ON THE COVER

CHRIS LEDOUX

BY KIMMY WIX

“CULT PHENOMENON” could do no better justice when describing the musical career of singer/songwriter Chris Ledoux. Often being tagged as “one of music’s best kept secrets,” the American Cowboy singer is in the midst of hopefully taking on a new nick-name—as album sales continue to soar and his authentic western-style music gains mass exposure like never before. The secret is out on Chris Ledoux. Look for an additional indepth story on the man and his music on page 18.
COMING IN FROM THE OUTFIELD: MCA recording artists the Outfield are causing an immediate commercial stir with "For You," the first single from their MCA debut, Diamond Days—the band's fourth album overall. Since its release in early October, "For You" has been rising with a bullet up the AOR and pop singles charts. Pictured above (l-r) are: Al Teller, chairman, MCA Music Entertainment Group; Tony Lewis, lead vocals/bass, the Outfield; John Spinks, guitar/keyboards/vocals, the Outfield; and Richard Palmese, president, MCA Records.

NEW JACK SWING: Hit R&B/rap producer Teddy Riley, known for his work with Keith Sweat, Guy, Kool Moe Dee, Heavy D & the Boyz and Today, has signed an exclusive production and distribution deal with MCA Records. Under the agreement, Riley (known for the so-called "new jack swing" sound) will produce artists exclusively for MCA—which will distribute his new label, The Future Enterprise.

THE NARM RAP: Rap posse Digital Underground and The 2 Live Crew were among the winners at the fifth annual Independent Music Awards, held on November 6 as part of NARM's Recording Merchandisers Wholesalers Conference. Digital Underground, which records for Tommy Boy, won an award for best new artist, while the Oakland-based group's hit, "The Humpty Dance" won awards for best-selling single and best-selling "12" single/mixtape. The 2 Live Crew's hotly-debated, platinum As Nasty As They Wanna album on Luke Records won the best-selling album award as well as the best-selling catalog award. Priority Records, for which hardcore gangster-style rappers N.W.A. and Ice Cube record, won the award for best indie label. Billy Emerson, president of the Dallas-based Big State Distributing, won the third annual Mickey Grant Award—which is named after NARM's three-decade leader.

DEAR FRANK SINATRA: WILL THIS DO? RESPECTFULLY, GEORGE: Yes, George Michael will tour. No, it won't be your usual stadium trek. The old Wham'er will hit seven North American cities—Toronto (Massey Hall, Feb. 6), Boston (Opera House, Feb. 8), Washington (Kennedy Center, Feb. 11), New York (Carnegie Hall, Feb. 12), Chicago (Arne Crown Theatre, Feb. 14), Oakland (Paramount Theatre, Feb. 18) and Los Angeles (Wiltern Theatre, Feb. 20)—performing "his interpretations of his favorite songs from the '60s, '70s and '80s," along with some of his own songs. All the monies (and the ticket prices in those relatively small venues) will be high, high, high! will go to charity, a different charity in each city.

OTHER TOOLS: Joining M.C. Hammer's Pleasure Hammer Don't Hurt 'Em in the RIAA's list of multi-platinum album winners last month were Wilson Phillips' self-titled debut (three million), Mariah Carey's self-titled debut, Clint Black's Killin' Time and Poison's Flesh & Blood (two million each). Platinum albums were struck for Garth Brooks' No Fences and Garth Brooks, En Vogue's Born to Sing, the Kentucky Headhunters' Pickin' on Nashville, Jon Bon Jovi's Blaze of Glory and Billy Idol's Charmed Life. Scoring gold discs last month were UB-40's Labour of Love II, Blaze of Glory, Boogie Down Productions' Edutainment, The Time's Pandemonium, Best of Van Morrison, Best of Kansas, Living Colour's Time's Up, Vince Gill's When I Call Your Name, Garth Brooks' No Fences and Eddie Money's Greatest Hits.

WEST COAST JAZZ: Shorty Rogers/Bud Shank & the Lighthouse All Stars, an eight-member band boasting of some of the best-known West Coast jazz veterans, is scheduled to premiere at Catalina's Bar & Grill in Hollywood on December 20, 21 and 22 before venturing on extensive European and Japanese tours in 1991. The band, led by trumpeter Rogers and alto saxophonist Shank, includes Conte Candoli on trumpet, Bill Perkins on baritone sax, Bob Cooper on tenor sax, Pete Jolly on piano, Monty Budwig on bass and Lawrence Marable on drums. In the early 1950s, Rogers and Shank were members of early editions of the Lighthouse All Stars, so-called because they played at Howard Rumsey's legendary but now defunct Lighthouse Jazz Club in the L.A. suburb Hermosa Beach. Everyone in the current lineup played at the Lighthouse at some point between 1950 and 1960.

(Continued on page 5)
TICKERTAPE (Continued from page 3)

NORTHERN LIGHTS: BMG International has established a new company in Canada, BMG Musique Quebec, a joint venture between Toronto-based BMG Canada and impresario Ian Tremblay, who will head the company. The affiliate, initiated by BMG International and BMG France, will "target the promotion of French music by developing Quebec artists" and "represent various French artists."

TAMPA PROOF: The Southeast Music Conference, featuring the usual mix of panel discussions, seminars, local music showcases and whatnot, will take place in Tampa, Florida, Feb. 15-17. The Holiday Inn Ashley Plaza's the place, and if you'd like information (including details about what bands need to do to get in on those showcases) call (813) 989-1472.

WE'RE NOT TALKING "ALOUETTE": France, the country, has opened the French Music Office in New York "to facilitate the promotion, coordination and representation of the French Music Industry" in the New World. Really. The address is 1501 Broadway, New York, NY 10036 (phone: 212-921-1170, fax: 212-921-1226).

JOHNNY, WE HARDLY KNEW YE: Paul McCartney, Ringo Starr, Michael Jackson, Elton John, Billy Joel, U2, Ray Charles and others will perform John Lennon's songs on a Tribute to John Lennon, a two-hour show put together by LIB Communications for airing in December. Michael Douglas hosts.

MONEY FOR NOTHING: According to the eighth annual Communications Industry Report, issued by investment bankers Veronis, Suhler & Assoc. Inc., revenues of publicly reporting companies in the recorded music industry rose by 18.4% to $5.3 billion in 1989, boosted by acquisitions and the fact that PolyGram first reported publicly in '89.

WHAT, NOTHING FOR LENNY DYKSTRA?: The Philadelphia Music Foundation's fourth annual Hall of Fame Awards gala will take place on Dec. 4 with Stan Lee Brana, Linda Creed, Patti LaBelle, Gerry Mulligan, Arthur Tracy and Efrem Zimbalist set for induction.

RHYTHM NATION: Janet Jackson has issued an official statement pertaining to her recent change in management: "Roger Davies and I made an agreement specifically to put the Rhythm Nation World Tour together. After working a short time together, he took on more managerial duties at my request; but it was always the understanding that this would be a year-long relationship. The termination of our deal was pre-determined when we entered the agreement. Seeing the benefits of managerial representation, I decided to find a personal manager."

OTHER STUFF: Queen, those glam rockers of yeesteryear (the '70s or so), have signed to Hollywood Records. The original line-up's intact (Freddie Mercury, Brian May, Roger Taylor and John Beacon), and the first Hollywood album, Innuendo, is due early next year...The second edition of Deanna Home Blues Lyrics: An Anthology from the Post-World War II Era, compiled by Jeff Todd Titon, has been published by the University of Illinois Press ($34.95 cloth, $14.95 paper)...New Kids on the Block, Milli Vanilli, Joe Cocker, Megadeth and Jody Watley have been added to January's Rock in Rio extravaganza...Black Rain Falls, Midnighth Oil's first home video, has been released by CMV. Much of it was filmed during the band's guerilla concert in front of Exxon's New York headquarters in May.

LOOMING AHEAD

November 17, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. GONNA MAKE YOU SWEAT (Columbia) C&C Music Factory
2. YOU GOTTA LOVE SOMEONE (MCA) Elton John
3. BETTER NOT TELL HER (Arista) Carly Simon
4. CRASH (Warner Bros.) TKA
5. LOVE WILL NEVER DO WITHOUT YOU (A&M) Janet Jackson
6. AROUND THE WAY GIRL (Capitol) LL Cool J
7. SERIOUS (Capitol) Duran Duran
8. I'M FREE (Polygram) Soup Dragons
10. FALLING (Warner Bros.) Julee Cruise
11. CANDY (Virgin) Iggy Pop
12. CONCRETE AND STEEL (Warner Bros.) ZZ Top
13. LIBERTY (Atlantic) Kon Kan
14. ROBBER GIRL (Capitol) Louie Louie
15. ROCKIN' OVER THE BEAT (Capitol) Technetronic

CASH BOX NOVEMBER 17, 1990 5

The Jesse James Project

BY ALEX HENDERSON

JESSE SEPULEDA & JAMES R. MORRISON, the two members of the rock-oriented Jesse James Project, have known each other since 1985—when they were living on the same street in the Los Angeles suburb of Rosemead. Sepulveda has been singing since the age of 12, while Morrison began playing guitar at the age of 12. As a songwriting team, Sepulveda and Morrison wrote their first composition in 1978. The following year, they formed a band. After several more years together, they parted company in 1983—but it turned out to be only a temporary separation. Sepulveda and Morrison reunited as a songwriting team in 1989—six years later—and formed The Jesse James Project. The duo's first single was released on the independent Interstate 40 Records in May of this year. Interstate 40 released The Jesse James Project's second single, "You And I" b/w "How Can This Be Love," in October. Both songs on the self-produced single are melodic, mid-tempo rock items.

Love Club

BY ALEX HENDERSON

WHILE LOVE CLUB IS BASED IN SAN FRANCISCO, the group hardly inspires comparisons to the funk-metal of Primus or the speed metal of Exodus or Metallica. Instead, Love Club—which includes vocalist Deborah Rocher and guitarist/songwriter Lawrence Doyle—embraces a haunting, artsy style of so-called "alternative" pop-rock on its debut album for Popular Metaphysics/MCA Records, Lime Twigs and Trashery. "We're not white funk," Doyle explains. "We're not thrash metal. We just try to draw the audience in and challenge them to think and feel."

Doyle says that "romance" is a main ingredient of his lyrics. "Not romance as in simple boy-meets-girl relationships, but more of a romantic world view—where its possible to discover beauty amidst all of the pain and suffering," he notes. "The aggression, the (angry) part of the music—which you'll certainly hear—comes out in how the songs are sung and the way a lot of the parts are played."
POP REVIEWS

SINGLES

☐ MADONNA: “Justify My Love” (Sire 4582)
Written and produced by Lenny Kravitz, this one is truly a departure in style from anything Madonna has done before. Sounding quite a bit like a Prince track, this sexy number may take some fans by surprise initially, but it grows on you fast. From her forthcoming greatest hits collection.

☐ CHER: “The Shoop Shoop Song (It’s In His Kiss)” (Geffen 4-91659)
Originally a soul-pop hit for Betty Everett in 1964, “The Shoop Shoop Song (It’s In His Kiss)” becomes more of a pop-rock song in Cher’s hands. This remake, produced by Peter Asher, appears on the Mermaids Soundtrack.

