's new album, Funk of Ages (Gramavision), Bernie, the great P-Funk keyboardist, has made a lot of friends during his career, and an impressive number of them turn up here, including Keith Richards, David Byrne, Vernon Reid, the Uptown Horns, Gary "Mudbone" Cooper, Sly Dunbar & Robbie Shakespeare, Davy D., Jerry Harrison, Herbie Hancock, Maceo Parker, and Aki Dieng. Not bad huh? - You're not going to believe this but it's true: Perry Como has never done a Christmas tour. Never ever. Not once. But, relax, that's about to be remedied: from Nov. 24 to Dec. 22, Perry'll be on the road with a Christmas tour, sure as shooting. If you live in Cleveland, Devon, Weston, Wilkes Barre, Syracuse, Buffalo, Pittsburgh, Milwaukee or Sunrise, Florida, you're in luck. Perry's coming to town.

—LEE JESKE

MUSIC CITY'S SWEETWATER LOUNGE GOT A TASTE OF THE BEST when country recording artist Kathy Tyo stepped up to the stage of top-notch country music served with a rich traditional flavor and a crowd-pleasing seasoning.

Whether it's live on-stage or dispensing from his next radio single, Kentucky-born Kathy Tyo never ceases to amaze an audience with his all-natural and traditional vocal delivery. Although he delivers country music by the roots and somehow adds a personal warmth to the lyrics with his rich and sturdy-voiced tones, it's Tyo's all natural delivery to an audience and make them feel his is own personal discovery that places him into an elite level of entertainment.

Tyo garnered immediate attention, kicking off the showcase hosted by Steve Bivins, as Tyo's Appaloosa Band performed both those songs which have previously launched him onto the Cash Box Top 100 Country Singles Chart and those which have always sparked me as timeless crowd favorites. In addition to creating a new angled style and heart-felt meaning for tunes such as "Unchained Melody" and the famed "Rocky Top," Tyo's performance shined the brightest when he crooned out "Sound Of The Sun Going Down" and his current single release entitled "Happy For Your Sake." The 6'2" statured artist concluded his set with "The American Trilogy," just one number among many which has become a valuable part of his often requested tribute to Elvis.

COUNTRY THAT'S SURE TO FLY made a successful landing in Nashville as recording artists Wing To Wing took to the stage of Music City's Douglas Corner Cafe.

Wing To Wing, consisting of Kathy Ritchie Dyer (lead vocals), Wayne Davis (bass/vocals) and Brian Moore (keyboard/vocals), just recently made their debut on the Cash Box Top 100 Country Singles Chart with their latest single entitled "Heart Beyond Repair," and after sparking an aim-to-please-and-did live performance, it's quite obvious that this contemporary/country trio is indeed beyond compare. Although it's Dyer who leads Wing To Wing's zesty flavor, much of the group's niche is derived from its tight harmonious blend—extremely unique due to its female-lead/male-back-up delivery.

After warming up to a shoulder-to-shoulder audience, Wing To Wing let down the gates of their talent and literally wailed with spacy numbers such as "How Did They Know," "I Hard Nights," a tune which filters out the loneliness of love's separation, and "Always Thinking Of Someone I Can't Forget," which is destined to be a radio winner and also best displays Dyer's gutsy-driving vocals.

Although Wing To Wing's performance brings forth a dominating dash of contemporary tang, their heart-explosive grip on ballads takes home the most recognition as in tunes such as "When You Were All I Had" and the song which garnered the trio raging applause. That applause was directed toward "The Porch Light," one of the few tunes led with male vocals and perhaps highlight the show as Wing's gravel-edged voice crooned out visual lyrics about a mother's unconditional love.

—KIMMY WIX

CASH BOX NOVEMBER 10, 1990

NASHVILLE NEWS

Kim Tyo

IN INTERNATIONAL

UK BUZZ

JONI MARONE (PART II): I'd always wanted to meet Joni Mitchell, and here she was. The dinkling-thin shock pale of Joni Mitchell's skin has creased more easily than the tight skin on a rubber hand, her skin almost the color of the Mayans. I could have picked her out in a crowd. Her pale drapery she drapes over her and silver trinkets she looks like a learned squaw. It's a weather-beaten beauty, frankly preferable to those bulky eyes and gawky smiles of her youth. Sometimes if a face has suffered enough it becomes beautiful; I've seen it happen to a bag man who strolls Shaftesbury Avenue.

Suffering, she knows all about it. Her songs since the '60s have been written in her own blood. She's the pioneer of dangerous candor, find a raw nerve and strip it more bare. But she's here today in the designer black of Blakes Hotel, and talking about her songs is strictly off the agenda. She is here to speak about her exhibition of paintings at the Rotunde Gallery, part of a Canadian "celebration of culture."
HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: On Nov. 6, Noise International is releasing a compilation of material by Hellhammer titled Apocalyptic Roids 1990 A.D., Hellhammer (not to be confused with Hellwitch, Hellbastard or Hellmonster) included Tom G. Warrior and Martin Alo, who went on to form Celtic Frost. The compilation will contain "Satanic Rites," "Revelations Of Doom," "Apocalyptic Roids," "Messiah" and other slamsjams the death-metal pose recorded in the mid-1980s. Slaughter's Dana Strum has produced seven songs for Kik Trace's debut album, which RCA is scheduled to release in late 1991.

HIGHWAY TO HELL: Before embarking on a world tour in Paris on Oct. 14, Ratt completed a video for "Shame Shame Shame," a cut from their gold Detonator album. The American leg of The Detonator World Tour is scheduled to begin in January 1991... Cool Sweat, which recently toured with Dio as an opening act, is headlining a club tour in November, with fellow hard rockers Child's Play opening.

STAIRWAY TO HEAVEN: Presently, the most talked-about box set, both inside and outside of metal and hard rock circles, is the four-CD/four cassette/six-LP Led Zeppelin—a collection of material vocalist Robert Plant, guitar god Jimmy Page, bassist John Paul Jones and the late drummer Jon Bonham recorded for Atlantic between 1968 and the late '70s. The most exciting metal and hard rock bands of the 1990s—Guns 'N Roses, Slayer, Judas Priest, Metallica, Living Colour, among others—all owe their music debt. Listening to "Black Dog," "Heartbreaker," "Rollin' and Rollin'," "Kashmir" and "Black Dog," to the Middle Eastern-influenced exotica of "Kashmir," Zep wasn't afraid to be eclectic. Also included are four previously unreleased tracks, including a reading of bluesman Robert Johnson's "Travelling Riverside Blues" and "White Summer/Black Mountain Side." Zep, of course, had its detractors, including that clown prince of pop critics, the Los Angeles Times' Robert Hilburn, who denounced the band's music as a "bastardization" of '60s blues-rock—as though Ten Years After or Cream were purists who didn't borrow quite liberally from Muddy Waters, Howlin' Wolf, John Lee Hooker and other African-American blues innovators left and right. Zep was an extension of '60s blues-rock, just as rock music period is an extension of the blues... Speaking of blues, Robert Johnson: The Complete Recordings, a two-CD boxed set recorded in the late 1930s that is part of the Roots 'N Blues series, is essential listening for any headbangers interested in hearing metal's roots. The Mississippi Delta bluesman's acoustic guitar riffs on such classics as "I'm A Steady Rollin' Man," "Stop Breakin' Down Blues" and "Dead Shrimp Blues" have influenced many a rocker. Also included are the original versions of "Travelling Riverside Blues" and "Love In Vain," which was covered by The Rolling Stones three decades later. The dark themes on "Me & The Devil Blues" and "Hellhound On My Trail" show that either directly or indirectly Ozzy Osbourne, Slayer, Judas Priest, Deicide, Grim Reaper, Candlemass, King Diamond and others owe John Johnson (who, according to legend, made a pact with Satan in order to play the blues) a lyrical debt as well as a musical one... Other titles from the Roots 'N Blues series recommended for rock-conscious headbangers are Springtime In Hell by Lonnie Johnson (recorded between 1925 and 1932) and Big Bill Broonzy's Good Time Tonight. Of special interest to death-metalers is Lonnie's "She's Makin' Whoopie In Hell Tonight"—its depiction of a man who kills his unfortunate lover and contemplates the thought of her soul burning eternally in hell would have given the PMRC a fit...

METALHEAD MISCELLANEOUS: Rip magazine, arguably America's most adventurous metal magazine, is holding its fourth anniversary party at the Hollywood Palladium on Nov. 9. Headbangers scheduled to perform live include Faith No More (who are headlining), Motorhead, Masters Of Reality, Bang Tango and Funhouse. The event will be broadcast live in Los Angeles by the metal-oriented KNAC-FM... Slayer's Seasons Of The Abyss is rapidly climbing the charts and may turn out to be the thrashers' best-selling album yet...

And to ensure that we stick to the task and to reassure us that he is still such a star, we have both the agent and the press representative dingy like limpets, beady-eyed for her protection. It seemed strange to me that the woman who'd bare her soul to the world, and has made her fortune out of it, needed such protection from herself. Coping with vulnerability is her lifelong strength, "Well I've survived, haven't I?"

