COVER STORY

TRIXTER

BY ALEX HENDERSON

TRIXTER, A HARD ROCK OUTFIT FROM PARAMUS, NEW JERSEY, is making its presence felt in the areas of radio, video and live shows. Trixter is making its way up the national pop charts with its self-titled debut album on Mechanic/MCA Records and its current single, "Give It To Me Good." The band's video for that single, meanwhile, is enyoying heavy rotation on MTV—which has received quite a few requests for the video. And in terms of live performances, the band is presently receiving exposure as the opening act on an American tour with Joe Dokken—who is touring as a solo artist. Recently, Trixter headlined a sold-out show at the famous Whiskey nightclub in Hollywood, California. Trixter's live show includes "One In A Million," which is being released as the band's next single.

Trixter is an example of MCA Records' increased hard rock and metal roster—which also includes Sweet E.A., Pretty Boy Floyd, Bang Tango, Steelheart, Gug Mann-Dude and Cold Sweat.
search Unlimited). The study projects that today's 27.4 million teens will spend $79 billion dollars this year. We hope they don't spend it all in one place.

AND WE DON'T MEAN KLUSA: Barbie, the doll, has signed a recording contract with Rinnco Recordings. That's right, Barbie. The doll. Look for her album in January. You'll love a duet with Shari Belafonte (would we make this up?), will debut this week at the Barbies Children's Summit in New York City. See ya there.

WRITE ON: The National Academy of Songwriters' fifth annual benefit concert will gather Jackson Browne, Tony Orlando, Dwight Yoakam, the Association and others at L.A.'s Wilshire-Ebell Theatre, Nov. 28th, where the Motown songwriting team of Barrett Strong and Norman Whitfield will be honored with a Lifetime Achievement Award. Paul Reiser is set to host and a whole mess of hit-making songwriters are expected to be on hand.

TAMPA RESISTANT: Are you interested in the gruesome details of "Economic Uncertainty in the '90s"? Sign up for Performance Magazine's 11th annual convention, which will address that issue as it relates to the concert industry in Tampa Feb. 7-10 Call (813) 877-4273.

OTHER STUFF OF MODERATE TO EXTREME INTEREST: Joe Walsh will host a live three-hour pre-Christmas radio party, The Free Walsh Pre-Christmas Special, Dec. 7, distributed by RRM Productions.

Richie Havens will be reissuing many of his old albums, originally released under his Stormy Forest imprint, as well as some previously unreleased material, on his new Five Star Recordings label... Feelin' the Blues is the name of a 1991 calendar, stuffed with blues photos and information, on sale to benefit Clarksdale, Miss.'s Delta Blues Museum. It retails for $15 and is well worth your past two years, directing... Dustin Christian and Mark Houston will teach a course called "The Music of Africa: Living Traditions, Contemporary Rhythms" as part of the UCLA Extension series. We're talking 10 Mondays beginning Jan. 16; call (213) 825-9064 for registration information... Are you interested in an album by a bunch of singing waiters? Then you're interested in Max's Garden, a tape/CD of the singing servers of San Francisco's Max's Opera Cafe. There are 11 Max's restaurants in the Bay Area, and all of them will sell the thing, to benefit the STOP AIDS Project... Vanilla Ice will play himself in the next Teenage Mutant Ninja Turtles movie. You read it here first.