☐ RALPH TREVICT: “Sensitività” (MCA 1097)
Esteburting a difference between himself and other moonlighting members of New Edition, Trevian kicks off his solo project with a silky, seductive, mid-tempo affair rather than a dance floor entry. Catty and infectious, it’s already on its way up the charts.

☐ OLETTA ADAMS: “Get Here” (Fontana/Polygram 315)
Ms. Adams comes in with the best track off her excellent debut album, Circle of One, which showcases her warm, rich voice to incredible effect. Penned by the always reliable Brenda Russel, it is produced by Roland Orzabal (Tears For Fears) and David Bascombe.

☐ KON KAN: “Liberty” (Atlantic 3598-2)
A sure fire club hit, this pop-titled dancefloor gem comes in five different mixes. A great follow-up to their last (shoulda been a) hit, a cover of “These Boots Are Made For Walking.”

☐ NAYOBE: “I’ll Be Around” (WTG NSK 73613)
Cuban-American R&B/dance music diva Nayobe delivers a danceable, club-conscious remake of The Spinners’ soul classic, “I’ll Be Around.” The single, which lacks the Latin flavor of such club hits as “Please Don’t Go” and “Good Things Come To Those Who Wait,” was produced by Teddy Riley—known for his work with Kool Moe Dee, Heavy D & the Boyz, Guy and Today.

☐ MIDNIGHT STAR: “Red Roses” (Solar/Epic 74530)
“Red Roses,” Midnight Star’s latest (Calloway Bros-less) single, is a sensuous R&B ballad that both so-called “urban contemporary” and “quiet storm” radio programmers should investigate. “Red Roses” appears on the album Work It Out.

Hardcore Los Angeles-based Samoan rappers Boo-Ya T.R.I.B.E. have an aggressive yet fairly melodic offering in “Walk The Line,” the latest single from their debut album.

☐ DREAM ACADEMY: “Dream Academy” (Reprise 9 21738-2)
Another John Lennon song is given the Candy Flip/“Strawberry Fields Forever” updating. Includes “Hare Krishna” and “Whales In Love” mixes.

☐ AZTEC CAMERA: “Good Morning Britain” (Sire/Reprise 9 21775-2)
A Clash-like attack on Margaret Thatcher’s England is surprisingly touching beneath its bite. Though some of the mixes lose the feeling of loss that permeates the song, the live version is the most potent of all.

☐ WHITNEY HOUSTON: I’m Your Baby Tonight (Arista 91866)
With support from L.A. and Babyface, Stevie Wonder, Luther Vandross, and her favorite partners in crime, Narada Michael Walden and Michael Masser, this is roughly something old, something new, something borrowed, etc. Blessed with one of the most remarkable voices in music, Ms. Houston works it against material of a slightly grittier nature and triumphs. Of course.

☐ DEBBIE GIBBON: Anything Is Possible (Atlantic 7 82167-2)
Well, she’s back, and with some pretty powerful ammunition. As if her own, still developing, songwriting skills aren’t impressive enough, she has support from the great Lamont Dozier. Divided into a ballad side and a dance side so you can enjoy either mood uninterrupted.

☐ GO-GO’S: Greatest (I.R.S. 44797 0059-4)
“Our Lips Are Sealed,” “Vacation,” “We Got The Beat,” “Head Over Heels,” “Turn To You,” “Get Up and Go,” and more than a half dozen more from the premiere SoCal all-girls band. What more need be said?

☐ THE CURE: Mixed Up (Elektra 9 60978-2)
Remixes and re-recordings of already great Cure tracks that may offend longtime fans in theory, but that in fact are excellent. Includes the new single, “Never Enough.” Excellent Christmas stocking stuffer.

☐ BIG DADDY KANE: Taste of Chocolate (Cold Chillin’/Reprise 9 26303 2)
Big Daddy Kane, the self-proclaimed mixture of Marvin Gaye and Malcolm X waxes both hard and seductive. He blisters through tracks that drop knowledge (the anti-materialistic track, “Who Am I”) to a heated game of one-upmanship with the legendary Delemite (Rudy Ray Moore). Produced by Big Daddy Kane, Prince Paul, Cool V, Mister Cee, and Andre Boom.

☐ EDIE BRICKELL & NEW BOHEMIANS: Ghost of a Dog (Geffen 9 24304-2)
For fans of this group’s innocent and optimistic view of the world (which includes even their songs tinged with loss or sadness), this will be a tonic. Nothing as immediately winning as the brilliant “Circle” from their last album, Ghost, nonetheless is full of perfectly crafted pop.

☐ ROXY MUSIC: Heart Still Beating (Reprise 26402)

☐ KING SWAMP: Wiseblood (Virgin 91383)
Credence Clearwater Revival remains an obvious influence for King Swamp, which projects a Louisiana Bayou-like persona on “One Step Over The Line,” “Walk The Knife,” “Nightfall Over Eden” and other cuts from Wiseblood. King Swamp produced the album with Bob Clearmountain.

☐ PETER, PAUL & MARY: Flowers and Stones (Gold Castle 71339)
With Flower and Stones, Peter, Paul and Mary remain true to themselves by sticking with the type of pastoral, acoustic folk that put them on the map three decades ago. The album’s strongest cuts include “With Your Face To The Wind,” “Yuppies In The Sky” and readings of Bob Dylan’s “I Shall Be Released” and Pete Seeger’s “All Mixed Up.”

☐ LAQUAN: Notes Of A Native Son (4th & Broadway/Island 444 029-2)
Precocious, 16-year-old rapper Laquan delivers positive, pro-black messages on “Now’s The Time,” “Brother To Brother,” “Tear Your Soul Out” and other songs from his hard yet melodic debut album, Notes Of A Native Son. “Imprison The President” is a no-nonsense commentary on the Iran-Combat scandal. While Laquan is a native and resident of Los Angeles, he’s one West Coast b-boy who definitely isn’t on the gangster tip a N.W.A. Ice Cube, Ice-T or Compton’s Most Wanted. 

☐ CANDI AND THE BACKBEAT: World Keeps On Turning (I.R.S. 13045)
Infectious pop candy that should fit snuggly into the playlists of pop radio stations everywhere. Big beats, catchy hooks and an appealing vocal front by Candita Pennella. It’s rare, babe.

☐ GWEN GUTHRIE: Hot Times (Reprise 9 26238-2)
Ms. Guthrie is one of those artists who could sing the phone book and leave listeners weeping. Luckily, she’s given stronger material than that to work with. Whether taking control of the club floor or wrestling a lyric of heartbreak into submission, Gwen Guthrie takes control of the situation. Hey, this is the woman who made “Close To You” a soul-drenched jewel.

☐ MORRISSEY: Bona Drag (Sire/Reprise 9 26221-2)
The man fans deem the modern Oscar Wilde check in here with a collection of the singles and B sides he’s been releasing to tide fans over till he releases a full album—so this doesn’t really qualify as such. Still, fans will be pleased to have all these works on one disc.
Rappin’ With The Retailer

BY C.J. AND JEFF KARP

TOWER RECORDS, Berkeley, California

Reporting: Martha Lopez

"George Michael is selling like hotcakes. We are getting a lot of requests for \The Cure\. The Vaughan Brothers and Neil Young are doing very well. Bell Biv Devoe are doing really well here. The Grateful Dead are selling great. Take 6 are selling pretty well. Emmy Lou Harris is selling really well and so is k.d. lang. Bobby Caldwell is doing real well. Paul Simon is selling very strong out of the box."

SCOTT’S, Indianapolis, Indiana

Reporting: Cheryl Gregory

"The big one this week was ZZ Top. A bigger item would have been Vanilla Ice if we had it. Information Society had a great week. AC/DC is still up there. Mariah Carey looks like it’s coming back. The Hindo Love Gods were a big surprise. The Black Crows are coming back too. Dee-Lite was another big surprise. Bette Midler is doing real good. We had a huge debut on \The Connells\, the Tristex is starting to cause a little bit of commotion. For R&B the big hit this week was Al B. Sure. 2 Live Crew just won’t quit. LL Cool J and Keith Sweat are doing good. Bell Biv Devoe seem to be coming back up. NWA is still consistent for us. This new band HWA had a real good first week. Garth Brooks is doing real good. Mark Chesnutt is a new guy that is coming on strong. A lot of people looking forward to the Kaseanne Cash. We expect it to do real well. The Three Tenors are doing great. The new album by Dana Dane is starting out pretty well. The Badfinger and the Ringo Starr live albums are both doing well."

ZIA RECORD EXCHANGE, Phoenix, Arizona

Reporting: Kevin Beringer

"The Lynch Mob is extremely hot right now. It debuted at #3. Soup Dragons have done really good too. Robert Cray is doing well. Vanilla Ice has been really good for us to even keep it in the store. Dee-Lite has come in very strong. Led Zeppelin has just blown out the door. Primus has been showing some good sales."

NAVARRE, Brooklyn Park, Minnesota

Reporting: Eric Vincent

"The hot things for us are these metal releases. Megadeth, Slayer, Iron Maiden, Testament and Lynch Mob are all selling real well. Lynch Mob was a real strong break out and so was Deep Purple. Vanilla Ice is huge. King Tee did really well. We will continue to do good with M.C. Hammer. We are starting to see some action on Ccymdaan and a little bit on Betty Boo. The new Garth Brooks continues to do real well. His old one is doing good too. The Juuds have done fairly well."

TURTLES, Atlanta, Georgia

Reporting: Robin Shannon

"Vanilla Ice is just blowing everything out of the water. The sales have just skyrocketed. ZZ Top is doing good. M.C. Hammer is still holding on. Garth Brooks is doing fantastic. Both of his albums are in the top 30. Mariah Carey is holding her own. AC/DC is staying steady. The Black Crows have really moved up and are showing strong sales. Wilson Phillips have been real successful. The Vaughan Brothers continue to stay steady. The Pretty Woman soundtrack has come back really strong since the release of the home video. Poison are standing firm. Information Society came in really strong it’s first week. Twin Peaks is staying steady."

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: King Diamond’s forthcoming album \The Eye\ will likely stir some controversy. The Eye, Diamond’s follow-up to \Conspiracy\, depicts murder, rape and torture—documenting how such acts have been committed in the name of Christianity. A press release from Roadrunner asserts that the album “is in no way an attack on Christians in general,” but rather, an attack on cruel and barbaric acts committed in the name of religion.

HIGHWAY TO HELL: Heart, whose \Brigade\ album is double platinum, is scheduled to launch the third leg of its North American tour in Jacksonville.