She lights another Marlboro and scrutinizes me with a far-off and forceful glance. "I don't suffer for my art. If I suffer I make art out of it. If I feel sad, I feel very sad, if I feel happy, I'm very happy. There is a middle ground that's emotionally neutral where you play backgammon and cards or shop. I do that a lot.

"I have three obsessions and I bounce between them: poetry, painting and music, and they are all kinds of madnesses. Poetry is adult, but painting is prolonged adolescence."

It seems she needs the painting to be soothing, textural, domestic. "I like to paint my husband (it's been eight years of conjugal harmony with Larry Klein, a record producer) and my cat. I couldn't write a song about my husband and my cat and how depressing it was to me, please! Don't you see?"

But she likes to talk about her cat. "I found her in Hawaii, she's such a complex personality. More withholding and more giving than anything I've ever known. A strange beast with spots like a leopard, she's really long and you can wrap her round your neck like a scarf. Throw her in the air, and she'll twirl into shapes like a child's party balloon. She's as timid as she is brave."

I'm just beginning to think her even describing her cat is in some form a confessional description of herself, when she qualifies, "Yes, she's my baby substitute." Didn't she and Larry want to have real babies?

"No, I've never felt the need to bring a child into this brave new world. No, too many godchildren. No, we don't need more people in this world. Besides, I have these gifts and I want to fulfil them.

"I'm not a feminist I'm a traditionalist, but I'm doing this for my grandchildren, who were both thwarted. One was Irish, very volatile, and thought, 'I'm a musician and a poet, I'm far too good for this.' She was always angry. The other was Norwegian, a stoic and a saint. She was a mother giver, 'There, there, my baby, let me give to you.' That woman cried for the last time when she was 14, because she wanted a piano. She said to herself, 'You silly girl, you'll never have a piano, dry your eyes.' She never wept in her whole life after that. For those two women, this is my life."

Joni, it seems, started off akin to the Irish grandmother, with all those weepalong songs she wrote in her twenties, and ended up in line with the Norwegian.

For seven years around the Blue album I was weepy at the drop of a hat. Now I don't cry anymore. An accomplished woman is treated like an honorary man, and men don't cry. You're not allowed, you're regrouped like a boy. I cried one time a few years ago and this guy was horrified: 'Jaan, a woman in your position.'"

She shakes her head. Goes tut, tut, tut.

(Next week, more from the painter/poet/pop star.)

—CHRIS ILEY

NEWS FROM JAPAN

TOKYO—According to a report issued by the Video Assn. of Japan (VAJ), the total sales of video software in Japan for the month of July, 1990, was 20,595 million yen ($158 million), a drop of 6.1 percent from the same month of 1989. Video cassettes fell 18.2 percent to 10,121 yen ($77 million) while video discs showed an increase of 10.7 percent over the same period from the previous year.

The Toc SBS Sony Group's Blues Artists name to K.K Sony Music Entertainment. The name change follows the expiration of a three-year license agreement that Sony use "CBS."

An ambitious campaign called "Save Our Music" will begin in the middle of November to promote the necessity of protecting the music rights of authors, composers and recording companies. Promoted by the Council For Private Recording (CPR), this organization includes the Japan Phonograph Record Assn. (JPRA), Japan Assn. of Rights of Authors, Composers and Publishers (JASRAC), Japan Assn. of Artists and Actors (JAAA) and Japan Assn. of Music Producers (JAMP), as well as record manufacturers. The campaign will be held for three months beginning Nov. 21, 1990 and running through Jan. 21, 1991.

CASH BOX NOVEMBER 10, 1990
BY TONY SABOURIN

A REQUIEM FOR THE FIRST LATIN CROSSOVER ACT, Xavier Cugat. To some of us he was the music we elders listened to. To others, he was everything: A true child of the century, born Jan. 1, 1900; a boy-prodigy classical violinist before his teens; a painter-cartoonist for The Los Angeles Times, his artistic outfit during the interludes various musical phases; a popular rumba bandleader when the classics became passé, with a long-term residency at Los Angeles' famous Coconut Grove nightclub; a prolific film composer, equally adept at creating Valentino's most popular tangos or the "Cupule for Charlie ("Cauiltitas") Chaplin's City Lights", which years later would become the basis for Sarita Montiel's immortal "La Violeta," an influence on most of those who came into contact with him, from Dinah Shore to Desi Arnaz to salsa bastion Johnny Pacheco, one of Cugat's many Latin percussionists; and a womanizer who exemplified the noblest Spanish Don Juan tradition, with countless affairs and four wives in his romantic resumé, two of whom, Abbe Lane and Charo, he promoted like a Svengali.

Descanso en paz, Cugie. Yours was the fullest life of all.

"WE ARE CONCERNED THAT THE LARGE ADVERTISING DOLLARS don't trickle beyond the large radio stations," says José A. Ribas Domínguez, executive director of the Radio Broadcasters Assn., of Puerto Rico and president of the incipient Island Radio Network, an eight-station, equal-partnership radio web recently created to secure a larger slice of La Isla's radio ad dollars. IRN includes WALO-AM (Humacao), WUPR-AM (Utuado), WISA-AM (Isabela), WILM-AM (Mayaguez), WISO-AM (Ponce), WAVB-AM (Lajas), WMNT-AM (Manati) and WXRF-AM (Guayama). The remaining partners are Efraín Archilla Díaz, Nilda Freire, Gilbert Mamery, Benito Martínez, Alan Mejía, and Bruni Velez.

According to Ribas Domínguez, this type of network has definite advantages. It increases the advertising agencies' efficiency by providing one conduit to reach stations in various island cities. And it still gives the sponsors flexibility, since they can specify the different airing time slots for the ads. Each station will continue their respective programming formats. The initial rate established for the participating stations is $65 for a 30-second spot.

Puerto Rico has 113 radio stations with an estimated annual advertising revenue of $40 million.

FORMER MUSART BALLADEER LISA LOPEZ HAS RECENTLY SIGNED an exclusive, worldwide recording contract with CBS Discos, Inc. According to Ray Martínez, director of sales, Western region, CBS Discos is particularly excited with Ms. López's linking because of her loyal following in the U.S. and Mexico. Her first release on CBS Discos is expected to be in the market next summer.

CALL ME A TESTOSTERONIC POLLYANNA, BUT A RECENT TRIP to Los Angeles gave me renewed faith that the National Academy of Recording Arts and Science (NARAS) will implement its often-discussed plans to broaden its Hispanic membership in areas like L.A., New York, Miami and, possibly, Puerto Rico.

We also announce the latest new release from LA MAFIA "CON TANTO AMOR" following its Gold Record winner "ENTER THE FUTURE"

CBs DISCOS
For the very best in Tejano Music
RAP/DANCE

BY ERNEST HARDY

"OH WOW; SHE'S A F**KING GODDESS," muttered the woman next to me as Queen Latifah took the stage.

I was attending a taping of The Inside Track With Graham Nash, which airs on cable television's Arts & Entertainment network. For those who have never seen it, the hour-long show is set up so that the audience gets to ask the guests almost any question they'd like. There is only one guest per show, so there is the opportunity for an intimate, in-depth exchange of ideas and opinions.

Nash, who jokingly referred to herself as a "skinny-assed white boy," ran from one end of the studio to the other to give audience members the chance to ask Latifah questions, which ran the gamut from her name ("It means sensitive and deliberate," beamed the Queen to the whole 2 Live Crew controversy ("I'd hoped the rap community would come out in huge numbers to support them.")

What was most impressive about Latifah, aside from an enormous presence that flooded the room, was her authority and assurance. It's quite easy to forget that she is only 20 years old, closer to high school proms than she is to a seasoned pro in either her music or life in general. Sitting alone on her stool, fending questions, she seemed wise beyond her years, particularly when she voiced disappointment that the rap community in general hadn't realized much earlier that the 2 Live Crew controversy, with its roots in racism, meant that somewhere down the line, those who've decided that the Florida-based group is obscene might brand Latifah's and other rappers' Afrocentric viewpoints as dangerous or unsuitable.

Rapping two numbers (including "Come Into My House" and "Wrath of My Madness"), the Queen had the audience on their feet and later had everyone giggling when Graham Nash asked her for a quick summary of certain artists (Paula Abdul: "lip-synch"; Prince: "horny"; Sinead O'Connor "really cool...you've gotta get to know her").

No time has been set for the show to be broadcast, but keep an eye on your cable TV listings.