EXECUTIVES ON THE MOVE

■ Ruben Rodriguez, most recently senior vice president, black music for CBS, has been named senior vice president, urban music at Elektra Entertainment and has entered into a joint venture with Elektra as president and CEO of an asset-unnamed label. Said Elektra chairman Bob Krasnow, "As the last few years have shown us, the sounds of the city—from rap to funk to urban contemporary—are constantly changing and defying conceptions. Ruben has helped shape the public's awareness of the many forms of black music. I believe his far-sighted vision will mesh nicely with Elektra's musical philosophy and on-going commitment to urban music." ■ MCA Records has named Jonathan Coffino vice president, sales and field marketing. In his new capacity, Coffino will oversee the day-to-day relationship between MCA Records and its retail accounts, evaluate their performance and potential and explore new ways to maximize sales. Coffino comes to MCA from the Albany, New York-based World Music Corp., for which he most recently held the title of Video Division. ■ Merlin Bobb has been appointed senior vice president of A&R for East West America, a division of Atlantic Records. In his new capacity, Bobb will be involved in all aspects of East West America's A&R activities, while continuing his A&R responsibilities for Atlantic's Black Music Department for previously signed talent. Bobb joined Atlantic in 1986, and previously was promoted to vice president of A&R for Atlantic's Black Music Division in April 1988. ■ Tim Devine has been promoted to vice president, A&R for Capitol Records. Devine joined Capitol in 1987 as associate director of A&R before being promoted to senior director of A&R. Prior to joining Capitol, Devine was director of artist development for MCA Records—which he joined after graduating from New York University.■ RIA Records has promoted Bonnie Goldner to the post of vice president, promotion/trade relations from her previous job as senior director, promotion/trade relations. She has been in RIA's promotion department for 10 years. And Gaye Tanner, most recently RIA's senior director, pop promotion, has been promoted to vice president, national pop promotion.■ The Chamelon Music Group has promoted Angela Lang, formerly media coordinator, to the newly-created position of manager, media & artist relations. Lang will continue reporting to Barbara Shelley, vice president of media & artist relations. Before joining Chamelon, Lang was the office manager at I.P.R. Records. ■ Columbia Records has promoted Dana Kurtz to director of secondary promotion. She has been promotion manager, secondary markets since 1988. ■ CBS Records has promoted Barbara Warrack to director, print media, making her responsible for the planning of all CBS Records artists' print advertising. And ■ CBS Music Video Enterprises has appointed Job Brien vice president, production. He has been an independent director for the Jimi Hendrix...
IN FROM THE CULT: There are certain artists that everybody seems to like but record companies don't know quite what to do with. You know the kind of people I'm talking about: Loudon Wainwright III, John Prine, Maria Muldaur, the Roches, John Fahey, David Bromberg, Tom Rush, Bonnie Raitt, Leo Kottke, Lonn Redbone, Kate and Anna McGarrigle...

Not quite folkies, but not not folkies; too old to appeal to kids, too young to be on Bob I hope specially; too good to sell many records or to draw much more than a loyal real, real loyal following. Every one in a while one of those artists gets lucky and explodes: ka-boom. Like Raitt. Or moves to Europe. Like Wainwright. Or starts a label. Like Prine. But when they all do is keep performing, keep plugging away for the very act of music-making. For these are not pop stars, these are musicians.

Private Music, which began life as a new age label, has been rescuing some of this fine talent from the bottomless abyss of the formerly-recording (pace Donald Bartholomew). First Kottke. Then Redbone. And now the McGarrigles, whose tight harmonies and wise observations about life and love haven't been heard on an album in seven years. Heartbeats Accelerating, the Canadian sisters' tender and pretty and sad new Private Music album, rectifies that.

"I know I hear a lot of people who are folkies, and have been for the last 20 years, saying, "Oh, you know, it's our turn again,"" said Anna McGarrigle during a break in the recording. "I don't think Kate and I feel that way; we don't ever change that much from what we originally did and we're not true folkies anyway.

"It's not that we don't change, I think our songwriting styles sort of go up and down, depending on the times and depending on our moods. But, essentially, I think we always go back to the same old instrumentation, which is more of an acoustic sound than a band of synthesizers, although we have used synthesizers. We've been using accordions for years, when people thought they weren't all that groovy, and now we don't have any on our new records simply because every time you turn the radio on there's an accordion. It's the same thing with fiddles now."

Anna added that, in a way, she and her sister have been disappointed with the record business. But then she qualified that:

"Maybe we were just surprised that anybody would want to sign us at all. It's not that we didn't sing for most of our lives, but we were signed later—I think I was 28 or 29 when we were making our first record. At that point I thought I was going to be an artist, and Kate had sort of been in science. It was like a late career to go into music, so I guess we've always been surprised and happy that people liked anything we did.

"But it is frustrating, and that is, I guess, from the point of view of the record company, when they would expect you to do better than you did. But you can't make people love something."

GO FIGURE: In my never-ending quest to sniff out trends in the music industry, I offer you this: Wynton Marsalis's last album was subtitled Standards, Volume 3. It was, however, his second released volume of standards. The new Traveling Wilburys album is titled Volume 3. It is, of course, their second album. The Best of Tom Ze, an interesting compilation of songs by a Brazilian art-rockers, is the third in David Byrne's Brazil Classics line. That's right it's sub-titled Brazil Classics 4.