Florida on November 9. The Wilson Sisters’ December 8 show at the Seattle Coliseum will be a benefit show, the proceeds of which will be used to help clean up Puget Sound—a body of water whose marine life is threatened by pollution. The show’s beneficiaries include the Seattle Aquarium, the Washington Environmental Council and the Washington Wildlife and Recreation Coalition (WWRC), which is led by Washington Governor Booth Gardner, former U.S. Sen. Dan Evans, ex-U.S. Congressman Mike Lowry and various members of the state legislature. When this headbanger caught a recent Heart show in Southern California, the hard rock/pop/rock crew’s repertoire ranged from ‘70s classics like "Baracuda," "Crazy On You" and "Magic Man" to more recent dopesjams such as "Never," "Tall Dark Handsome Stranger," "Alone," "If Looks Could Kill" and the hit single "Stranded..." The Accused, another Emerald City poise, is planning a tour of Germany in January 1991... Dead On is touring the U.K. in November and early December. The band recently hired Carl Frazzita, brother of Dead On guitarist Tony Frazzita, as its new lead singer...

VILLAINS ON VIDEO: MTV is naming Saturday, November 10 and Sunday, November 11 "Led Zeppelin Weekend." Dedicated at least 11 hours of the weekend to Zep, MTV will air \The Song Remains The Same\, present interviews, show early unseen footage and showcase videos of "Whole Lotta Love," "Heartbreaker," "Stairway To Heaven," "Rock & Roll," "Moby Dick," "Rain Song" and "No Quarter..." Megafier/Island has released a home video by Anthrax titled Anthrax Through Time: P.O.V., which stands for Persistence Of Videos—a word play on sharks’ almost-gold Persistence Of Time album. The video includes interviews with band members, live performances and videos of "Antisocial," "Got The Time," "Indians" and "Who Cares Wins..."

METALHEAD MISCEL-LANEIOUS: Guitarist S.S. Priest, who left the Chicago-based Diamond Rex to join D’Molls several years ago, has left D’Molls and rejoined Rexx—which he founded with vocalist Nasti Habits in 1985. On November 13, the Windy City’s metal/hard rock-oriented Red Light Records is scheduled to release a six-song Rexx EP titled Golden Gates as well as It Ain’t Pretty Being Easy, the debut album by Canadian rockers Syre...
DO YOU KNOW WHAT IT MEANS? Orleans, that groovy '70s rock band, recently reunited for a live recording date in Woodstock, that groovy '70s rock retreat. BMI took the opportunity to send Bobby Weinstein (left) upstate to lay a plaque on John and Johanna Hall, commemorating two million performances of "Still the One."

SO YOU WANT TO INDUCT A ROCK AND ROLL STAR: The Rock and Roll Hall of Fame, bless their hearts, tells us that they will soon break ground in Cleveland for the long awaited I.M. Pei-designed hall. Hey, didn’t they tell us that last year at this time? And the year before? Buddy Holly’s entire career lasted less time than it’s taking somebody in Cleveland to lay a shovel into the ground. Shucks!

Only a soupuss would complain about the seven inductees into the Hall this year: Laverne Baker, the Byrds, John Lee Hooker, Ike and Tina Turner, The Impressions, Wilson Pickett and Jimmy Reed, but I’ve got three things to say about this list.

First of all, where’s Ruth Brown? Brown had more influence on the rock and roll that followed her than her Atlantic labelmate Baker (who recently followed Brown into Broadway’s Black and Blue). Maybe Baker’s hits were a bit more dynamic than Brown’s, but Brown is the more important figure. In fact, both women deserve their place in the rock pantheon. You’d have to think that Brown’s public dressing down of Atlantic (and Rock and Roll Hall of Fame) chairman Ahmet Ertegun has to do with this annual snub, made more insulting by the earlier induction of Baker. Ertegun, of course, is too big for such pettiness. Right?

Second of all, Bob Marley and the Wailers. They were discussed last year and passed over. What’s the excuse this year? Marley, Peter Tosh and Bunny Waller put reggae on the map, influencing 10,000 bands in the process. Is the Rock and Roll Hall of Fame strictly for American bands, with an occasional English band tossed in for good measure. Is Marley not one of the most influential, and important, rock musicians of all time? Is reggae not rock and roll?

Third of all, Professor Longhair. The “Bach of Rock,” says Allen Toussaint, and I agree. Fats is in there. Fats’s producer and co-writer Dave Bartholomew goes in there this year. Well, Fats, Bartholomew, Toussaint, Dr. John, Lee Dorsey, the Neville Brothers, and all the many other great R&B acts from New Orleans can collectively say that Professor Longhair what Dizzy Gillespie once said about Louis Armstrong: “No him, no me.”

That said, it’s good that there’s some breathing room between the heavyweights of the ‘50s and the heavyweights of the ‘60s, still time to induct the Wilson Pikrets before the Jimi Hendrixes start rolling in. (And this would be a good time to say something about the new Byrds boxed set. Okay: Great set, with a great booklet. Great. Great, great, great, great. For an all folk rocker like myself, a little bit of heaven.)

WILD WEEKEND: Here’s what I’m going to do this weekend: I’m going to stock the apartment with macaroni and cheese, Pop Tarts, Doritos, RC Cola, moon pies and other all American delicacies. I’m going to put wrestling (the cheap bleached-blonde WTBS wrestling), Bugs Bunny and the Three Stooges on the TV with the sound off. And then I’m going to load Rhino’s new two CD Peek-A-Boo: The Best of NRBQ (1969-1989) into the CD player and have it repeat over and over and over and over again until Monday morning, Crazy, huh? Crazy, like a fox. See ya Monday!

BY LEE JESKE

INTERNATIONAL

UK Buzz

JONI MARONIE II: Joni Mitchell may be best known for her songs, but she may be in London to talk about her paintings, but her real release is her poetry.

"There’s a lot of self-confrontation, and I don’t use music or painting for that. I have to go down inside myself and stare the beast in the face. You have to stir up chaos, and you stir up your distastefulness. It is a kind of insanity."

There’s talk of Sylvia Plath, “A pioneer poet who explored and documented that internal landscape and did not survive.” But Joni’s tougher than that, or maybe just luckier.

"In the long run, wading further into your distastefulness makes you gain greater self-knowledge and a greater understanding of human nature—not that that helps you very much at all.

Most people are afraid of failing. My housekeeper’s daughter in Vancouver has real poetic impulses, yet and a beautiful speech pattern. She’s a fish gather. She rips out lumps of hermaphroditic salmon on a Norwegian fish farm. I’d rather risk, or you don’t grow. You know in California there are alternative business organizations that are doing courses to regroom people to embrace failure so the birth of new ideas is possible. People would say I’ve had failures...” Her voice trails off.

Her last couple of albums have neither been great sellers or hailed as great critical achievements merely because the climate has changed. Possibly the thirteens— or the students no longer want to hear emotional plumbing; scratching the surface has outstened the souring the soul.

"If you’ve labored for years on a project it hurts when it gets attacked. It could make me quit the business. But I wouldn’t quit creating. I’d still make songs and I’d still paint, even if I never showed them to the world.

"It’s hard not to be insecure. You have to have the hide of an elephant, especially in my job. I went into a waffle place last week for my breakfast. Paid for my meal with a check. The waiter brought it back and came over saying, ‘No, you’re not Joni Mitchell. She’s beautiful with long, flowing curly hair. Beautiful curls.’ I went home and said, ‘Klein, do you think I should a permit’

The album that we’re not supposed to talk about is out in January and it’s called Night Ride Home. "It’s full of middle aged love songs,” she says.

There are reminiscences and saggy stuff, prophecy on world situations, and the usual repressed and unrequited love. Of course it’s harder for her to write about her lifelong quest for a partner and a soulmate. It’s harder to write about passion when she lives in harmony with Larry.

"It’s not that harmonious. It doesn’t fluctuate. But passion is based on insecurity. The more desperately insecure the person is, the more passionate the relationship. The most passionate question is, ‘Does he love me?’ When you know the answer is yes, you are secure.

Married love is different. In the first couple of years there was still uncertainty, and once in a while he gets out of line, or I do. But basically, I know we were designed for one another. Insecurity and passion were painful. I’m glad that’s over.” She laughs so I don’t think she’s serious about that.

"Klein and I travel well together. And that’s such a good test. You know how some people want to be tourists and cram in every possible monument. Larry and I can go to a city and sit in a sidewalk cafe or watch TV. When we went back to Canada and visited some of the places I’d never been since my youth, we’d drive a hundred miles to take a photograph. We were always wading in and out of wheat...”

It’s a far cry from Joni as “Don Juan’s Reckless Daughter,” of the lovers she’d love to destroy or be destroyed by.

"I’ve had relationships that just wouldn’t die. One in particular, we broke up and we broke up and we broke up. The ending pattern was strange obsessive behavior. I’d do crazy things to talk about and down the street past his house. We were both sorry on each other. We couldn’t let go. Couldn’t live together, couldn’t live apart.”

She is pretty animated when she talks about this, it has touched a visceral nerve.

No doubt it’ll be a song someday.

—CHRISSE ILEY

NEWS FROM JAPAN

TOYO—PWL Nippon, a new record company and joint venture between Japan and the United Kingdom, will be established in Japan before the end of this year. British record manufacturer PWL, a London-based company, has entered into this agreement with Japanese firms Alfa Records and Fuji Music Publishing. According to some sources, PWL will have 70% interest in the company while Alfa and Fuji Music will have 15% each. Pete Waterman, chairman of PWL, will be named chairman of the new company while Chiuchi Kaneko, president of Alfa, will be named president of PWL Nippon.

Nippon Columbia reports total revenues for the first six months of the fiscal year 1990 (April-Sept) at $4,447 million yen ($372 million), down 1% from the comparable period of the prior fiscal year. However, ordinary income was reported at 1,014 million yen ($8 million), down 56.5% from the previous fiscal year. Record revenues dropped 2% to 22,121 million yen ($170 million) while AV hardware increased 4% over the comparable period of the prior year to 21,163 million yen ($162 million).

Both total revenues and ordinary income of Nippon Victor (JVC) for the first six months of the 1990 fiscal year (April-September) have been reported up 4% and 13% over the prior year respectively. According to the company, total revenue was 314,162 million yen while the ordinary income reached 12,036 million yen ($93 million).

According to the Japan Phonograph Record Assn. (IPRA), total shipments of audio and video for September, 1990 in Japan were 44,564 million yen ($343 million), up 1% over the comparable month of the prior year.
INDIE FOCUS

CASH BOX NOVEMBER 17, 1990

BY ALEX HENDERSON

INDIE PROFILE

RELATIVITY/COMBAT/IN-EFFECT

THE RELATIVITY FAMILY'S ROSTER IS A DIVERSE ONE. While Relativity's artists range from rock

Steve Vai

guitar heroes Steve Vai and Joe Satriani to jazz-rock fusion guitarist Scott Henderson to the so-called "alternative" pop-rock of They Eat Their Own, Combat boasts such

They Eat Their Own

thrash metalheads as The Accused, Death, Dark Angel, CIA and Scatbrain and hard rockers Two-Bit Thief. In-Effect, founded in 1988, ranges from metal/punk/funk/rap/reggae posse 24-7 Spyz to hardcore punkers Sick Of It All and Agnostic Front to funk/rock/rap band The Limbomaniacs.

"I like extremes, and I think that's what our company is based on," asserts Cliff Cultreri, executive vice president for Relativity. "Steve Vai and Joe Satriani are a little bit closer to the mainstream than the bands on

Cliff Cultreri

more closely with Combat than with Relativity or In-Effect. Relativity actually owns the other two labels. Relativity's staff oversees the other two labels, but who's going to be signed to Combat or In-Effect is determined by Howie Abrams (label manager for Combat) and Jim Welch (label manager for In-Effect) respectively."