NEWS:

Jive/RCA recording artist Boogie Down Productions have received their second gold album for the release, Edutainment... Cold Chillin'/Warner Bros. producer Biz Markie has completed an album for Kid Capri... Sir Mix-A-Lot has named Best West Coast Rapper for 1990 by Oakland's Soulbeat Television Network... Side F-X will have their "Rock the House" music and video featured in an upcoming episode of the new Super Force TV show, which airs Saturday, Nov. 24th on the Fox Network nationally... Nastymix Records rap artists will be featured in a couple of upcoming episodes of Pump It Up, the rap-oriented show syndicated through the Fox network... Kris Parker (Boogie Down Productions), on behalf of the Stop the Violence Movement, presented the National Urban League with a check for $250,000. The money was from the proceeds of the gold single, "Self Destruction."

BROTHERS GONNA WORK IT OUT: Capitol Records and many of Curtis Mayfield's friends and admirers paid tribute to the composer on Superfly and the new Capitol soundtrack, Return of Superfly at the Palace in Hollywood on Sept. 25. Highlighting the star-studded press conference and performances were Ice-T, King Tee, Mellow Man Ace, CPO, Kid Frost, and many more. The SRO benefit concert earned approximately $25,000 for Mayfield's family. Pictured backstage (l-r) are: King Tee and Ice-T.

GETTING BY WITH A LITTLE HELP FROM HIS FRIENDS: In the recently aired "Someday Your Prince Will Be In Effect" episode of NBC's Fresh Prince of Bel-Air, some of the hottest talent in music today added extra wattage to the show. (L-R): Tyler Collins, Kadeem Hardison, Will Smith, Quincy Jones and Al B. Sure! (Not pictured, but also guesting on the show, was Heavy D.)
"I DON'T WANT TO BE compared to anyone else. I have my own style, and I definitely am not trying to be like anyone else." The man speaking these words is none other than Al B. Sure, a man whose debut album, *In Effect Mode*, was not only named one of 1988's best by *Rolling Stone*, but was incredibly influential, spawning countless clones. Like his music (the new album is *Private Times...And The Whole 9*), Sure is smooth and unflappable, leaving no doubt that he is a highly focused and disciplined young man. In fact, the assurance and cool with which he speaks leaves him only once during our interview, and that is when he speaks of his idol, Quincy Jones, with whom he worked on *Jones' Back on The Black CD*.

"Quincy is just the best," says Sure, grinning like a little kid. "There's nobody around with his talent and his knowledge. To do what he did on *Back on The Black*, and bring so many different talents and so many different styles together, and make it work...He's one person I definitely look up to."

One thing that separates Jones from the pack is the fact that he does his homework. Al B. Sure has taken heed. After the success of his first album, Sure went on tour, prompting some critics to suggest that he was best left to the studio. The young singer admits that he may have been a bit premature in hitting the road, but he learned from his mistake and took the steps necessary to ensure that he would be ready for the rigors of touring next time around. 

"I started working on my voice because I knew that it wasn't as strong lines I would like it to be—but when we go out on the road again (sometime in early 1991), I'll be ready."

In addition to the work on his voice, Sure turned his attention to his songs. An admirer of artists like Stevie Wonder and Marvin Gaye, he stresses that he wants his work to have lasting value and to convey something to the listener. That's one of the reasons he covered the Eagles' classic, "Hotel California."

"When I was a kid, I loved that song. I wasn't sure what it meant, but I loved the sound of it and the feel of it. Now that I'm older and can understand it, I love it even more. It's a great song, and I thought I could do a good interpretation of it. It's just good music."

**POP LIFE...EVERYBODY WANTS SOME**

Political and business leaders turned out to honor musical great, Quincy Jones, and others at the awards dinner capping off the events of the 25th Annual Congressional Black Caucus Weekend in Washington, D.C. (L-R): Quincy Jones, recipient of the Congressional Black Caucus Foundation's President's Award; the Reverend Jesse Jackson; LeBron Taylor, vice president, CBS Records, Inc.; and Virginia Governor, Douglas Wilder.

**LA GRANDE AFFAIRE**

A featured performer at "La Grande Affaire," a gala reception held during the 20th Annual Congressional Black Caucus. Enjoying the festivities were (l-r): Congressman Kweisi Mfume (D-MD); Alphonso Williams; Leola "Roscoe" Delums, wife of Rep. Delums; and Congressman Ronald Delums (D-CA).
# TOP R&B SINGLES

November 10, 1990

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<td><strong>I THOUGHT IT WAS ME</strong> (MCA 12-53899)</td>
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<td><strong>LOVE TAKES TIME</strong> (Columbia 387-73455)</td>
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<td><strong>MISSUNDERSTANDING</strong> (Warner Bros. 44235)</td>
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<td><strong>SLOW MOTION</strong> (Motown 2064)</td>
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<td><strong>ROUND AND ROUND</strong> (Paisley Park/Warner Bros. 4-19741)</td>
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<td><strong>SO YOU LIKE WHAT YOU SEE</strong> (Atlantic 4-78664)</td>
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<td><strong>SOUL INSPIRATION</strong> (Elektra 4-69495)</td>
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<td><strong>MY HEART YOUR HEART</strong> (Capitol 79039)</td>
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<td><strong>MERRY GO ROUND</strong> (Elektra 44937)</td>
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<td><strong>HARLEM BLUES</strong> (Columbia 387-73564)</td>
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<td><strong>SENSITIVITY</strong> (MCA 59393)</td>
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<td><strong>THAT'S MY ATTITUDE</strong> (Atlantic 4-78755)</td>
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<td><strong>HERE'S LOOKING AT YOU</strong> (Motown 2062)</td>
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<td><strong>I JUST CAN'T HANDLE IT</strong> (Jive RCA 1986)</td>
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<td><strong>I GOT THE FEELING</strong> (Motown 2062)</td>
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<td><strong>PRAY</strong> (Capitol 44669)</td>
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<td><strong>IT NEVER RAINS IN SO.CALIFORNIA</strong> (Polydor PRO88-1)</td>
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<td><strong>LOVE ME DOWN</strong> (Capitol 79366)</td>
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<td><strong>ROPE A DOPE STYLE</strong> (Atlantic 4-67828)</td>
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<td><strong>KNOWING BOUT LOVE</strong> (Capitol 79368)</td>
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<td><strong>FIRST TIME</strong> (Columbia 73052)</td>
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<td><strong>LOVE ME JUST FOR ME</strong> (Capitol V-15667)</td>
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<td><strong>CLOSE TO YOU</strong> (Charisma 4-69951)</td>
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<td><strong>DON'T TURN YOUR BACK ON ME</strong> (RCA 2718)</td>
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<td><strong>FRIENDZ</strong> (A&amp;M 5202115004)</td>
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<td><strong>KEEP OUR LOVE ALIVE</strong> (Motown 1900)</td>
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<td><strong>TREAT ME LIKE THEY WANT TO BE TREATED</strong> (Uptown/MCA 53822)</td>
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<td><strong>WHAT GOES AROUND, COMES AROUND</strong> (Uptown/MCA 53920)</td>
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<td><strong>DON'T BE A FOOL</strong> (MCA 53860)</td>
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<td><strong>COME HOME TO ME</strong> (Atlantic 4-87655)</td>
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<td><strong>MONE IN THE MIDDLE</strong> (Warner Bros. 0-21737)</td>
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<td><strong>PLEASE BRING YOUR LOVE BACK</strong> (Mercury 878244-4)</td>
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<td><strong>MAKE THINGS HAPPEN</strong> (MCA 59397)</td>
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<td><strong>YOU CAN'T BUY MY LOVE</strong> (Capitol 44660)</td>
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<td><strong>GET HERE</strong> (Fortune 878476)</td>
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<td><strong>CRUISE CONTROL</strong> (EMI 50394)</td>
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<td><strong>GO OUTSIDE IN THE RAIN</strong> (Motown 2089)</td>
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<td><strong>THE BOOMIN' SYSTEM</strong> (Del Shaw/Columbia 387-73547)</td>
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<td><strong>SPECIAL KINDA LOVE</strong> (MCA 59382)</td>
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<td><strong>IF I WERE A BELL</strong> (Epic 347-73616)</td>
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<td>**ELAINE (Virgin 4-98695)</td>
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<td><strong>JUST BE MY LADY</strong> (Warlock 70871)</td>
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<td><strong>SAVE YOUR LOVE</strong> (Capitol 71979)</td>
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<td><strong>RHYTHM OF LIFE</strong> (Polygram 875 018-4)</td>
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<td><strong>YOU TOLD ME</strong> (Jive RCA 1401)</td>
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<td><strong>BABY DON'T CRY</strong> (Virgin 4-98696)</td>
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<td><strong>SPECIAL KIND OF LADY</strong> (Epic 357-73454)</td>
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<td><strong>CAN WE TRY AGAIN</strong> (Jive RCA 1939)</td>
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<td><strong>PEOPLE</strong> (Virgin 4-98628)</td>
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<td><strong>YOU CAN GET ME ANYTIME</strong> (Epic ZSK 73487)</td>
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<td><strong>GROOVE IS IN THE HEART</strong> (Elektra 6-44934)</td>
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<td><strong>UP WITH Hope, DOWN WITH hope</strong> (Capitol 44603)</td>
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<td><strong>CAUSE I CAN DO IT RIGHT</strong> (Cold Chillin'/Reprise 4-19554)</td>
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<td><strong>DANCE WITH ME</strong> (Columbia 387-73425)</td>
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<td><strong>LOVE YOU UP</strong> (Epic 73507)</td>
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<td><strong>STOP Running AWAY</strong> (A&amp;M 1514)</td>
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<td><strong>A FRIEND</strong> (Quest/Warner Bros. 4-19775)</td>
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<td><strong>YOUR RIGHT ABOUT THAT</strong> (Arista 2050)</td>
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<td><strong>DANCE FLOOR OF LIFE</strong> (Elektra 6-44940)</td>
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<td><strong>THIEVES IN THE TEMPLE</strong> (Paisley Park/Warner Bros. 19751)</td>
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<td><strong>HEAL OUR LAND</strong> (Jive RCA 1376-4)</td>
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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
ON JAZZ

SOUL II SOUL: The man on the left Is Ray Charles. The man on the right is B.B. King. The man in the middle is Gene Harris, whose all-star big band, under the Philip Morris Superband banner, will accompany the two other gentlemen at the Apollo Theatre on Nov. 10. What more can we say?