—LEE JESKE

NEW FACES

G Love E

G Love E through his blistering rap that helped update the recent Was (Not Was) cover of The Temptations' classic, "Papa Was A Rolling Stone." The young rapper, who began deejaying at house parties in 1977, has been perfecting his craft for years, however, with the hard work paying off in 1988 when he met Marvin Young (a.k.a. Young MC). The two polished up some of G's ideas, did a few demos and eventually signed G Love to Young MC's Young Man Moving Productions. Before recording his Chrysalis debut, Chillin' On the G Spot, the young rapper toured the U.S. and U.K. with Tone Loc, Young MC and others. The album, which took roughly a year to complete, ranges from hardcore ("Give the People") to infectious dance ("Dance Baby") and all are pulled from G Love E's personal experiences. Whether contributing his talent to the work of others, or expressing himself, G Love E has already established himself as one of the most promising young rappers to come on the pop scene.  

Annabouboula

BY ALEX HENDERSON

ANNABOUBOULA'S CONTRIBUTION TO THE WORLD BEAT REVOLUTION uses Greek music as a foundation. Greek-Americans Anna Paidoussis (vocals), George Sempepos (guitars, synthesizers, drum machine programming) and Chris Lawrence (clarinet, drum machine programming, sequencing)—who comprise Annabouboula—fuse elements of techno-funk, hip-hop and psychedelic rock with Greek belly dance and rembetiko music on their haunting debut album on Shanachie Records, In the Baths of Constantinople. The album ranges from an interpretation of the traditional belly dance song "Tamam" to originals like "I'm Not a Little Girl" and "Let's Go To Jail."

"We wanted to inject some sort of feeling into the Greek pop scene," Sempepos explains. "People in Greece who are listening to any contemporary music don't pay any attention to their own music. There's a really strict dividing line. We wanted to show that you could take elements of Greek music and play them in a way that would make sense to audiences anywhere in the world. What we're doing is as unusual in Greece as it is anywhere else of there—maybe more unusual.

Eyes

BY ALEX HENDERSON

FOR JEFF SCOTT SOTO, EYES IS A CHANGE OF PACE. The vocalist first made a name for himself as a member of guitarist Yngwie Malmsteen's Rising Force, singing on the albums Rising Force and Marching Out. The hard rock on Eyes's soft-titled debut album on Curb Records is quite different from Malmsteen's classical-influenced metal and fantasy-type lyrics. "They'd all always considered me more of the metal kind of singer—part of a heavier, Gothic kind of sound," Soto explains. "Of course, they expected me to follow up on that, and Eyes is not like that."

Besides Soto, members of Eyes include guitarist Steve Dougherty, drummer Andy Damian and bassist Jimmy O'Shea. Soto, Damian and Sougherty produced Eyes with Stephen Proffer, who has worked with W.A.S.P., Quiet Riot, Vixen and Eddie Money. "We're not copying what's hip at the moment or jumping on any bandwagons," Soto says. "We take many elements and combine them into one sound that becomes our sound."
Flavor Flav handles the chores this time, so it is closer to “911 Is a Joke” than any of the blistering Chuck D. led anthems. But that does not negate the value or impact in the least. Check out the reworked U.K. 12" mix, and the remixes of “Get the F— Outta Dodge” and “Burn Hollywood Burn.” Crucial, y’know?

**CINDERELLA:** “Shelter Me” (Mercury/PolyGram CDP336)

Philly hard rockers Cinderella take a slick yet gritty approach on the mid-tempo, AOR-friendly “Shelter Me.” Tom Keifer wrote the song, and the production was handled by Keifer and John Jansen.

**ROXANNE SHANTE:** “Brothers Ain’t S***” (Cold Chillin’/Reprise 4560)

Despite what its title infers, “Brothers Ain’t S***”—the first single from female rapper Roxanne Shante’s forthcoming album, 2 Nasty 4 Radio—probably isn’t meant to be a condemnation of all men any more than N.W.A.’s “I Ain’t Da One” or Public Enemy’s “Sophisticated Bitch” are dismissing women in general. Rather, homophobia is attacking the behavior of some men—which includes selling drugs, using women, cheating on their lovers and attempting to buy love. Shante wrote the song with a brother; rappin’ labelmate Kool G. Rap.