Cultreri reports to Barry Kobrin, head of Important Record Distributors (IRD) and Relativity, IRD, born in 1979, founded Relativity in 1982. In 1984, Relativity started the Combat label. One of their early releases was Megadeth's debut album, Killing Is My Business...And Business Is Good! That speed metal unit later moved to Capitol. "Metal and thrash were happening big time in the underground—that's when we started Combat," Cultreri recalls. "We wanted Relativity to be a little more accessible, a bit more musical."

According to Cultreri, In-Effect is largely the product of the current funk/metal/rock trend that The Red Hot Chili Peppers, Living Colour, Faith No More, Dan Reed Network, Heads Up, Primus, The Electric Boys, Psychofunkapus, Lock Up and others are contributing part of. Cultreri explains, "When bands started incorporating funk and rap, we started In-Effect. You're hearing some interesting mixes now with bands in the San Francisco Bay Area like Limbomaniacs, Primus and Psychofunkapus. Faith No More is a perfect example of a band who, if we could have gotten them, would be on In-Effect."

INDIE NEWS

NASTY MIX: "Prisoner Of Ignorance" will be the next single from rapper Kid Sensation's debut album, Rollin' With Number One—which has exceeded sales of 150,000 units.

- Shanachie is releasing a new promotional 12" single by Annabouboulia titled "I'd Rather Set Myself On Fire (Than Burn In Your House Of Love)" this month. The song isn't included on the Greek-American world beat trio album debut album, In The Baths Of Constantine. The energetic effort fusing Greek music with elements of techno, funk, hip-hop and psychedelic rock...

- Kill At Will is the working title of a forthcoming Ice Cube EP. Cube's debut solo effort, Amerikkka's Most Wanted, meanwhile, continues burning up the charts.

INDIE REVIEWS

ALBUMS

SYLVESTER: Living Proof (Fantasy ECD-79010-2)

Fantasy has reissued Sylvester's only live album, Living Proof, which was recorded at the The San Francisco War Memorial Opera House in March, 1979 and released as a two LP set later that year, on a single 67-minute CD—minus the studio tracks that appeared on the original. Myopic disco-bashers of the late '70s lumped all danceable music together, failing to note the differences between hardcore funk (Parliament, Rick James), straight Euro-disco (The Silver Convention, Love & Kisses) and artists like Chic, Loleatta Holloway and Sylvester—all of whom blended Euro-disco sensibilities with the blues-and-gospel basics of traditional soul. Sylvester (who died of AIDS-related causes in 1988) gets down on passionate versions of his soul/disco classics "Your Make Me Feel (Mighty Real)" and "Dance (Disco Heat)" and shows his strength as a balladist on gospel-drenched readings of Patti Labelle's "You Are My Friend" and Billie Holiday's "Lover Man."

SADUS: Swallowed In Black (ROC/Roadrunner 9368)

More accessible than labelmates Deicide or Obituary but not as accessible as Testament, Slayer or Anihilator, Sadus has a brutalty hard album in Swallowed In Black. The death-metal thrashers produced the album with Michael Rosen.

VARIOUS ARTISTS: Rap Attack One (WRAP/Ichiban 1067)

Rap Attack One focuses for the most part on rappers who record for WRAP, Gold Key and other Ichiban-distributed labels. Highlights include 33/13 Crew's "Peter Paul," a gangster-style song about a player's life and death in the fast lane; Def Squad's rap ballad "Love Is Blind"; Dr. Ease & DJ Mix & The Easttown Posse's update of The O'Jays' "Love The People For What They Want"; and Supersonic Sid's "Keep Your Booty Clean." Also included are Roy Ayers' "Crack Is In The Mirror," a spoken dopejam that isn't hip-hop per se but cold kicks crazy knowledge about the cocaine plague.

BLIND LEMON JEFFERSON: King Of The Country Blues (Ichiban ICH-1066)

Popular legend has it that in 1929, Blind Lemon Jefferson got lost in a Chicago blizzard and froze to death. However he died, the fact is that he left behind a legacy of classic rural blues. King Of The Country Blues compiles 23 songs during the 1920s that deal with such topics as poverty, hunger, incarceration, depression, isolation and death—in other words, reality. Although the scratchy sound quality is poor compared to that of the digitized remastered '20s and '30s recordings in Columbia's Roots N' Blues series, Jefferson's utter soulfulness comes through.

BIG JAY McNEELEY & THE JONAH BAND: Welcome To California (Big J 109)

Veteran R&B singer/saxophonist Big Jay McNeely embraces the style of work that R&B that flourished in the 1940s and '50s on "Palmolino Ride," "There's Something On Your Mind" and other cuts from Welcome To California. But while Going To California is primarily an R&B effort, "Coop Devil," the title track and an instrumental cover of Don Gibson's "I Can't Stop Loving You" show a passion for country, ya'll.

THE JAAM BROS.: The Jelly Jam Sound (Life 71802)

The Jaam Bros take a slick and high-tech yet gritty approach to R&B/funk on The Jelly Jam Sound. Intense funk cuts include "Hot Hollywood Eyes," "Spank It!" and "She's A Dancer," while the mid-tempo "If I Told You" shows a softer side of the group. Synthesizers and drum machines are in full effect, but the group also uses its share of real horns—a rarity in contemporary R&B.

RONNIE MACK BAND: Welcome To California (Big J 109)

Vocals Harmonica Front to funk/rock that R&B that flourished in the 1940s and '50s on "Palmolino Ride," "There's Something On Your Mind" and other cuts from Welcome To California. But while Going To California is primarily an R&B effort, "Coop Devil," the title track and an instrumental cover of Don Gibson's "I Can't Stop Loving You" show a passion for country, ya'll.
IT'S BECOMING HARDER AND HARDER FOR A SMALL COMPANY LIKE OURS to break new artists." The male voice continued, almost without a pause, "It's just not the same releasing a record in the Dominican Republic, especially when there are other labels dropping thousands of dollars at their feet for a momentary deal.

An unknowable listener would have pegged this conversation's origins to an executive from a fledgling, unknown label. Surprisingly, the proceedings came from the lips of Tony San Martín, the young president of Kubaney Records—the oldest independent label in the Latin market and womb of some of the biggest tropical hits of the last 31 years, from merengue demigod Johnny Ventura, through the piquant habanero style of Los Ahijados (Cuco and Martín Valoy), to the current Dominican rage Pochy y La Coco Band.

An amalgamation of the three merengue V's (Ventura, Valoy and Wilfrido Vargas), La Coco Band, aside from driving audiences to new levels of frenzy, has set dizzying sales standards and has already sprouted fascimiles (Combo Records' La Banda Loca, created by LCB members). All this should soothe Tony San Martín's groin. But for him that's a thing of the past. The challenges still lie somewhere on the road ahead. The new focus within Kubaney is on diversification.

The across-the-board strategy includes the release of balladeer José Amaya, the signings of New York salsaño David Oliva and another group, yet unnamed, from Puerto Rico. Not wanting to erode its merengue forte, Kubaney's high hopes rest with the first Spanish release of the popular Tabod Combo, the debut of Guaza, a co-ed quartet, and, in the annual bathroom-wall Christian moment's notice, the widely popular Merengueas del Año, with its yearly standard-setting raunchy cover. Kubaney's artistic proliferation will be matched at a marketing level with the future opening of label offices in Puerto Rico.

Kubaney's activity level appears so vigorous that there seems to be minimal concern over the rumored departure of long-time sales bastion Fernando Villalona to an entity only described as Amigos Records.

"Frankly, we are very willing to assign them Fernando's contract. The only thing they have to do is arrive at a satisfactory monetary settlement with us," said San Martín. Villalona still owes Kubaney approximately 30 songs, in accordance with his multi-year agreement. In spite of his widely-reported bouts with the law and controlled substances, Villalona still remains one of the biggest draws in the circuit, and he's said to be at his most exemplary behavior in recent memory.

Another additional aspect of similar importance to the Kubaney operation is Kubaney Publishing, U.S., representatives of the valuable catalogue of the Sociedad de Autores y Compositores Mexicanos (SACM). Run by Mateo San Martín—Tony's father, the man who placed Kubaney in the music world's map through his extraordinary A&R ears, and more recently, an indefatigable crusader on behalf of the lawful application of the mechanical and performance rights aspects of the copyright laws—this segment's accomplishments will be thoroughly described in a separate future column.

BEHIND-THE-SCENES NEGOTIATIONS TAKING PLACE AT A FEVERISH PACE between attorneys from RMM Records and Video and Mercury Latino bandleader Johnny Zamot regarding the assignment of singer Ray Sepúlveda's contract. Initially signed to Zamot, Sepúlveda was the voice in the very successful Johnny & Ray album Salsa Con Clase, recipient of four gold albums in various countries. Subsequent to a second release, Night Gold, and his departure from the Johnny & Ray Orchestra, Sepúlveda, considered one of the new generations' most swinging and popular salsa singers, was approached by and signed to RMM, in spite of the still-active agreement with Zamot.

FILM CROSSOVER IS HARDLY A NEW DISCOVERY. AS A MATTER of fact, Mexico has been the unquestionable leader in this movement for many decades, since Pedro Infante, Jorge Negrete and the Aguilar Brothers (Tony and Luis) whipped their white horses in pursuit of the bad guys, guitars on their laps, cross-promoting, in the process, their popular tunes. Hijo!

Luna Records' Los Caminantes are the latest manifestation of the cruce cinematico, with the Rodolfo Lópezreal film Caminantes... Si Hay Camino. As the script has it, Los Caminantes (Agustín Ramírez, Humberto Navarro, Horacio Martínez, Mario Soto, Rigoberto Sanchez and Tony Gamez) are unwittingly doubling-up on their musical career as drug carriers, thanks to their unscrupulous manager.

To those of you who are still with me so far, and are shaking the heads wondering "So what?" think about this. As it was for the Infantes, Negreteres and Aguilares of yesteryear, to break into that ice block called the Mexican film industry, one needs a battering ram-sized ice-pick. For an independent operation like Abel Luna’s Luna Records to place a self-contained, built-with-effort group like Los Caminantes in a multi-media crossover is a feat tantamount to eternal peace in the Middle East or in New York's streets.

Who says hard work isn't rewarded?

I HATE TO SAY I TOLD YOU SO MONTHS AGO, BUT... The Sergio show has been getting the rave reviews forecast here by his manager Rafael ("Cholo") Brena, not only from the various media across Latin America and the United States, but also from the alternative media. For example: The Village Voice's Daisann Mc Lane in her Lady Complainant column called Vargas' show, simply titled Sergio, "a small miracle in a country with no electricity."

The production, put together to its most minimal detail by the reputable Dominican choreographer Guillermo Cordero, is a stage adaptation of Sergio's life from its origins to his eventual signing with CBS Discos International, rolled along with dances, humorous sketches, multiple set designs and costumes, accomodating at one point 47 persons at once. And unusual for a market cynical and cool of late to the most exciting acts, there's a great deal of expectation in New York for Vargas' Lehman College shows Nov. 23-25.