NEW AGE: Time magazine two weeks ago announced the dawning of something called “The New Jazz Age,” and they did it by putting Wynton Marsalis on the cover. It would seem that this “young men playing bebop” story is old hat already—it’s been written over and over in the 10 years since Wynton debuted with Art Blakey’s Jazz Messengers—but there it was again.

The new Intermedia magazine has a splashy jazz spread that kicks off with this line: “The sign of the times is a brand-new jazz age.”

It seems, folks, that it’s a new jazz age. Wait, let me ice a bottle of champagne. Intermedia has an admirably eclectic group of musicians crowded into its eye-popping feature—good for them. Time, on the other hand, grinds its wheels over the same boring ground. Grind, grind, grind.

Writes Time’s Thomas Sanzott, “Straight-ahead jazz music almost died in the 1970s as record companies embraced the electronically enhanced jazz-pop amalgam known as fusion.”

Okay, fusion is the hip hop: that’s the line, and it’s repeated over and over again. If Wynton didn’t come along, jazz would have belliged up and died. Real jazz was almost as dead as Jacob Marley in 1979.

Look, here are a few things that disturb me about these articles:

Fact: Scott Hamilton came along in the mid-’70s playing pre-bebop, that is, swing, and he became pretty successful at it. In his wake came a whole mess of players: Warren Vache, Chris Flory, Howard Alden (actually quoted in the Time piece), Dan Barrett, Mark Shafe, Ken Peplowski—it’s a long list. Before Wynton, Hamilton was proving that there was interest in a young man playing mainstream music. The difference: These guys record for jazz labels (Concord, mainly), while the new young boppers record for major labels. The difference is that the major labels are paying attention. I don’t think that any of these young hard bopper other than Wynton work more than Hamilton does.

Fact: It wasn’t all fusion in the ’70s. Remember the avant-garde? Remember experimentation? Also breathing during the decade were David Murray, Arthur Blythe, Jay Hoggard, Chico Freeman, Oliver Lake, Air, Bobby McFerrin, Anthony Davis, James Newton, Jemeel Moondoc—it’s another long list. They were, are also playing jazz, although not quite “straight-ahead,” still following the path of jazz innovations.

Fact: There are many, many people out there other than the names that keep getting trotted out. A few names: Bill Frissell, Ed Wilkerson, John Scofield, Steve Coleman, Greg Osby, Dennis Gonzalez, the Jazz Passengers, Don Byron, Cassandra Wilson...hell, yet another long list. Players who are not content to just play through the same old hard bop turf, some of them, that’s right, recording for major labels.

Look, I don’t want to gripe and groan: Hey, I really like the Marsalis Brothers, Mark Whitfield, the Harper Brothers, Geoff Keezer, Joey DeFrancesco and the rest of them. Hey, I like jazz on the cover of major newspapers (even if it’s the same once-a-decade return of jazz story: the last one I remember was a Newsweek cover story in the late ’70s when Herbie Hancock put V.S.O.P together—yesireebob, a “Return of Acoustic Jazz” story). Hey, the more attention jazz gets. But it all seems too simplistic, so ready made, so thoughtless.

And I’d like to have some clarification of something. In the Time piece, Ed Arrode, Wynton’s manager, is quoted as saying, “There is a general misconception that you can’t make money playing jazz. But Wynton and other top players can do tremendously well. A popular jazz artist can expect to gross well over a million a year.”

A million? A million what? I want to know which artists mentioned in the Time story, or, for that matter, in this column, make near that kind of bread. Sanzott, then points out that “the take of the sidemen is much lower—typically ranging from $40,000 to $60,000 a year.” Calling all sidemen: Have you guys been cheating on your income taxes?

Okay, enough of this sour chit-chat, my champagne’s cold.

PASSING ON: Major Holley, the great veteran bassist, died last week. Holley was a master, pure and simple, improving every one of the hundreds of settings he played in over his career. But he’ll be best remembered for his wonderful technique of singing along while he bowed. It was a variation of Slam Stewart’s technique, but Slam hummed along an octave above his bass lines while Holley was right down there in the bassment with his instrument. There’s a priceless moment on the video of the making of U.A.'s Is My Lady, Frank Sinatra’s most recent album. Producer Quincy Jones hired Holley for a humalong solo, which he sprang on Sinatra in the middle of the session. “What the hell is that?” yells Frank, obviously delighted at the sound of the man they called Mule (thanks to a story about his front teeth). Major Quincy Holley Jr. was 66.

BOPPING AROUND: One Henry Butler is a professor of music at Eastern Illinois University...I’ll say this about In A Sentimental Mood: Mathis Sings Ellington: If you like Johnny Mathis, you’ll like it. If you don’t (I don’t, you won’t...Drummer Brian Melvin’s Standards Zone (Global Pacific) features some terrific Jaco Pastorius. The straight-ahead trio date, with pianist Jon Davis, was recorded late last year, not’s before, as the liner notes before. The spellbinding Abbey Lincoln has just released the a cappella The World Is Falling Down (Verve), her first U.S. album in ages, featuring her tart originals backed by Jackie McLean, Clark Terry, Ron Carter, Charlie Haden, Billy Higgins and Alain Jean-Marie...Speaking of Terry (whose live album is new from Delos) has just released his live album at the Village Gate later this month for Chesky Records, with guest Jimmy Heath...Speaking of Chesky, pianist David Chesky’s new album, New York Chorinkas, is a fine take on the wonderful, if little known, early 20th century Brazilian song form called “choros.” Chesky’s pieces aren’t on the level of, say, Ernesto Nazareth or Pixinguinha, but they capture the form’s bittersweet stateliness and they’re beautifully played by Chesky and Brazilian guitarist Romero Lumambo.

—LEE JESKE
CHERRY LANE MUSIC—CHERRY LANE HAS ENTERED INTO AN EXCLUSIVE agreement with Dick Clark Productions, Inc. to produce a series of songbooks. In January, Cherry Lane will publish Best Of The American Music Awards. Covering the period from the awards' debut in 1974 through 1990, Best Of The American Music Awards will feature the winning songs from the "Favorite Pop/Rock Single," "Favorite Soul/R&B Single" and "Favorite Rock Single" categories. The second series of books is tentatively scheduled to debut in March '91. Consisting of number one hits as taken from the American Bandstand countdown for the years 1955-65, the book will contain 50 songs in addition to photos, American Bandstand memorabilia, and an introduction by noted music historian Bruce Pollock. Also, Cherry Lane has signed an exclusive print publishing agreement with House Of Cash for Johnny Cash's songs. Johnny Cash: A Man & His Music will be the first book in a series, tentatively scheduled for early '91 publication. In addition, the company has signed an exclusive print deal for the Stevie Wariner catalogue, with a songbook set for December publication; Little Shop of Morgan-songs; Forerunner music group featuring songs by Pat Alger & Dave Mallett; songwriter Fred Koller (writer of Kathy Mattea's hits "Goin' Gone" and "She Came From Fort Worth"); and the Scarlet Moon catalogue owned by Paul Overstreet.

VIRGIN MUSIC—WEST ARKEEN HAS BEEN WRITING WITH THE WAR BABIES for Columbia Records... Kenny Harris, one of their Avatar writers, co-wrote with Michael Price, "Save Your Love" for Tracie Spencer (Capitol). This has become a top ten R&B song... Derek Bramble is currently in the studio writing and producing an LP for new Atlantic artist Tim Owens... C-n-A produced and co-wrote one half of Mica Paris LP due out this month on Island... Cole Clivelles are signed to a major recording deal with CIS. They are the music "maestros" and will feature guest artists on their record... My old friend Franke Golde co-wrote with Derek Bramble "I Belong To You" for Whitney Houston (Arista), due out end of this month. Franke also has Glen Medeiros (MCA) next single "Me-O-Blue," which she co-wrote with Bruce Roberts & Andy Goldmark... Nicky Holland currently has Jill Sobel's single "You're So Cool" as well as Oleta Adams' single "Rhythm Of Life"... Oliver Leiber has written and produced tracks for Denise Lopez' upcoming A&M LP, as well as Jasmine Guy's (WB) new release and Eliza Fiorell's (Chrysalis) new album... Rick Nowels co-wrote the current Jimmy Barnes Australian hit "Lay Down Your Guns"... Another old pal, Allee Willis, just returned from New York where she did some writing with Cyndi Lauper... Ellen Shipley finally made the big move to Los Angeles... Elliot Wolf writing and producing a new girl group called Fierce for Arista. Virgin Music is busy, busy, busy!