**HOUSE OF LORDS:** “Remember My Name” (Simmons/RCA 2736)

House Of Lords has an AOR-friendly power ballad in “Remember My Name,” a cut from the rockers’ Sahara album. Andy Johns and House Of Lords produced the song with Kiss’ Gene Simmons (who founded the Simmons label) acting as executive producer.

**ALBUMS**

**MADONNA:** The Immaculate Collection (Sire/Warner Bros. 9 26440-2)

Any extra ink spent on the woman is redundant. Love her or hate her, whether you view her as the salvation or downfall of pop music in the eighties, she was inarguably one of the two or three most crucial players. This collection shows why. Shrewdly crafted pop that at its best was sublime (“Like A Prayer,” “Open Your Heart,” “Vogue”) and at its worst was impossibly hard to escape (“Material Girl,” “Lucky Star,” “Cherish”). A total of 15 certified hits, with two new ones (“Justify My Love,” “Rescue Me”) sure to follow suit.

**V V V SINGS:** Lonesome Val (Val/Vale Restless/Bar None 7 72642-2)

Without pretension or cutesyness, Val establishes herself as the new princess of country. With a voice that scales ecstasy and heartbreak with ease, she breathes life into songs whose strength is their simplicity. Pick hit: “Lord Help Me.”

**GEORGE BENSON**

**FEATURING THE COUNT BASIE ORCHESTRA:** Big Boss Band (Warner Bros. 9 26295-2)

George Benson’s last album, Tenderly found the singer/guitarist returning to a more jazz- and jazz-pop-oriented setting after over a decade of aiming at the R&B market with hits like “Give Me The Night,” “Turn Your Love Around” and “Inside Love.” On the equally jazz/jazz-pop oriented Big Boss Band, Benson’s expressive vocals and Wes Montgomery-influenced guitar are accompanied by the Count Basie Orchestra—which includes former Basie sidemen but lack Basie, who died in 1984—on such standards as “Skyhawk,” “I Only Have Eyes For You,” “On Green Dolphin Street” and “Without A Song.” Benson, however, hasn’t abandoned R&B—he gets busy on a passionate reading of Jackie Wilson’s “Baby Workout.”

**BERNADETTE COOPER:** Drama According To Bernadette Cooper (MCA 10058)

Klymaxx graduate Bernadette Cooper makes her debut as a solo artist on Drama According To Bernadette Cooper. From driving techno-funk to relaxed ballads, the vocalist’s outrageous sense of humor is in full effect. On the hilarious “I Look Good” (An Interview With Bernadette Cooper), she’s joined by veteran Black music journalist Steve Ivory. Somebody slap me!

**TIFFANY:** New Inside (MCA MCAD-10030)

Revamped and sporting a sultry look, an R&B sound is a revitalized Tiffany. Her voice has gotten a bit grittier, giving an edge to songs which should fit pop and dance formats—as well as silence detractors.

**JACK MACK:** Jack It Up (Voss Records VCD2-72910)

Real instruments, real voices, and honest-to-God real singing are what distinguishes this disc. Complete obviousness to current musical trends may work against it, but also give it its charm. Pure pop for synth-weeny ears.

**VARIOUS ARTISTS:**

Spindletop Music 1985-1990 (Spindletop SPT 130)

A compilation of some of the finest work on the label that features work by David Benoit (“Beach Trails,” “Linus & Lucy”), Sam Riney (“Starting Things Over,” “Goodbye”) and more. A collection of soothing music that doesn’t put you to sleep.

**MOVEMENT EX:** Movement Ex (Columbia CK 46894)

Artied in business suits on the front cover and African garb on the back, Movement Ex let you know they know how the system works and once inside it, drop some serious knowledge. Targeting the U.S. (“(Un)Kned Snakes of America”) and giving religion its due (“The Lord Speaks His Mind”) Movement Ex are a new force in pop.

**ELISA FIORILLO:** I Am (Chrysalis FZ 21678)

Funkier and more soulful than on her debut, Ms. Fiorillo enlists the aid of Prince to ensure she doesn’t succumb to the dreaded sophomore slump. Sexy and playful, full of “positive” energy (and slogans) Fiorillo establishes a new persona far beyond the pop princess slot she was once pegged in.

**HOMEWORK**

(Epic/Associated ZK 46833)

Maurice Starr, papa to the New Kids, presents a new group of singing pin-ups to capture the heart and wallets of those a tad older than the NKOTB constituency. Catchy pop, a little funkier than what’s usually issued from the Starr camp, and filled with potential singles.