I now predict that once this tour is finished 1) Sergio will totally recoup his top slot in the merengue market; 2) His forthcoming album—aided by a videotaped version of the show, shot in its premiere at the Hotel Jaraagua—will erase all the bad marketing memories of his previous release; 3) We will never see him again at another nightclub.
Already being hyped as the next Madonna, (ho hum)

Betty Boo (a nickname shortened from the cartoon character, Betty Boop, whose hairstyle the young rapper used to copy) has already gone some way toward conquering the European music scene, and now has her eyes set on America. Though she's been performing for years (as part of the trio, She-Rockers, and part of the duo, Hit and Run), Betty Boo (real name: Allison Clark) first had major success when she teamed up with labelmates, The Beatmasters, on the hit "Hey DJ/I Can't Dance (To That Music You're Playing)" in 1989. That track is included on her Sire/Warner debut album, Boomania, as are the hit singles "Doin' the Do!" (her U.S. debut single), and "Where Are You Baby!?" Though she considers herself more pop than rap, with her 60s pop/hip hop club influences mixed and simmered to a boil, she also commands a large measure of respect from the UK hip hop community. With credentials spread far and wide, she may well be poised for the kind of world domination being predicted. But she isn't so sure the Madonna comparison fits.

"It's kind of frightening really. I mean, I don't know what Madonna was like when she was my current status, when she was just starting out. I guess she was quite ambitious, quite determined. I'm not really that ambitious. I don't think I'll ever be that huge. I just want to make good music."

Betty Boo, unlike Allison Clark, is aggressive, kind of obnoxious, and larger than life. On Boomania, it's easy to see where one ends and the other begins. It's Boo on "Doin' the Do!, "Shame," "Hey DJ!" and most other tracks. But some of the disc's best moments come when Clark is allowed to shine through, on softer cuts like "24 Hours.," "I Don't Know What to Do" and "Valentine's Day." According to Clark/Boo, this is all part of her plan.

"Betty Boo is very similar to Allison Clark only more exaggerated. Where Allison Clark is very stubborn, Betty Boo is even more so. She's larger than life and all over the place, in your face. But I don't want people to take her too seriously. I won't be rapping when I'm thirty and I want to leave room to grow. I'm in this for the long term and I don't want to present myself as just aggressive or hard and not leave room for growth."

"I've only been solo for about a year. I got a lot of attention for the track 'Hey DJ,' which I did with the group the Beatmasters. It got to number seven on the national charts and got me a name in Europe. That was the first solo-type thing I've done. They just rang me up, said they had this track they wanted me to front. Before that I was with the Sshe-Rockers, and there were three of us. Then I rapped in a group called Hit And Run, and there were only two of us. Now I'm on my own because I really hate working with people I don't like. Also, if anything goes wrong, I have no one to blame but myself. They're my ideas, my songs out there. It's what I want."
Freddie Jackson

Freddie Jackson has been crooning love songs and providing "mood" music for five years now, with the obligatory "dance track" tossed in to show that he could do more. Conventional wisdom would have Jackson leave well enough alone. But wanting to stretch out further still, he's included more danced-oriented material on his new Capitol Records album, Do Me Again—all while securing his place as one of pop music's leading balladeers. Another notable change on the new album is the fact that Jackson had more input into it. Though he didn't actually produce any tracks, he had more say in song selection and the direction of the album on the whole. What follows are excerpts from a recent interview with the singer.

FAVORITE RUMOR ABOUT HIMSELF: "The funniest thing I've heard about me lately is that I'm going out with Debbie Gibson. Debbie and I both thought that to be hilarious."

RAP: "I like a lot of rap. There's an edge and excitement there. And a lot of it is just funny to listen to. But when people say that it's not happening, or r&b is tired, that's like saying that there's no room for classical music. Or that rock is not happening, or country. That's just silly. There will always be a place for r&b. In my opinion, if you're a good singer, there might even be more of a place for you than if you're a rapper. Because if you are a good singer, you can still have your chops when you're 60 or 70 years old. I don't know if you can still rap when you're that old."

INFLUENCES AND THE STATE OF R&B: "I listened to Sam Cooke, Otis Redding, Nat King Cole, Shirley Caesar...so many I loved the Otis Redding song, I liked Otis because he was so raw and Nat King Cole because he was so smooth. I try to incorporate both of those into my style...Singing is coming back, voices are coming back, and that's good. I'm happy about that. I just thought that so much of what is called r&b has become very watered down, I wanted to get back to my roots and get back some of the fire and guts of r&b."

THE NEW ALBUM: "This is the first album that I've had some real input into. Before I had people saying, 'This is a great song for you to do,' 'This will give you a crossover hit' and so on. I went to the record company and asked for a little more control and they were open to it."

NEWS:

The Sixth Annual Stellar Gospel Music Awards will be coming to New York in December. The music and entertainment tribute and awards show will be taped at the Apollo December 21 and is scheduled to air nationally in January of 1991. This year's show will be hosted by actor Clifton Davis and songstress Marilyn McCoo, and will feature celebrity presenters from various areas of the entertainment industry. The show will also feature commemorative tributes to Dr. Martin Luther King Jr. and special award presentations with Nelson Mandela and Dorothy Height, president of the National Council of Negro Women.

THREE THE HARD WAY: Terry Lewis, Jimmy Jam, and Carl Anderson have definitely good images. GRP recording artist, Carl Anderson has been nominated as Best Male Artist of the Year by the Hollywood NAACP. The Image awards show to be held December 1st in Los Angeles, will also present Jam and Lewis with a special award.

R&B ALBUMS

RHYTHM & BLUES

BY ERNEST HARDY

THE MUSIC AN'T LOUD ENOUGH (Creative Funk/Sloth 7000) . D.J. Kool DEBUT

BETWEEN A ROCK AND A HARD PLACE (Urban 1068) . Clarence Carter 72 2

BROOKE MYNN (Atlantic 17078) . Robbi Mychna 68 3

KISS ME WITH THE WIND (A&M 5271) . Brenda Russell 63 6

TO THE EAST, BLACK PANTHER (RCA 46443) . MC's Choice 64 8

THE BIG PAYBACK (RCA 4800) . Cameo 57 17

THE BLACK WOMAN (Mercury/Polygram 484 080) . Alia 56 27

I'M NOT GONNA LET YOU DOWN (Motown 60012) . The Boys 55 27
#1 Single: Bell Biv Devoe

**TOP R&B SINGLES**

November 17, 1990

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>I THOUGHT IT WAS ME</td>
<td>(MCA 12-53899)</td>
<td>11</td>
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<tr>
<td>2</td>
<td>MISSUNDERSTANDING</td>
<td>(Warner Bros. 4423)</td>
<td>8</td>
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<td>3</td>
<td>I'M YOUR BABY TONIGHT</td>
<td>(Arista ACS-2108)</td>
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<td>4</td>
<td>SLOW MOTION</td>
<td>(Motown 2064)</td>
<td>11</td>
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<td>5</td>
<td>SENSITIVITY</td>
<td>(MCA 59323)</td>
<td>13</td>
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<td>6</td>
<td>WANNA GET WITH YOU</td>
<td>(MCA 59329)</td>
<td>16</td>
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<td>7</td>
<td>LOVE TAKES TIME</td>
<td>(Columbia 387-73455)</td>
<td>22</td>
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<td>8</td>
<td>ROUND AND ROUND</td>
<td>(Paisley Park/Warner Bros. 4-19748)</td>
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<td>9</td>
<td>SOUL INSPIRATION</td>
<td>(Elektra 4-64935)</td>
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<td>10</td>
<td>MY HEART YOUR HEART</td>
<td>(Capitol 79399)</td>
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<td>11</td>
<td>LIKE WHAT YOU SEE</td>
<td>(Atlantic 4-87864)</td>
<td>33</td>
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<td>12</td>
<td>HARLEM BLUES</td>
<td>(Columbia 387-73664)</td>
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<td>13</td>
<td>FIRST TIME</td>
<td>(Columbia 73502)</td>
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<td>LIVIN' IN THE NIGHT</td>
<td>(EMI 50286)</td>
<td>65</td>
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<td>15</td>
<td>LOVE ME DOWN</td>
<td>(Capitol 79366)</td>
<td>73</td>
</tr>
<tr>
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<td>ROPE A DOPE STYLE</td>
<td>(Atlantic 4-87828)</td>
<td>77</td>
</tr>
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<td>17</td>
<td>IT NEVER RAINS IN CALIFORNIA</td>
<td>(Polydor PRO885-1)</td>
<td>81</td>
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<td>18</td>
<td>I GOT THE FEELING</td>
<td>(Motown 2062)</td>
<td>85</td>
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<tr>
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<td>I JUST CAN'T HANDLE IT</td>
<td>(Jive/RCA 1381)</td>
<td>91</td>
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<td>ONLY HUMAN</td>
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<td>MERRY GO ROUND</td>
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<td>ICE ICE BABY</td>
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<td>KNOCKIN' BOOTS</td>
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<td>PRAY (Capitol 44609)</td>
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<td>TRY ME (Warner Bros. 4344)</td>
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<td>NO SWEETER LOVE</td>
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<td>MY ONLY WOMAN</td>
<td>(Virgin 9-89821)</td>
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<td>LISTEN UP (Quest/Reprise 4-19576)</td>
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<td>29</td>
<td>I CONFESS</td>
<td>(Virgin 9-89829)</td>
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<td>LOVE ME JUST FOR ME</td>
<td>(Capitol V-15607)</td>
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<td>THAT'S MY ATTITUDE</td>
<td>(Atlantic 4-88785)</td>
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<tr>
<td>32</td>
<td>THING CALLED LOVE</td>
<td>(Motown 2068)</td>
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<td>33</td>
<td>KEEP MY LOVE ALIVE</td>
<td>(Motown 1990)</td>
<td></td>
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<td>34</td>
<td>NOTHING BUT A PARTY</td>
<td>(Capitol 2054)</td>
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<td>35</td>
<td>LOVE MAKES THINGS HAPPEN</td>
<td>(MCA 59373)</td>
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<td>36</td>
<td>DON'T TURN YOUR BACK ON ME</td>
<td>(RCA 2716)</td>
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<tr>
<td>37</td>
<td>POWER GENERATION</td>
<td>(Paisley Park/Warner Bros. 4515)</td>
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<tr>
<td>38</td>
<td>FARE WEATHER FRIEND</td>
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<td>DON'T BE A FOOL</td>
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<td>FRIENDZ (A&amp;M 7502113034)</td>
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<td>LOVE YOU</td>
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<td>42</td>
<td>CLOSE TO YOU</td>
<td>(Charisma 4-88951)</td>
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<td>43</td>
<td>THE GHETTO</td>
<td>(Jive/RCA 135-1)</td>
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<td>44</td>
<td>MONIE IN THE MIDDLE</td>
<td>(Warner Bros. 0-21737)</td>
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<td>45</td>
<td>WHEN YOU CRY</td>
<td>(Warner Bros. 4-19966)</td>
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<td>I DON'T HAVE THE HEART</td>
<td>(Warner Bros. 4-19911)</td>
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<td>47</td>
<td>TOM'S DINER</td>
<td>(A&amp;M 15297)</td>
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<td>48</td>
<td>GET HERE</td>
<td>(Fontana 878476)</td>
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<td>49</td>
<td>TREAT THEM LIKE THEY WANT TO BE TREATED</td>
<td>(Uptown/MCA 53828)</td>
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<td>50</td>
<td>IF I WERE A BELL</td>
<td>( Epic 347-73616)</td>
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**High Debut: Loose Ends #39**

**To Watch: Janet Jackson #71**

(Photos: Nathan W. Holsey)
BVG MUSIC (N.Y.)—IN A MAJOR DIVERSIFICATION, BMG MUSIC is entering into the gospel music field. The company has acquired the catalogues of the noted Lorenz Creative Services Corp., which contains songs by many of gospel's top songwriters, including award-winning artist Steven Curtis Chapman. Simultaneously, BMG will form a gospel music division based in Nashville, and Elwyn Raymer, LCS president, has been named general manager of the new area. The announcement was made by Nick Firth, president of BMG Music Publishing Worldwide. A prominent and respected leader in gospel music, Raymer is a former chairman of the Gospel Music Association board, and serves on its board of directors.