WILLIAMSON MUSIC—JONATHAN SIMON, director, Music Division of The Really Useful Group, and Maxyne Lang, president of Williamson Music, announced in New York that the music publishing catalogue of The Really Useful Group, featuring the scores of Andrew Lloyd Webber, will be represented in the U.S. & Canada exclusively by Williamson Music. The catalogue as of today includes the scores to the following Webber musicals: Cats, The Phantom Of The Opera, Starlight Express, and Song & Dance (comprised of the song cycle "Tell Me On A Sunday" and the cello rhapsody "Variations"). In addition to the aforementioned "Variations," the catalogue includes two other orchestral works, "Requiem" and "Aurora" (the latter written by the composer's late father William Lloyd Webber). The songs of Andrew Lloyd Webber's first musical, Joseph and the Amazing Technicolor Dreamcoat, and his most recent, Aspects Of Love, will join the rest of the catalogue at Williamson Music on Oct. 1, 1991. The agreement also extends to any future compositions he may write during the term of the agreement.

CAR 54, WHERE ARE YOU?—ENIGMA RECORDING ARTIST MOJO NIXON, whose satirical wit has created such rapprochement classics as "Debbie Gibson Is Pregnant (With My Two-Headed Love Child)" and the more recent "Don Henley Must Die," will be appearing in Orion Pictures' upcoming movie Car 54, Where Are You? Scheduled for a '91 release, the film is inspired by the '60s TV series, with direction by Bill Fishman, best known for cult hit Tapehead and Nixon's "239-King" video, which satirizes the Elvis Presley phenomenon. Mojo arrived in Toronto, Canada, chosen for its resemblance to N.Y.C.'s Central Park, and although inclement weather jeopardized the days shooting schedule, Nixon's bit part (as a handsome cab driver) was quickly re-created and dubbed. Nixon can now be seen as a crazy street preacher who receives a ticket for his public services. Car 54, Where Are You? stars David Johansen (aka Buster Poindexter, Let It Ride, Scrooged) and John McGinley (Talk Radio, Wall Street).

ROB MULLINS UPDATE—ABOUT A MONTH AGO I DID A SPOTLIGHT ON MY FAVORITE KEYBOARDIST EXTRAORDINAIRE, ROB MULLINS. HERE'S WHAT'S NEW. ROB, RECENTLY BACK FROM A JAPAN MINI TOUR, COMPLETED WORK ON THE GREG WALKER (SAN- TANA, KEIKO MATSU) RECORD. GREG'S SHOWCASE AT MATT KRAMER'S AT MY PLACE, IN SANTA MONICA ON OCT. 12, WAS S.R.O./SOULED OUT FOR BOTH SHOWS. THE BAND FEATURED ROB, GERALD ALBRIGHT AND ALPHONSO JOHNSON. THE NEW ALBUM FEATURES A SONG CO-WRITTEN BY MULLINS, STEVE REID OF THE RIPPINGTONS AND ORLANDO SANchez. RUMOR HAS IT THAT PRESTON GLASS (KENNY G, POINTER SISTERS) WILL LEND A HAND ON THE MIXDOWN... THE ROB MULLINS BAND SOLD OUT TWO SHOWS AT THE APPETIT, IN WESTWOOD, CA., SEPTEMBER 29, DUE IN PART TO THE PRESENCE OF NEWEST MEMBER WILTON FELDER (OF CRUSADERS FAME). WILTON STARTS HIS NEW ALBUM NEXT MONTH. THE BAND RETURNS TO THE APPETIT NOVEMBER 16 AND 17 FOR TWO SHOWS NIGHTLY, AND WILL POSSIBLY INCLUDE NDUGA CHANLER ON DRUMS... THIS MONTH ROB'S THIRD AS THE HOLLYWOOD CORRESPONDENT FOR FM TOKYO RADIO. THIS IS A LIVE RADIO SHOW CALLED WORLD PRESS THAT ROB DOES EACH WEEKDAY TO KEEP JAPAN INFORMED ON EVENTS IN L.A. RECENT TOPICS HAVE INCLUDED THE ROXBURY CLUB, THE URSHAN RESEARCH BROADCAST SYTEM, LATE NIGHT TV AND THE CAMBODIAN DANCE COMPANY'S PREMIERE. ANYONE WITH A TOPIC OF INTEREST CAN SUBMIT THEM IN CARE OF THE FAX #: 818-766-7275... ROB'S BUSY, BUSY, BUSY!

WINDY CITY WELCOME. ASCAP recently held a grand opening reception for the newly established ASCAP Midwest Membership office in Chicago which will serve writers and publishers in 12 midwest states. On hand were many members of the city's creative community and Mayor Richard M. Daley, who officially welcomed ASCAP to Chicago. Pictured (l-r) are: ASCAP managing director Gloria Messinger, Daley and ASCAP president Morton Gould.
Newising Nashville

BY KIMMY WIX

OLD DOMINION BARN DANCE REOPENS ITS DOORS: On Sept. 14, 1946, Richmond, Virginia became one of the original crossroads of country music as the Old Dominion Barn Dance opened its doors for what turned out to be, as stated by the Richmond Times Dispatch, "one of Virginia's original claims to fame."

The Old Dominion Barn Dance is slated to return to Richmond in April, 1991 and will be marketed across the nation as a tourist attraction. With the support of the local music fans and the bringing of thousands of tourists into the area, Richmond could become a major entertainment center by having the Old Dominion Barn Dance re-open its doors to today's country music.

The original show began with the help of WRVA's C.T. Lucy and the ideas of Sue Workman, better known as Sunshine Sue. The Barn Dance held two performances each Saturday night beginning at 7 p.m. and concluding by midnight, and by 1957, had drawn over 800,000 fans to Richmond. The show was held at the Lyric Theatre, later named the WRVA Theatre, which was located at 9th and Broad streets in Richmond. The show became one of the original country music shows in America, competing with the Grand Ole Opry, Wheeling Jamboree, Louisiana Hayride and the National Barn Dance in Chicago. Under the direction of Workman, the Barn Dance had a sell-out crowd at most of its performances during the late forties and fifties. The original Barn Dance was broadcast live over WRVA Radio and at one time was carried over CBS's Saturday Night-Country Style show.

Some of the former entertainers include Mother Maybelle and the Carter Sisters along with Mac Wiseman, Lester Flatt & Earl Scruggs, Grandpa Jones, Crazier Joe Maphis, Don Reno and Red Smiley.

Crazy Sisters

The New Barn Dance will be broadcast live over WRVA's 50,000 watt radio facility, which covers approximately 38 states and a large portion of Eastern Canada. The revised program will also be video-taped for television access. Plans call for expanding the operation by finding a permanent location which could include a hotel and theme park. During the first year, the Barn Dance will present a performance only once per month on Saturday nights and a minimum of two shows per month preceding the 1992 season. Entertainment will feature nationally known artists along with local talent.

GENE KENNEDY ENTERPRISES, INC. CELEBRATES 15TH ANNIVERSARY: In 1975, after successfully juggling numerous facets of the music industry, Gene Kennedy began his current operation in the basement of a house where the new Opryland Music Group parking lot is now located. Since then, Gene Kennedy Enterprises has launched into becoming one of country music's highly successful multi-operations, including Door Knob Records, Chip 'N Dale Music Publishing, Inc. and Door Knob Music Publishing, Inc.

Since 1975, Door Knob Records has released over 350 records, of which almost two-thirds have charted on the national charts. Among his first promotion clients were Loretta Lynn, Bill Anderson and Brenda Lee. Following the introduction of the two publishing companies, the record label released its first single, a novelty record by C.W. Wooten entitled "Turn Loose Of My Leg." Other artists such as Jerry Wallace, Peggy Sue, Sonny Wright, Kent Westberry, Wayne Kemp, Big Al Downing and Bonnie Nelson have also recorded under the Door Knob title. The label's current roster boasts both artists Bobby G. Rice and Perry LaPointe.

Kennedy broke into his musical career in 1958 as a rock-n-roll artist. In the early 60's, he was the only white artist on the New York based label, Old Town Records. He soon became a valuable part of the first independent promotion company in Nashville, along with his former manager, WLAC radio personality Hoss Allen. Afterwards, Kennedy joined the staff of Hickory Records & Acuff/Rose Publishing as national promotion director. He was later named national country promotion director for MCA Records and eventually garnered the title of Four Star Records executive assistant to the president.