**BYRON MILLER:** Git Wit Me (Nova Records 9029)

Shimmering jazz/R&B made with the help of some of the best in the business (including Stanley Clarke and George Duke). No candy-coated froth, this is the real thing, if you’re tired of the formulaic, rigid posers, git wit Miller.

**SURFACE:** 3 Deep (Columbia CK 46772)

One of the industry’s most consistent young pop/R&B acts, Surface spin silky love songs the way other people breathe. Dim the lights, pour the wine, and sit back and let Surface do what they do best—weave a web of romance.

**BERNIE WORRELL:** Funk of Ages (Gramavision R2 79460)

Just when it seemed that one (not even some of those who invented it) knew what real funk was anymore, Worrell comes along with a new dose so potent it knocks all poseurs out of the ring. Featuring a staggering all-star lineup: Phoebe Snow, Herbie Hancock, Bootsy Collins, Keith Richards, David Byrne, Vernon Reid, Jerry Harrison, and Davy D.

**DONNY OSMOND:** Eyes Don’t Lie (Capitol 94051-2)

Here’s someone who is enjoying the proverbial last laugh. As evidenced by last year’s comeback LP, Mr. Osmond has his fingers on the pulse of what’s going on in contemporary pop, and is more than up to the task of delivering accordingly. Soulful vocals, strong pop songs and energy to spare.

**LE KLAAS:** School Of Cool (A/V Cr/5) (78101)

Fans of heartfelt American soul music, funk and ballads have lots to savor on School Of Cool, the debut album by the Augusta, Georgia-based Le Klass. This self-contained band, which adds elements of pop and rock to a strong R&B foundation, triumphs with both upbeat tracks like “No Hope” (the album’s first single), “That’s What Love Can Do” and “She Can’t Go” and stirring ballads like “Just Friends,” “My Angel” and “Don’t Say Goodbye.” With influences ranging from James Brown to The Beatles to The Time, Le Klass shows a great deal of promise and has a good shot at becoming a major success in the R&B, pop and rock markets.

**KING SUN:** Righteous But Ruthless (Profile 1299)

Rapper King Sun—who is a member of the Five Percent Nation Of Islam sect, an offshoot of the Louis Farrakhan-led Nation of Islam—spends an amount of time on the I’m-def-and-you’re-wack tip on Righteous But Ruthless. But he kicks some knowledge on “Be Black,” which asserts that those bustling African gear should understand what it means, and “Big Shots,” a warning to those considering trying to make easy money in the streets. Other highlights include the rap ballad “Undercover Lover,” and “The Gods Are Taking Heads,” which features labelmates Poor Righteous Teachers.
ALBUMS

Q NAT KING COLE: Cole, Christmas & Kids (Capitol CD 794685 2)

Though Nat King Cole triumphed with jazz and R&B, Cole, Christmas & Kids spotlights the charismatic vocalist doing what he was best known for: classic pop. Spanning 1947-1960, the album contains “O’Come, All Ye Faithful,” “Frosty The Snowman,” “The Little Boy That Santa ClausForgot,” “Take Me Back To Toyland” and “Mrs. Santa Claus,” Cole’s rendering of Mel Torme’s “The Christmas Song” included here is the 1953 version boasting the Nelson Riddle Orchestra, not the mega-hit 1946 version with the Nat King Cole Trio.

Q VARIOUS ARTISTS: A Starlight Christmas (MCA 10066)

A Starlight Christmas features Patti Labelle, Glenn Medeiros, The Jets Janey Clewer and others. Songs include the R&B/pop of “I Can’t Forget,” which features The Jets; “Love Will Keep Us Warm This Christmas,” for which Medeiros and Clewer form a duet; and the title cut, which finds actress Katey Sagal of Married With Children fame showing another side of her talent.

Q THE CAROLING PARTY: A Shiny New Christmas (Best Recordings BR90-722)

Taking traditional Christmas songs and polishing them up just a little (no radical reworkings here), the Caroling Party help revive Christmas memories while fostering the holiday mood. The Caroling Party, a nine-person vocal group, approach “Sleigh Ride,” “Have Yourself A Merry Little Christmas,” “White Christmas,” “The Christmas Song” and other songs in a manner recalling the Christmas pop of the 1950s. A Shiny New Christmas With The Caroling Party was produced and arranged by pianist/band leader Ed Vodicka, who records jazz and jazz-pop for the Chicago-based indie Best Recordings.