Michael Puryear, vice president of publishing for LCS, is also joining BMG as gospel music division as a professional manager. As of October 15th, the new division has been headquartered in offices of BMG's Nashville division—headed by vice president and general manager Henry Hunt—which are located at One Music Circle North. By making this commitment, Firth says, "We expect to become a force in this important and growing field, and will actively sign writers and make further acquisitions. It is our intention to become one of the leading gospel music publishing companies in the next several years." The LCS catalogues include: The Songs & Melodies of Music (ASCAP), New Wings Music & 19th Street Music (BMI) and Nova Press & Stone Buff Music (SSESAC). Their growing roster of important songwriters includes such award-winners as Sparrow recording artist Steven Curtis Chapman (1989 & 1990 Songwriter of the Year-CMA Dove Awards), Melodie & Dick Tunney (1987 Songwriters of the Year-CMA Dove Awards), Benson Records artist Billy Gates, Joe Hogue, Corliss Nelson, John Elliott, Tony Wood, Tom Wanca and Myrh artist Jim Miller. Among the many well-known songs in these catalogues are "His Eyes" (1989 Contemporary Recorded Song of the Year-Dove Awards), "How Excellent Is Thy Name" (1987 Song of the Year-Dove Awards), "Let There Be Praise," "Divided," "My Soul Desires," "Back To Who I Am," "Teach By Touch" and at least a dozen more classics. Aside from its publishing activities, its 19th Street Production houses the talents of such top producers as Greg Nelson, Dan Posthuma, Tom Wanca and Corliss Nelson, who have worked with such major artists as Sandi Patty, Debby Boone, Steve Green, Lammell Harris, Scott Wesly Brown, Steven Curtis Chapman, Billy & Sarah Gaines and Marcus Hummon. 19th Street will continue to function in the new BMG association. BMG is one of only three worldwide multinationals and is among the five largest music publishing groups in the world.

GRO-ARTISTS/WRITERS - HOLDING TOP SPOTS—GRO recording artists Acoustic Alchemy, The Ripplings and David Benoit have 1-2-3 on Radio & Records NAC (New Adult Contemporary) Album Charts for five consecutive weeks. No other trio of albums from the same label has ever accomplished this feat—in any format—on the R&R Album Charts. Acoustic Alchemy's LP, Reference Point, is the band's first album for the label, following three previous releases on the MCA Master Series, and features the enchanting acoustic guitar interplay between Greg Carmichael & Nick Webb—ranging out of a support pop/ jazz ensemble. Highlights include the title track, "Cuban Hoops" and a stirring version of Paul Desmond's "Take Five." (originally made popular by the Dave Brubeck Quartet). The Rippling's Welcome To The St. James Club, like the combo's three previous GRO albums, is driven by multi-instrumentalist Russ Freeman. Freeman has a wonderful melodic sense that makes his original jazz-rock explorations come alive. David Benoit's Inner Morit, the keyboardist's fifth album for the label, mixes acoustic Steinway grand piano, electronic keyboards, and synthesized MIDI sounds, with an inventive pop-jazz rhythm section and, variously, guitar, sax, and guest vocalist David Pack on "Every Corner Of The World" and "Along Love's Highway." Acoustic Alchemy and the Ripplings are currently on tour through November, and Benoit tours through mid-December. Check those acts out live, they are the real deal!

NEW RIDERS - RIDE AGAIN— New Riders Of The Purple Sage, on MJ Records, have a second single from their Keep On Keepin' On album entitled "Senorita." The song is half in Spanish and half in English. Promotion on the single is being started at Spanish radio, which will give the band a new market place, and will then go on to country stations, says music business veteran Barry Oslander, v.p./general manager of MJ Records. The New Riders will be playing the Dunes Hotel in Vegas, Dec. 4-Dec. 9, and at present the band is touring the East Coast.

YEAR OF THE NEW LABELS—Time Warner Inc.'s Atlantic Records unit is establishing a third record label in the East West America. Sylvia RHOEN & Vince Farae, two Atlantic senior executives, will be chief executive officer and chief operating officer, respectively. The label will include both new artists and selected artists signed by Atlantic's British sister company, East/West U.K. East West will also serve as the distributor of recently formed Recordes Records.

STUDIO—Al Schmitt, multi-Grammy award-winning producer/ engineer (Stevie Dan, Toto, George Benson, there's not enough room in my whole column for all his credits), is currently in the studio with a unique new project. Kazu Kate, artist/writer/ producer from Japan, is cutting a latin dance album for EMI Japan, which is being recorded live with a 32 piece big band. Al says the tunes are in the mambo/cha-cha/salsa type groove that were the rhythms danced to at the legendary Roseland in N.Y. Tracking was done at Capitol Records Studios in L.A., Mad Hat Studios, and mixing is being done at Bill Schnee's North Hollywood Studios... sounds HOT!

MAC TO NEM—International publishing company, NEM Entertainment, recently purchased Fleetwood Mac Music, containing a catalog of hits composed by Fleetwood Mac vocalist/keyboards and producer David Pack on "Every Corner Of The World" and "Along Love's Highway." Acoustic Alchemy and the Ripplings are currently on tour through November, and Benoit tours through mid-December. Check those acts out live, they are the real deal!

MCA Records' Raffi, one of the most popular children's artists, has a new album out, Evergreen Everblue. At a recent press conference held on The Tree People grounds In Los Angeles, Raffi talked about expanding his audience to older children and adults while carrying his message for global environmental conservation. Pictured above (l-r) are: Jonas Livingston, senior vice president, Creative Affairs, MCA Records; Raffi; Geoff Bywater, vice president of marketing, MCA Records; and Michael Reading, director, national new adult contemporary/jazz promotion, MCA Records.

SCHOLARSHIP CONGRATULATIONS—The BMI Foundation recently hosted a reception in Los Angeles to congratulate the recipients of the First Annual Lionel Newman Conducting Scholarship and the Second Annual Pete Carpenter Composition Fellowship. Pictured above (l-r) are: Christopher Tyng, recipient of the Carpenter Fellowship; Mike Post; Rick Riccobono, v.p./writer/publisher relations, Los Angeles; Lalo Schifrin; and Daniel Hege, recipient of the Newman Scholarship.
Chris LeDoux: Is He Back In The Saddle Again Or Did He Never Leave?

WHEN I GROW UP, I WANT TO BE A COWBOY! Perhaps many of us made that same announcement when young; had its reign, but how often does a childhood dream actually come true? For singer/songwriter Chris LeDoux (pronounced Le-Doe), being a cowboy was never really a dream—it was simply reality, and for as long as this rancher and former rodeo champion can remember, music was and remains equally as important as his love for the western lifestyle.

Often being tagged as “one of music’s best kept secrets,” and recording a total of 22 albums to date, LeDoux has ultimately stretched his secret into an amazing cult following—appropriating total product sales of almost $4 million since he began his recording endeavors during the latter part of his rodeo career. However, long before cutting his first record, after being encouraged to do so time and time again, LeDoux began writing songs that revealed an indepth and realistic panorama of rodeo life and the West in general.

Initially, LeDoux’s cowboy-rooted brand music sparked significant sales only at rodeos, but in due time his talent extended far beyond the Western circuit and eventually gained him momentous radio exposure as well. As the demand for his incomparable style of western lyrics and music began to inflate, LeDoux’s works and talent lured in substantial interest from several distributors. Currently, his American Cowboy Songs Inc., is parceled out through numerous independent distributors, in addition to Western Merchandising, which reports LeDoux as their best selling country artist. Approximately 8,000 additional pieces were shipped just last month.

According to the artist’s personal management, LeDoux’s products sales have practically doubled since last year, achieve and remarkably thrilling for an artist who hasn’t profited from major label distribution. Much of that success is credited to the mass exposure he’s receiving from his debut video, which features his current single, “Riding For A Fall.” So what’s the winning ingredient that goes into such a prosperous, yet almost “instruct” musical format?

“I’ve looked at different artists throughout the years and wondered about their longevity,” says LeDoux, “and I think it’s because they are real. They stick with that! It seems to me that instead of just being a voice when singing a song, you have to have a personality to go along with it. Ya know...there’s just something that intertwines those two and people pick up on that eventually,” he continues. “Waylon Jennings, Willie Nelson and all of those real characters, and Garth Brooks too...he’s gonna be the same kind I think. He just seems like a strong individual that’s really got something. He’s more than a pretty voice with a pretty song.”

LeDoux has spent his entire life work-who continue to carry on a lifestyle that’s sustained tradition since the American West was actually established. “Traditions die hard out in our part of the country,” he explains. “There are still a lot of old ranchers who struggle all their lives, doing things the old fashioned way, and they bring up their kids the same way. The same thing goes for most of the rodeo hands, and those are the people I sing about. They’re real real people who believe very strongly in their philosophies.”

While LeDoux and his Western Underground Band are currently witnessing enormous success and continuously discovering increased acceptance among country audiences in the western United States as well as several foreign countries such as England, New Zealand, Australia, France and Germany, the Wyoming rancher admits that perhaps his most recent encouraging came from Garth Brooks’ hit, “Much Too Young (To Feel This Damn Old),” of which lyrics presented the line “listening to a worn-out tape of Chris LeDoux.”

and we support them,” states Renee Bell of MCA Records, vice chairman of the Executive Committee. The cassettes and videos will arrive before Christmas, and future projects are being planned.

Garth Brooks, Amy Grant and Gary Chapman serve as celebrity spokespersons. Contributors to the organization include: The Pinkerton Tobacco Company; Char’s; Capitol Records; Entertainment Wire; Teena Shirts; McConnell Graphics; Wurzburg, Inc.; Country Music Television; The Nashville Network, and Jim Owens Entertainment.