In 1980, Kennedy's wife and partner, Karen Jorgum, joined the companies following a prior position which led her to singing background for Cristy Lane's road show. In addition to assisting in a majority of the company's present studio work, Karen also oversees the operation of the three publishing companies, including Lone-Star Music which began in 1978. Working only with independent writers, Karen's is one of the few offices in Music City which will actually listen to an artist's material upon appointment. Combined, the three publishing companies currently hold between 1,100 and 1,200 songs.

In continuing their endeavors to remain state-of-the-art capable, the Kennedys acquired the 24-track facility, Swanee Recording Studio in 1985. Swanee, formerly known as the Vassar Clements Studio, is located in Mt. Juliet, Tennessee just outside Nashville. Since 1988, Gene Kennedy Enterprises, Inc. and its affiliated companies have also been based in Mt. Juliet.

Also celebrating the operation's 15-year anniversary are those members of the Gene Kennedy staff who deserve elite recognition for their prior service, dedication and successful move into the 90's. Johnette Caldwell Burton, studio manager; Lisa Cook, office manager; and Mitso, in-office public relations.

During the month of October, the Door Knob Records label released six nationally charted singles. With such success in only one month, Kennedy could think of no better way to celebrate both the end of 15 prosperous years...and the beginning of hopefully many more to come.
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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher List page.
TOURING FOR SKAGGS A FAMILY AFFAIR: Balancing the duties of fatherhood and a career in country music can sometimes be quite trying, but Ricky Skaggs has managed to strike a palatable blend of both. The 36-year old Grammy award winner and father of four has maintained his most rigorous summer concert schedule to date. Throughout the tour, Skaggs was accompanied by his children, ranging in ages from one to twelve.

“My band and crew call me Mr. Mom,” says Skaggs. “Usually you read a story about Tanya (Tucker) or Reba (McEntire) on the road with their kids, but some of us guys travel with them too.”

Although the concert stops seem like second nature to Ricky, his children had the summer vacation of their life. Every town brought a new experience to the family, usually in the form of an amusement park or state fair. “They rode one of the top ten roller coasters in the country at Worlds Of Fun in Kansas City, saw the rodeo in Cheyenne and have hit the midway at the Montana and South Dakota State Fairs,” Skaggs says. “Seriously, it’s important for me to be with my kids. I disagree with the philosophy of quality time over quantity. I’ve always believed the quality will come with quantity, which is why I chose to bring them out on the road with me.”

Skaggs is a 20-year veteran of the road and began touring at the age of 15 when he and the late Keith Whitley joined Ralph Stanley’s Clinch Mountain Boys. Each early experience and tastes of the road helped him adjust to the travel demands when his career skyrocketed in 1981.

Dayton and Toledo. Fifteen cites later, Skaggs and his crew will fly to Japan for an appearance at the “Country Gold Festival” in Kumanoto. This stop will mark his first concert performance in the orient as a solo artist. After returning from the orient, Skaggs will begin screening material for his forthcoming album and resume his tour schedule with The Statler Brothers.

Randy Owen & Gov. Guy Hunt (photo credit: Don Putnam) ALABAMA’S RANDY OWEN PLAYS HOST IN HONOR OF GOVERNOR: Old friends Gov. Guy Hunt and Randy Owen, lead singer of country music’s group of the decade Alabama, joined each other once again during a recent fund raiser on Oct. 17th, and this time, Governor Hunt was the guest of honor.

Both Owen and wife Kelly actually hosted the Barn Dance fundraiser for Gov. Hunt at their farm on Lookout Mountain just outside Fort Payne, Alabama. Owen stated that the reason he volunteered to host the event was because he and Kelly wanted to keep the best man in office.

“I’m honored to have members of the group (Alabama) as friends,” comments Gov. Hunt. “Randy, Teddy, Jeff and Mark have done so much to place the state of Alabama on the map. They care about Alabama and her heritage. Every Alabamian should be proud of them.”

Governor Hunt has appeared on stage with Alabama at three June Jams, a charity event hosted annually by the group. Last year saw more than 61,000 people attending raising more than $1,000,000. The group also sang at Gov. Hunt’s inauguration four years ago.

It is a sense of roots, this sense of belonging that, in the final analysis, gives the music of Alabama its special credibility and enables it to transcend geographic boundaries. With everything the band does, musically or otherwise, there is always a special sense of purpose and deliberation that goes much deeper than the merely practical.

HOT NEWCOMER, RCA RECORDING ARTIST AARON TIPPIN, recently played a standing room only showcase in Nashville. Tippin’s current single, “You’ve Got To Stand For Something,” is his first release from his RCA debut LP Stand For Something. Pictured at the showcase from (1 to r) are: Jack Weston, vice president/general manager, RCA Nashville; Tippin; Na- vel Blackstock and Trey Turner of Starstruck Entertainment, Tippin’s management.

COUNTRY MUSIC

Country Column
BY KIMMY WIX

Nov. 10, 1990 The square bullet indicates strong upward chart movement.

#1 ALBUM: Garth Brooks

TO WATCH: EMMYLOU HARRIS #37
**Most Added Singles**
(Singles receiving the most new adds this week)
1. CLINT BLACK—“Put Yourself In My Shoes”—RCA
2. GEORGE STRAIT—“I’ve Come To Expect It From You”—MCA
3. LEE GREENWOOD—“We’ve Got It Made”—Capitol

**Most Active Singles**
(Singles receiving the most reports this week)
1. SHENANDOAH—“Ghost In This House”—Columbia
2. HIGHWAY 101—“Someone Else’s Trouble Now”—Warner Bros.
3. ALAN JACKSON—“Chasin’ That Neon Rainbow”—Arista

**Most Conversions**
(Singles converting from an add or extra to a number)
1. CLINT BLACK—“Put Yourself In My Shoes”—RCA
2. RICKY VAN SHELTON—“Life’s Little Ups And Downs”—Columbia
3. DWIGHT YOAKAM—“Turn It On, Turn It Up, Turn Me Loose”—Reprise

**Hot Phones**
(Singles receiving the most requests)
1. RAY KENNEDY—“What A Way To Go”—Atlantic
2. K.T. OSLIN—“Come Next Monday”—RCA
3. ALAN JACKSON—“Chasin’ That Neon Rainbow”—Arista

**TOP 10 SINGLES - 10 YEARS AGO**
1. ANNE MURRAY: “Could I Have This Dance” (Capitol)
2. GEORGE JONES: “I’m Not Ready Yet” (Epic)
3. WILLIE NELSON: “On The Road Again” (Columbia)
4. TANYA TUCKER: “Peas Porridge” (MCA)
5. HANK WILLIAMS, JR.: “Old Habits” (Elektra/Curb)
6. JERRY LEE LEWIS: “Over The Rainbow” (Elektra)
7. CRYSTAL GAYLE: “If You Ever Change Your Mind” (Columbia)
8. MEL TILLIS & THE STATE SISTERS: “Steppin’ Out” (Elektra)
9. RONNIE MILSAP: “Smoky Mountain Rain” (RCA)
10. JOHN CONLEE: “She Can’t Say That Anymore” (MCA)

**COUNTRY HOT CUTS**
1. DOUG STONE: “We Always Agree On Love” Doug Stone (Epic)
2. GARTH BROOKS: “Two Of A Kind” No Fence (Capitol)
3. ALABAMA: “Moonlight Lounge” Pass It On Down (RCA)
4. SHELBY LYNNE: “What About The Love We Made” Tough All Over (Epic)
5. SHENANDOAH: “She’s A Natural” Extra Mile (Columbia)

**ARNE BENONI**
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Arne Benoni (a former sea captain) is number one on Norwegian radio (in Country and Western News - Norway). Thank you, Country Radio & Fans!!
"IF IT WASN'T FOR LOVE" is Arne’s 4th U.S. release for further information, contact Jim Pierce ROUND ROBIN RECORDS
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During a press conference held by the Area Chamber of Commerce in Taylorsville, North Carolina, Harry Deal & The Galaxies were honored for their debut onto the Cash Box Top 100 Country Singles Chart. The single entitled “I’m Up For Gettin’ Down Tonight” debuted at #76 and is currently at #69. Pictured from (l-r) are: Raford Thomas, Chamber of Commerce president; David Deal; Harry Deal; Geneva Deal; Ray Chapman, Taylorsville mayor; and W.E. DeJarnet, Stony Point, North Carolina mayor. Taylorsville is mentioned in the opening line of the song.
FROM OUT OF THE STUDIO AND RADIO BOUNDS recording artist Scott Carter. After recently completing his Stop Hunger Records debut project entitled Feed The Children, Carter launches his current single release to radio. “King Of Columbus Avenue” reflects Carter’s soothing vocals and ability to sing lyrics with emotion and heart-deriving sincerity.

In addition to his first single serving as an introduction to what’s sure to be a very successful and long-lasting musical career, the cut also presents lyrics that contain the recipe for from-the-heart/to-the-heart country music, and Carter uses that recipe to the ultimate, thus delivering only one of a many potential chart movers.

His Feed The Children LP results in a package of tunes crafted by some of Nashville’s legendary songwriters. There’s Hart, Haspel & Simon of Alabama fame who penned “Love In The First Degree,” Mitch Johnson of the Loretta Lynn Publishing Group, Henry Smiley with Opryland USA, Mark & Cindy Larson of the pop-rock culture and a fresh new writer Matt McPherson, who makes his debut with a host of highly-acclaimed tunesmiths.

In addition to Carter’s Feed The Children LP, produced by Robert Metzgar, delivering those tunes which shed the positive and negative twists of love, the package also presents various issues of importance, including cuts such as “Love-Starved Heart,” “Everyday Heroes” and the title cut, all of which create a strong sense of lyrical depth and bring to various world-wide misfortunes. However, it’s Carter who brings these lyrics to life through music and opens the door to an audience—inviting them into the lives of characters and battling emotions.

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UP AND COMING
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Nov. 10, 1992

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<td>I WANT YOU (You Need You)</td>
<td>Orion</td>
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56

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INDIE SINGLE RELEASE

• J.R.：“I Wish You Could Have Known Me When I Still Had A Heart”
(Southern Tracks STCD-0015)
Producer: J.R. Cobb
Writer: J.R. Cobb

His voice and heart-felt delivery alone is enough to carry this release off, but with lyrics that are as warm as J.R.’s gravelly vocals and a moving piano performance backing up the voice, this ballad creates shining results of what country music is all about—a well-rounded artist who has the ability to write, sing and produce material that’s simple, honest and reality with pain-taken stitches.

• BEAU DEAN: “Riverside” (Overton Lee OLR-149A)
• CINDI CAIN: “Once The Magic’s Gone” (Golden Eagle CDN-112)
• GEORGE ROBERSON: “In My Dreams & In My Mind” (The Buck Creek U-28371M)
• PAT MURPHY: “The Gold In This Ring” (Overton Lee OLR-148A)

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Jimmy Collins
“Cowboy Rap”
SINGLE RELEASES

- SOUTHERN PACIFIC: "Memphis Queen" (Warner Bros. 7-19518)
  Producers: Southern Pacific/Jim Ed Brown
  Writers: John McFee/Kurt Howell
  Spicy guitar licks and rings of the cymbals set up a quick-catchy tempo and open the door for lyrics to suggest the possibility of the Memphis Queen's presence still existing, even though she drifted out of the picture sometime ago. But what is it that still exists...an occasional glimpse of a long-departed ship called the Memphis Queen or simply the memories of a lost love? Southern Pacific tells this story with high-level energy and a blend of harmony that's truly divine.

- DeWAYNE PHILLIPS: "I Don't Want To Know Your Name" (Warner Bros. 7-19519)
  Producers: Glen Pace/DeWayne Phillips
  Writer: Michael Smotherman
  At age nine, his talents were discovered by George Jones and after bringing 20 years of experience to surface, the name and ability of DeWayne Phillips is prepared to soar. His Warner Bros. debut release brings this long-time credibility to life as Phillips whips out commanding tenor vocals in delivering lyrics about the meeting and departure of two lovers. "I Don't Want To Know Your Name" spills out a contemporary recipe for country music with Phillips adding the winning ingredients. Successful vocal attempts and a wailing saxophone bring it all home and brings Phillips into what should be a sparking addition to radio.

- FOSTER & LLOYD: "Can't Have Nothin'" (RCA 2635-2)
  Producers: Josh Leo/Radney Foster/Bill Lloyd
  Writers: Radney Foster/Bill Lloyd
  Honky-tonk swing and hillbilly rock slaps this tune in the face as Foster & Lloyd slap out rich vocals, uncomparable harmony and on-edge-humorous lyrics which describe life's day-to-day mishaps. "Can't Have Nothin'," which sparks from Foster & Lloyd's new Version Of Truth LP, unleashes a happy-snappy tempo in addition to a traditional ensemble that could stand alone.

ALBUM RELEASE

- K.T. OSLIN: Love In A Small Town (RCA 2365-4-R)
  Perhaps tagging K.T. Oslin’s latest albums strictly "country" would be a bit out of bounds. In fact, the new Love In A Small Town LP best reveals Oslin's ability to cater to every facet of music—including country, adult contemporary and rhythm & blues. Love In A Small Town, produced by a stellar line-up including Josh Leo, Oslin, Michael Lee, Barry Beckett, Joe Scalf and Jim Cotton, unleashes a fascinating storybook set to music, with reality beaming from each and every cut. Oslin’s “Come Next Monday” single, which sparks her first release from the project, immediately garnered her much recognition and has already launched her back into an extremely high performance level. As always, her contributing lyrics paint vivid pictures and come to life with depth and vision as in "Mary And Wil..." a tune which focuses on two individual's search for the perfect love, "Momma Was A Dancer" and the humorous "Cornell Crawford," the first Oslin-penned song ever. With gutsy-driving vocals aimed toward the listener's heart, Oslin spills her deepest emotions into "Still On My Mind," and barrels out a soulful swing in "You Call Everybody Darling." With excellent instrumentation and a live-performance atmosphere, Love In A Small Town proves to be a "big city" of top-notch material.

CALENDAR OF EVENTS

COMING UP:

COUNTRY RECORDING ARTISTS Reba McEntire and Travis Tritt are among many celebrities who will be appearing at Nashville's Massey Auditorium at Belmont College on Monday November 5.

The evening consists of a 6:30 PM Celebrity Basketball Game at Belmont's Striplin Gym. Players will include Vince Gill, Garth Brooks, Travis Tritt, Foster & Lloyd, and many more. Reba McEntire and Patty Loveless are scheduled as "honorary coaches." Following the celebrity game, there will be a special concert featuring MCA Records' Vince Gill, which begins at 9:00 PM. Who knows who just might join him on stage? The show is part of a benefit event of which Gill has helped organize for Belmont athletic and music scholarships.

BACK IN TIME:

NOVEMBER 5—Roy Rogers born (1911), Roy Horton born (1914), Gram Parsons born (1946) and Johnny Horton died (1960)

NOVEMBER 6—Stonewall Jackson born (1914), Guy Clark born (1941) and Tex Ritter elected to the Country Music Hall of Fame (1964)

NOVEMBER 7—Archie Campbell born (1914) and A.P. Carter died (1960)

NOVEMBER 8—Scotty Wiseman born (1909) and Patti Page born (1927)

NOVEMBER 9—George D. Hay born (1985), George Jones's first chart appearance with "Why, Baby, Why" (1955) and Roy Acuff became the first living member of the Country Music Hall of Fame (1962)

NOVEMBER 10—Paul Cohen born (1910), Happy Birthday Donna Fargo (1949) and David "Stringbean" Akeman and wife were murdered (1973)

NOVEMBER 11—Narvel Felts born (1938) and John Liar died (1985)

Dwight Yoakam Takes A Break from the recording sessions for his latest Reprise album, If There Was A Way. His first album of all new material in two years, the disc was produced by Yoakam's longtime collaborator, Pete Anderson (right), at Capitol Records recording studio in Los Angeles. If There Was A Way, which contains his current single release, "Turn It On, Turn It Up, Turn Me Loose," was just released less than a week ago.
AMOA 1989-90 Award Winners Announced

CHICAGO—The winners of the 1989-90 AMOA Jukebox, Games and Cigarette Vending awards were announced at the AMOA Awards show and banquet, which took place Oct. 26 in the Grand Ballroom of the Hyatt Regency in New Orleans, during the association’s international exposition (10/25-27).

The Jukebox Pop Record of the Year honors went to “Black Velvet” by Alannah Myles on the Atlantic label. Myles also received this year’s Jukebox Rising Star award in the female category. Other “rising star” award winners were country star Clint Black, in the male category, and the Kentucky Headhunters in the group category.

Milli Vanilli’s “Blame It On The Rain” (Arista) won for Jukebox R&B Record of the Year and “Just A Matter of Time” by Randy Travis (Warner Bros.) received Jukebox Country CD of the Year honors.

In recognition of the widespread growth of CD jukeboxes, a new category called Jukebox CD of the Year was added to the awards roster.

Paula Abdul’s “Forever Your Girl” (Virgin) won for both pop and r&b jukebox CD of the year. Hank Williams, Jr.’s Greatest Hits III (Warner/Curb) won the Jukebox Country CD of the Year award.

Winners of the AMOA Games Awards were: Konami’s Teenage Mutant Ninja Turtles most played video game-dedicated); Williams’ Whirlwind (most played pinball game); Capcom’s Final Fight (most played conversion kit); Williams’ Smash TV (most innovative game); Grayhound Electronic’s Greyhound Basketball (most popular other game); Arachnids’ English Mark Darts (most played dart game); Valley Recreation’s Cougar ZD-4 (most played pool table); and Rowe’s CD 100 LaserStar (most played jukebox).