Kitty Wells

COUNTRY MUSIC HALL OF FAME MEMBER KITTY WELLS TAKES HOME THE GOLD: On Sunday, October 7th, the Reunion of Professional Entertainers (R.O.P.E.) held its annual membership banquet. The event was held at the Opryland Hotel and garnered immense attendance. One of R.O.P.E.'s highest honors, the Golden Rope Award, was presented to Country Queen Kitty Wells. Wells was introduced by fellow country legend, Little Jimmy Dickens. R.O.P.E.'s most coveted honor, The Master Achievement Award, was presented to a couple of men who have ultimately made their mark in country music: Faron Young and Ray Price. Young's award was presented by Gordon Terry, former president and current member of the board. Price's award was presented by his long-time friend Carl Smith. Charlie Louvin received the Songwriter Award, while steel guitar great, Buddy Emmons, received the Musician Award, which was presented by new R.O.P.E. president, Mac Wiseman. The Ernest Tubb Humanitarian Award was presented to Haze Jones by Tubb's son Justin. Jones was responsible for Tubb's booking agreements for numerous years. Atlas Artists has also booked several dates for Jack Greene, Willie Nelson, and Kenny Price.

COUNTRY MUSIC CELEBRITY GOLF TOURNAMENT SCORES THE BIGGEST YET FOR CHARITY: Actor Joe Canon headed the winning team in the 6th Annual Academy of Country Music Celebrity Golf Tournament, which was held October 15th at the Del Rey Golf Course in Burbank, California. The runner-up team was headed by Newhart's John Volstad and the third place team was led by country singer, Steve Gatlin. The pre-tournament putting contest was won by the Academy's chairman of the board, Gene Weed. The tournament, which featured a "Texas-style scramble" format, benefited the T.J. Martell Foundation and its west coast division, Neil Bogart Memorial Laboratory, for cancer, aids and leukemia research for children. During the post-tournament party, attended by 400 at the Castaways Restaurant, among those who took the stage to perform were the tournament's hosts, Restless Heart, Moe Bandy and Bailee & The Boys, with additional entertainment provided by the Doo Wah Riders. The Academy's executive secretary, Fran Boyd, noted that although the final count was not in, there is no doubt that the Martell Foundation and Bogart Laboratory would see their biggest check yet from this year's event, exceeding $50,000.

MCA/NASHVILLE RECORDING ARTIST PATSY LOVELLESS'S third album, Honky Tonk Angel, was recently certified Gold in Canada. Shown here presenting Loveless with her first gold record are (lr): Gerald Roy, manager of Patty Loveless, Bruce Hinton, president, MCA/Nashville; Tony Brown, executive vice president & head of A&R, MCA/Nashville. Loveless is currently riding high on the charts with her "She Loves The Night" single from her new LP On Down The Line. (photo credit: Beth Gwinn)

FELLOW GRAND OLE OPRY entertainers gathered together at Nashville's Baptist Hospital recently to honor Ferlin Husky (seen at right behind podium), who was being released from the facility just 11 days after undergoing triple coronary artery bypass surgery. Standing with Husky is C. David Stringfield, Baptist Hospital president.
COUNTRY RADIO

MOST ADDED SINGLES
(Singles receiving the most new adds this week)
1. GARTH BROOKS—"Unanswered Prayers"—Capitol
2. STEVE WARINER—"There For Awhile"—MCA
3. KATHY MATTEA—"A Few Good Things Remain"—Mercury

MOST ACTIVE SINGLES
(Singles receiving the most reports this week)
1. SHENANDOAH—"Ghost In This House"—Columbia
2. VINCE GILL—"Never Knew Lonely"—MCA

MOST CONVERSIONS
(Singles converting from an add to a number)
1. GEORGE STRAIT—"I've Come To Expect It From You"—MCA
2. GARTH BROOKS—"Unanswered Prayers"—Capitol
3. CLINT BLACK—"Put Yourself In My Shoes"—RCA

HOT PHONES
(Singles receiving the most requests)
1. CLINT BLACK—"Put Yourself In My Shoes"—RCA
2. K.T. OSLIN—"Come Next Monday"—RCA
3. VINCE GILL—"Never Knew Lonely"—MCA

J.D.'s Corner

NASHVILLE RADIO VETERAN Bob Mitchell and Music City comedian Elmer Fudpucker have announced the debut of a new radio talk and music show, to be taped live from the famous Hall of Fame Motor Inn on Nashville’s Music Row.

The two-hour broadcast will be co-hosted by the two personalities and will feature celebrity guests from all over the world. The music will be furnished by major and independent labels based in Nashville, New York and Los Angeles. The broadcast will be heard over WDBL AM and FM Springfield/Nashville in the Music City area with a signal that beams all over Tennessee and Kentucky.

The program is being produced by Vista International and will be syndicated to other markets via the Nitetime Radio Network. Brenda Church of 90 Star Enterprises will be organizing promotion and syndication for the series. The first taping is slated for Monday, November 19th. Scheduling information can be obtained by calling 615-885-6454.

WJLS RADIO, Beckley, West Virginia, recently took part in celebrating "Bridge Day," an annual event which honors the New River Gorge. The festivities took place on October 20th. WJLS Radio is also recognized for its consistent reporting to Cash Box on a weekly basis. WJLS’s on-air personalities include Bob West, morning drive; Brooke Shannon, mid-day; Rick Jenney, afternoon drive; Greg White, evening; and Jim Corey, night shift.

THUMBS UP TO THESE CASH BOX STATIONS AND DJS FOR THEIR CONSISTENCY IN REPORTING: Kelli Shannon, KKJ, Ardmore, Oklahoma; Paul Hurt, KNOT, Prescott, Arizona; Dann Scott, WRX, Anderson, South Carolina; Craig Palmer, WBBK, Blakely, Georgia; Gary Hightower, KFDI, Wichita, Kansas

(Country Radio feature will be published information about events happening at your station. Please send us any press releases, pictures, etc. for use in upcoming issues.)

CASH BOX NOVEMBER 17, 1990

CALENDAR OF EVENTS
COMING UP:
ROGER MILLER TO HOST CMA LEGEND SERIES: Performer Brenda Lee, producer Owen Bradley, producer/musician Jack Clement and singer Don Everly will join host Roger Miller for CMA’s first Legend Series presentation. The special night is for music business veterans as well as newcomers and students. The Legend Series will take place on November 14th from 6:30-8:30 p.m. at Belmont College Massey Auditorium in Nashville.

The Legend Series is one of the activities aimed at getting younger professionals involved in CMA. Last year, CMA held an industry-wide town meeting to address changing issues in country music. The event attracted more than 300 people. This year’s event is free for CMA members and college music students with a valid student I.D. The cost to non-members is $25 per person. For more information, contact Janet Bozeman, Diane Johnson or Chuck Dillehay at (615) 244-2840.

BACK IN TIME:
NOVEMBER 12—Happy Birthday Barbara Fairchild (1950) and Rosanne Cash’s “Runaway Train” goes #1, making her the first female country singer to have a #1 hits from a single LP King’s Record Shop (1988)
NOVEMBER 13—Junior Samples died (1983)
NOVEMBER 15—C.W. McCall born (1929)
NOVEMBER 16—Earl Bolick of the Blue Sky Boys born (1919), Johnny Cash made his first country chart appearance with “Cry, Cry, Cry” (1955) and Frank Luther died (1980)
NOVEMBER 17—“By The Time I Get To Phoenix” and “Gentle On My Mind” by Glen Campbell earned gold record awards (1968)
NOVEMBER 18—Jacky Ward born (1946)

COUNTRY HOT CUTS
1. VINCE GILL: “Sight For Sore Eyes” When I Call Your Name (MCA)
2. SHENANDOAH: "Daddy's Little Man" Extra Mile (Columbia)
3. THE JUDDS: "Calling In The Wind" Love Can Build A Bridge (Curb/RCA)
4. GARTH BROOKS: "Mr Blue" No Fences (Capitol)
5. MARK CHESNUTT: “Your Love Is A Miracle” Too Cold At Home (MCA)

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. CRYSTAL GAYLE: “If You Ever Change Your Mind” (Columbia)
4. RONNIE MILSAP: “Smoky Mountain Rain” (RCA)
5. JOHN CONLEE: “She Can’t Say That Anymore” (MCA)
6. JERRY LEE LEWIS: “Over The Rainbow” (Elektra)
7. KENNY ROGERS: “Lady” (Liberty)
8. LACY J. DALTON: “Hard Times” (Columbia)
9. BRENT LEE: “Broken Trust” (MCA)
10. ALABAMA: “Why Lady Why” (RCA)

There were smiles in abundance recently when Warner Bros. artist George Fox paid a visit to WSIX Radio in Nashville. Fox was in town to promote the release of his debut LP With All My Might. On hand to chat with Canada’s Top Male Country Vocalist were program director Eric Marshall and music director Ron Dini. Pictured (l-r) are: Fox, Dini, Marshall and Jack Purcell of Warner Bros.' Nashville Division. (Photo credit: Bonnie Rasmussen)
COUNTRY ARTISTS Connie Lee, Benny Dean and Kim Teagarden joined Cher at the University Club in Washington, D.C. recently for a show which raised more than $100,000.00 to benefit facially deformed children through the International Craniofacial Foundation. Additional contributions may be mailed to ICF, 104 North Carolina Ave., Washington, D.C. 20016. Pictured from (l-r) are: Connie Lee, Cher, Benny Dean and Kim Teagarden.

INDIE SINGLE RELEASES

JIMMY COLLINS: “Cowboy Rap” (Platinum Edge 059)
Producer: Lloyd Maines
Writer: Jimmy “The Kid” Collins
Try this one on for size! Just when we think country music is already in the midst of welcoming new country twists, another dimension joins the force. “Cowboy Rap” is just that—a fast-paced rapping diddy with the familiar sounds and beats of today’s “rap.” In addition however, are such added flavors as lyrics which lend a humorous edge to down-home country and typical cowboy situations, including a little honky-tonk swing and some high-string fiddling. Singer/songwriter Jimmy Collins throws out a spunky and very believable vocal performance. This release is lively, entertaining and should definitely garner some country radio morning drive-time for starters.

LARRY DALTON BAND: “Baby Don’t Dance” (Soundwaves SW-4841)
B.T. KERN: “The Lord Of Birmingham” (Badger BG-2009)
J. SAM: “The Nature Of The Beast” (Pristine PR-3590)
LARRY BEAIRD: “The Grass On The Other Side” (Allagash ACR0011)
JEFF YOUNG: “Chico, California” (AMC S-1017)

ALBUM RELEASE

JOEY WELZ: ALL THE WAY TO HEAVEN (Caprice International CIR-1026-A)

The multi-faceted Joey Welz has released yet another album entitled “All The Way To Heaven.” Welz embraces a traditional country tone in his latest project providing listeners with a differing style from his previous works. The album ranges from soft ballads such as “I’ve Had It All” and “You Are Home To Me” to the more swinging sounds of “Somebody Everybody Wants” and “Rockin’ Your Memory.” This current effort by Welz definitely embraces the reality of today’s world, as each song is filled with the ups and downs of life and relationships. Welz conveys to us an authentic view of those circumstances throughout each and every cut, and listeners should not only acknowledge his versatility, but also be able to recognize his personal experiences communicated throughout the LP.