Winner of the AMOA Cigarette Vending Machine Promotion Award was RJR Sales.

The awards were voted on by AMOA members. The winners in the jukebox and games category reflect the top revenue producers during the period of June 1, 1989 through May 31, 1990.

Legends Awards
The AMOA Jukebox Legends awards acknowledge artists for their lifetime contributions to the success of the jukebox industry. This year’s inductees into the jukebox legends Hall of Fame included Kenny Rogers, The Everly Brothers, The Commodores and the late Patsy Cline. Among previous inductees are: Dionne Warwick, Tammy Wynette, Frankie Valli, Elvis Presley, Roy Orbison, Bill Medley, Johnny Cash, Ben E. King, Bobby Vinton, Conway Twitty, Buck Owens and Colonel Tom Parker.

The entertainment portion of the Awards Show was outstanding. The music represented a perfect blend of material ranging from contemporary music represented a perfect blend of contemporary to tunes from the past three decades, with many of the hits being performed by the original artists: Peter Noone, formerly of Herman’s Hermits and currently host of VH1’s popular My Generation, emce’ed the show and also opened the bill with a terrific performance of vintage hits that immediately warmed up the audience. The Commodores stepped up the pace with a brilliant rendering from their long list of hits, which had the crowd on its feet responding vocally and applauding wildly. Country artist Travis Tritt, a “rising star” nominee whose debut singles “Country Club” and “I’m Gonna Be Somebody” (Warner Bros.) made it to the top of the charts, captivated the audience with his delivery. The Texas Tornadoes, a new group (which includes past JB award winner Freddy Fender), kept the momentum going with their unique style that blends country with a bit of Latin beat and a large portion of exciting delivery. The Everly Brothers, recognized as the most influential duo in the history of recorded music, closed the bill with a splendid performance of such familiar hits as “Bye Bye Love” (which sold over two million records in 1957), “Wake Up Little Susie” and others that generated another sing-along response from the audience. This year’s show was the most outstanding in recent years.
(Ed Note: The following statement was submitted by Gilbert G. Pollock, president of the Chicago Pinball Tournaments, Illinois, and is being reproduced in its entirety for the benefit of our readers.)

SOME WEEKS AGO, I attended the championship match for a month-long pinball tournament in New York City. It was at a bar called Max Fish in the lower East Side of Manhattan, a location selected by International Flipper Pinball Assn. (IFPA) tournament director Steve Epstein and noted pinball enthusiast Lou Porto at the site for the first in a planned series of bar championships in the New York Metropolitan region. This location has become quite a hot night spot for downtown New Yorkers since it opened about a year ago. In the beginning, there was a Williams Police Force positioned prominently near the front window; in subsequent months, the operator added another machine, then another. For this competition, five machines were placed on location. Clearly, pinball has become a fixture at this bar, taking its place among the local art and colorful characters that decorate the space and give Max Fish its singular character. This is the kind of place that’s ready-made for leagues and tournaments the IFPA is organizing.

“Fish Flip,” as the tournament was called, was the first of its kind and I found the results of this month-long extrava-spectacular to be unusual. As such values as game time, game configurations, number of balls per game and number of qualifying players in an IFPA-sanctioned event had never been established before.

Just a few key ingredients were needed to make this tournament a success, and should be looked upon as standard procedure for operators interested in involving the mass in their pinball plays program. First, Steve and Lou found a location that was sure to attract competitors and they had a good cross-section of machines placed there for them. Secondly, they attached charitable foundation as a benefit of the event. And, last but not least, either Steve, Lou or an employee of the bar was there to encourage play and remedy any mechanical problems that developed during the competition. (I’m proud to report that the few problems that occurred during the competition were nothing but ball hang-ups or other common-sense problems that didn’t happen at all during the final.)

Steve and Lou told me that they would never have attempted this long-term tournament if all four manufacturers had not been represented with at least one machine. As it turned out, the players at Max Fish had their favorites, but including all four of the pin-makers in the event proved to be no problem. There were five games on which players competed: Williams’ Whirlwind and Diner; Bally’s Pool Sharks; Data East’s Back To The Future and my company’s Vegas.

During the “Fish Flip,” cashbox takes increased by $100 per game per week. Of course, players that were keen on winning the competition played frequently over the course of the event. But more importantly, even customers that were not entering the contest had their interest piqued by the presence of the five machines in their local bar/art gallery.

The operator who runs the location donated $1,000 to a local charity, Tent City, a non-profit organization that serves as an advocacy group for the homeless of New York City. Any civic-minded contestant couldn’t feel bad about paying a $5 entrance fee to compete, since all proceeds were donated to this group.

Beyond the local tie-ins to the competition, “Fish Flip” had a national purse attached to it. The first place finisher, Joseph ‘Jelly’ Cartagena, received an all-expense-paid trip to Pin Expo ’90 in Chicago. Second to fifth place winners received pinball promotional paraphernalia from Williams and Midway as well as styyene back-glass art from Gottlieb. Included in the package for the top four finishers were gift certificates to Steve’s location, The Broadway Arcade, and trophies fashioned from pinballs and flippers.

The question has been put to me and other members of the IFPA just how to attract players and standardize pinball rules once you have a league structure in place. In short, after observing “Fish Flip,” I think a lot of questions remain unanswered, but it was a good start. Personally, I think the final eliminations lasted too long—but these things have to be sorted out before the international championship slated for March of next year.

Operators, the place where rules and tournament procedures will be sorted out is at your location. We need your input if we are to streamline the rules and regulations of the sport of pinball. Get started with league or tournament play today!

Jim Trucano Is New AMOA Prexy; VP’s, Directors Also Named

CHICAGO—Jim Trucano of Collins Music Co. in North Charleston, South Carolina, officially took office as the 1990-91 president of the Amusement & Music Operators Assn. (AMOA) at AMOA Expo ’90 in New Orleans. During the past year he served as AMOA first vice president as well as chairman of AMOA’s Expo planning committee.

Trucano was elected president at the association’s 1990 winter board meeting, with his term officially starting on Oct. 27. He succeeds Jack Kerner, president of Melo-Tone Vending in Somerville, Massachusetts.

Other elected officials for the 1990-91 term of office are: Eugene Urso (Madison Coin Machine Co.), first vice president; Craig Johnson (Tatasa), treasurer; and R.A. Green III, secretary.

Data East Offers Parts Package

CHICAGO—Commencing with shipment of the newly introduced Simpkins pinball machine, Data East Pinball, Inc. of Melrose Park, Illinois, will include a free parts package with every game purchased. Rather than the usual balls and light bulbs, the new package will include a wide variety of mechanical and electrical components.

According to the factory, these parts are not being provided for immediate use (since they do not anticipate problems with their equipment), but as an accommodation for operators in the event of any failures that might occur over a long period of time.

This special parts package is installed, sealed and serial numbered and can be found on the inside of the cabinet.

Further information may be obtained through factory distributors or by contacting Data East, Inc., at 1990 Janice Ave., Melrose Park, IL 60160.

Williams’ Hit The Ice

WHETHER YOU’RE A HOCKEY FAN OR NOT, you will enjoy the new video game from Williams called Hit The Ice, which is based on this popular winter sport and features all new realistic and exciting spectators experience when they go out to the stadium. There are body slams, blazing shots, spinning, checking and all of the confrontations between players that you expect to see at a game, along with artistic skating, of course.

This game offers fast-paced action plus a special brand of humor, as players pick their teams from the roster of internationally renowned Video Hockey League (VHL) All-Stars led by the likes of “Gunner” Hall, one of the few surviving VHL goales who refuses to wear a mask, but can still catch a bullet in his teeth nine out of ten times; or Phil Bunger, known as “Das Wild Man” because he’s an animal both on and off the ice. Besides not bathing often, Bunger hunts Black Bear in his native Bavarian Woods armed only with a hockey stick!

Referee “Smitty” Larson always has his hands full when players maneuver their on-screen athletes via the 8-way joystick, shoot/check button and pass/save button controls. And it doesn’t get any easier after the between period locker room intermissions and playing tips, when players purchase a special “Power Drink” (tm) that energizes these VHL skaters for the type of frenetic acrobatics that have to be performed.

Everyone knows there’s much more to hockey than scoring a goal, so you’ve got fog horn blasts, walking sirens and organ music to accompany all of the other action; and the continuous buy-in to keep things going, Hit The Ice offers operator adjustable game difficulty settings to encourage tournament or league competition.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.
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Classified Ads Close TUESDAY

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

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

DYNAMO POOL TABLES $48-$1000 each, 1/3 deposit & balance C.O.D.. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P.O. Box 3644, Temple, TX, 76501.

FOR SALE - Blue Chip Stock Wall Street ticket agencies, Hi-flyers, Dixieland & uptights. We also carry a complete line of Bingo & Uptight parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrett O Fun, & Dixieland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

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

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