I want to express my sincere, heartfelt thanks to CASH BOX magazine, Mr. & Mrs. Jim Sharp, Mr. George Albert, and all the country radio stations who have assisted me in my second nationally charted single.

TITLE: THE KING OF COLUMBUS AVENUE
PRODUCED BY: ROBERT METZGAR
PROMOTIONS BY: CHUCK DIXON & GARY BRADSHAW
LABEL: STOP HUNGER RECORDS
PUBLICITY: BILLY DEATON TALENT
BOOKINGS: CAPITOL MANAGEMENT
1300 Division St.
Nashville, TN 37203
615 242 4722

SCOTT CARTER'S LATEST COUNTRY SINGLE KING OF COLUMBUS AVENUE
COUNTRY MUSIC

SINGLE RELEASES

- PAM TILLIS: "Don't Tell Me What To Do" (Arista AS-2129)
  Producers: Paul Worley/Ed Seay
  Writers: Irland Howard/Mack Barns
  She's definitely no new face to country music and with her forthcoming debut album just in sight, Tillis is currently on the edge of becoming one of country music's female greats. "Don't Tell Me What To Do" presents saucy lyrics that project one's individual freedom, even if love has previously taken the reins. Tillis rings out gutsy vocals with a tenor shrill, and delivers the fresh taste-country music has long awaited from its female line-up.

- LIONEL CARTWRIGHT: "Say It's Not True" (MCA 59555)
  Producers: Steuart Smith/Tony Brown
  Writer: Lionel Cartwright
  In this heart-rendering ballad which says that truth sometimes hurts, Cartwright croons through emotional lyrics with the most tender of tender vocals and an obvious personal encounter behind such a sensual delivery. This release will no doubt garner Cartwright his usual high-praised recognition and become a rapid radio mover.

- MIKE REID: "Walk On Faith" (Columbia 38 73623)
  Producer: Steve Buckingham
  Writers: M. Reid/A. Shamblin
  Newcomer Mike Reid whips out this spicy number about approaching love with a full measure of confidence, and his vocals too are fully measured—rough-edged, energetic and pumping with a traditional drive.

- MARK COLLIE: "Another Old Soldier" (MCA CD45-3023)
  Producers: Doug Johnson/Tony Brown
  Writer: Mark Collie
  Collie has quickly become an elite storyteller through music, and with this release about the fading out of our honored solders, he tells at his best. With earnest vocals destined to grasp immediate attention, Collie wallks through visual lyrics and a traditional country melody that's sure to gain him some valuable radio time.

- JOHN CONLEE: "Doghouse" (16th Ave/Curb 70447)

- BOBBY VINTON: "Mr. Lonely" (Curb CURBD-033)

ALBUM RELEASE

- DWIGHT YOAKAM: If There Was A Way (Reprise 4-26344)

Take away the guitars, cadillacs, hillbillies and lonely rooms...then what's left? Answer: A determined Kentucky native who'll be sure to bring them back to life again with his music. Whether it's Cadillac's or hillbillies, Yoakam always discovers a distinctive way of launching life's realities and love's turns and twists into song. With his latest Reprise Records release, If There Was A Way, Yoakam again fuses together the rich elements of rock-a-billy swing, hard-core country and bluegrassed balladry. Perhaps the key difference which underlines this project, stellarly produced by Pete Anderson, is an obvious "no-holds-back" delivery of lyrics, instrumentation and vocals. Yoakam presents the negatives, positives and everything in between of life and love in general, and his talent ultimately stretches beyond the outside limits of average country music. Variety is the word when describing If There Was A Way, including those expected fiddle-rockers such as "Sad, Sad Music," "Since I Started Drinking Again" and his current release "Turn It On, Turn It Up, Turn Me Loose." Heart-tugging ballads like "The Heart That You Own" with a tremendous steel feel also shape the package, in addition to a couple of surprising cuts. "Send A Message To My Heart" sparks a duet with Patty Loveless and then there's "If There Was A Way"—a traditional tune laced with a 50's/60's flavor. So if there was a way to say "Dwight Yoakam for the 90's," instructions would read If There Was A Way.

CHRISTIAN COLUMN

GOSPEL HOT OFF THE PRESS...

BY KIMMY WIX

From (l-r): Nick Firth & Elwyn Raymer

BMG MUSIC PUBLISHING EXPANDS INTO GOSPEL MUSIC FIELD, FORMS GOSPEL MUSIC DIVISION: In a major diversification, BMG Music Publishing is entering the gospel music field. The company has acquired the catalogues of one of the most respected and dynamic companies in the gospel music industry, Lorenz Creative Services Corporation, which contain songs by many of gospel's top songwriters including award-winning writer/artist Steven Curtis Chapman, Melodie and Dick Tunney, and many others. Simultaneously, BMG Music Publishing will form a gospel music division based in its current Nashville division. Nick Firth is president of BMG Music Publishing Worldwide and Elwyn Raymer, who is a former LPS president, has been named general manager of the BMG Music Publishing gospel division.

Vikki Lewis recently joined the Benson staff as coordinator of radio promotions for Black Gospel. Ms. Lewis came to Benson from Detroit, Michigan, where she held the position of music director and gospel announcer at WCHB, Detroit's #1 full-time gospel radio station. Vikki's experience in radio and her active membership in the Gospel Music Workshop's Gospel Announcer's Guild for the past three years makes her a valuable asset to Benson's Black Gospel Task Force.

SPARROW PRESIDENT BILLY RAY HEARN recently stopped in to see Margaret Becker and producer Charlie Peacey busy at work on Becker's fourth Sparrow album, tentatively titled Simple House. According to Peter York, vice president, A&R, this is Becker's "best studio effort by far. Charlie is producing an album that is sophisticated with a lot of honest emotion and innovative, unrestrained energy." Becker's album is scheduled for a February 1991 release followed by a major market national tour with Becker and Peacock.

A ROOM FULL OF CHRISTIAN MUSIC LEGENDS filled the studio during the recording of "There's Something About That Name" from Eddie DeGarmo's new release, Phase II: Afterlife Guarantee. Pictured (l-r): Bill Gaither; Ron Griffin, producer; Bobby Roberts, Mark Farner's manager; Mark Farner; Eddie DeGarmo; Russ Taft; Dan Brock, chairman, Brock & Associates; and Larry Howard.
The 42nd edition of this major trade event wrapped it up on Oct. 27 at the New Orleans Convention Center. Speaking of which, wasn’t it nice to find all of the exhibits on one level? It certainly reduced touring time, didn’t it? The exhibitors deserve a salute for providing enough products to fill the Center and, in many cases, displaying their wares so attractively. This year AMOA presented three: President’s Best display booth awards in the categories of “smallest,” “medium sized” and “largest” booth design—and the winners were: Intellectual, Acme Novelty and Rowe International, respectively. Congratulations! AMOA accudated showgoers with bus service to and from the convention center and the schedule was such that you never had to wait for transportation. I, personally, found this very convenient. How-
Atari's Shuuz (based on horse-shoes) was another big attraction at Expo; which accounts for the satisfied grins displayed by staff- ers (l-r) Bill McAleenan, Jerry Momoda, Ed Rotberg (the game's designer) and Frank Cosentino.

Is it true that Data East Pinball's Simpsons received the "best of the show" award? Well, just ask (l-r) Gary Stern, or Shelly Sax, posing here with CB's George Albert—or any of the players that are visible in the background, for that matter!

Let's hear it for (l-r) Bill Fuda, Den- nis Nordman and Greg Freres—the design team that gave us Bally's red hot Dr. Dude... pinball machine!

Ataxx was among the hit attrac- tions in the Sega exhibit, where we took this photo of Jolly Backer, Dalv Gifor (Active), CB's George Albert, Sega prexy Tom Pettit and Tony Yula, Jr. (Mondial).

Space Gun was among the attrac- tions in the Taito exhibit at AMOA Expo '90. Pictured with it are Taito's Rick Rochetti, Julie Filipps, Yoshi Suzuki and Jim Miskell, and CB's George Albert.

Illinois op Ray Shroyer (Metro Canale) and his lovely wife, Diane interrupted their tour of the convention floor to pose for this photo. Shroyer is chairman of the ICMOA/Truth In Amusement Com- mittee.

Pioneer Laser Entertainment showcased its CD (and video) jukes at Expo. CB prexy George Albert is pictured with company officials Mark Makabe, Paul Scribner and Steve Rogers as he visited the ex- hibit.

G.P. Rider was among the hit attrac- tions in the Sega exhibit, where we took this photo of Jolly Backer, Dalv Gifor (Active), CB's George Albert, Sega prexy Tom Pettit and Tony Yula, Jr. (Mondial).

This is another of the fine re- redemption pieces shown at Expo—Grand Products' Dyno Dop. And these smiling faces belong to Dave Marofskie and Stan (Tex) Jarocki!

There was such an array of redemp- tion equipment in the Betson ex- hibit. Here you see Betson's redemption expert John Margold giving CB's Camille Compasio a demonstration of the new Magic Circle piece (by Crompton)—where you cover the spot—and its fun!

Along with the popular Ataxx strategy game Leland gave showgoers a sneak preview of its new Brute Force, pictured here with Leland staffers Gordon Roberts, Alex McKay (who heads up engi- neering) and Dan Viescas.

Enjoying a friendly get-together in the Valley booth are prexy Chuck Milhem and prominent op Dick Hawkins. VNEA (now 40,000 players strong) is celebrating its tenth anniversary, by the way.

NSM's Quick Change Artist changer was quite the talk of the show. It's fast, and it provides more paid-for plays in less time, which translates into increased earnings for ops. Loewen-America prexy Rus Strahan proudly showed it to us.
Took this shot in the Wurlitzer booth as Lexington, Kentucky op Tony Wash, his son, Kevin and his wife, Carla were admiring the Wurlitzer New Orleans CD Juke.

Over Drive was among the attractions in the Konami exhibit. Pictured with it are (l-r) Mike Kubin (Konami), Orlando, Florida op Larry Naddeo (Happy Days Amuse. Center), Frank Pellegrini (Konami) and Mary Hermanson (Konami).

SNK's outstanding NEO-GEO system offers a complete and continuing library of titles plus cabinet configurations to fit every location requirement. Couldn't resist taking this close-up shot of John Barone and prexy Paul Jacobs in the factory's exhibit!

AMOA "Jukebox Legend" award winner Kenny Rogers is pictured with outgoing AMOA prexy Jack Kerner and incoming prexy Jim Trucano at the press conference that was held on Friday morning (10/26) in advance of the big Awards Show.

Also at the press conference, you'll recognize CB prexy George Albert with The Texas Tornadoes (that's Freddy Fender at left) and Peter Noone (peeking over Albert's shoulder) who served as emcee at the Awards Show and gave a stirring performance as well.
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Nielsen reports the American Music Awards telecast, produced by Dick Clark Productions, has averaged more viewers than any music award show over the last 6 years.

An AMA nomination means increased visibility, popularity and Record Sales.

Points towards a possible AMA nomination are taken on a weekly basis from Cash Box charts; the musical ears of the AMA.

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