Q LOU RAWLS: Merry Christmas Ho! Ho! Ho! (Capitol CDS1794705 2)

Lou Rawls celebrates Christmas the soulful way on Merry Christmas Ho! Ho! Ho!, a 1967 effort that’s been digitally remastered for CD. “Little Drummer Boy” and “Good Time Christmas” are performed as funky 1960s-style soul, while “Merry Christmas Baby” is blues with strong jazz sensibilities. “Santa Claus Is Coming To Town” is basically soul, but with a touch of jazz.

Q STAN KENTON: A Merry Christmas (Capitol 799451 2)

The late master of modern-jazz big band experimentation and his orchestra embrace “God Rest Ye Merry, Gentleman,” “O Come, All Ye Faithful,” “The Twelve Days Of Christmas” and other songs on this early 1960s session—which has been digitally remastered for CD.

Q EKIMI: The Next Noel (Music West MW-161)

Ekimi is a word used by the Mbuti tribe of the Congo to describe calm and peaceful feelings, harmony and integration. The members of Ekimi (Billy Larkin and Chris Dahlgren) fuse compositional and improvisational processes, acoustic instruments and synthesizer, traditional Christmas songs and new compositions for one of the most unique and enjoyable holiday music releases in ages.

Q VARIOUS ARTISTS: A Christmas Message (Leeon 847 310-2)

Artists from Wing, Lection and PolyGram (including Vanessa Williams, Tony! Toni! Toné!, Safire, and Edwin Hawkins) have joined together to offer heartfelt versions of traditional fare, all to benefit a good cause. A portion of the proceeds from the sale of this disc will go to the Richard Allen Center On Life, Inc., a nonprofit organization located in Harlem that provides homes for children who are abandoned and abused, as well as dealing with special needs such as children with AIDS.

Q VARIOUS ARTISTS: Christmas Kisses (Capitol 797401 2)

Capitol has opened its vaults to compile works from some of its (and the music industry’s) most treasured performers doing their versions of Christmas standards. Spanning 1944 to 1963, this 21-track CD illustrates how Christmas music has encompassed a variety of genres. Though it consists of mostly pop—including Margaret Whiting’s version of “Have Yourself A Merry Little Christmas” (1949) and Johnny Mercer’s “Santa Claus Is Coming To Town”—the compilation boasts the folk of Leadbelly’s “Christmas At Midnight” (1944), the Afro-Cuban spice of Billy May’s “Rudolph The Red-Nosed Reindeer Mambo” (1953), the classic R&B of Sugar Chile Robinson’s “Christmas Boogie” and the country of Faren Young’s “You’re The Angel Of My Christmas Tree” (1953). Also included is Julia Lee & Her Boyfriends’ “Christmas Blues,” a 1947 blues that isn’t full of Christmas cheer. Bing Crosby, Nancy Wilson and Tennessee Ernie Ford are among the other artists featured.

Q PATI LABELLE: This Christmas (MCA MCAD-10133)

If anyone can jumpstart the Christmas spirit, it’s Patti LaBelle. Here, the songstress puts her formidable pipes against some of the most loved of the Christmas season’s songs. The title track is the Donny Hathaway classic.

Q EVAN JOHNS & THE H-BOMBS: Please Mr. Santa Claus (Rykodisc 30169)

Definitely not a traditional Christmas album, Please Mr. Santa Claus is a rowdy, rootsy country-rock effort. While the Texas-reared Evan Johns sings on the title track, most of the album is instrumental. “Santa’s Little Helper,” “Snowed In,” “Mule Size Yuletide” and other instrumentals show Johns’ command of the steel guitar.

Q SERAH: Love Of Christmas (Great Northern Arts GNA6 1003-2)

Serah, a female singer/songwriter who fancies acoustic guitars, celebrates the holidays with pastoral, tranquil folk-pop on Love Of Christmas. Serah has an extremely pretty voice that works well on such acoustic originals as ‘Love Of Christmas,” “Voice Of Amethyst,” “Moments Of Christmas,” “Rose Of Sharon,” “Come Gather Round” and the traditional English carol “Sweet Was The Song.”
Rappin' With The Retailer

BY C.J. AND JEFF KARP

HARVARD COOP, Cambridge, Mass.

Reporting: Gail Annen

"Paul Simon is doing really good. We are doing well with a lot of folk things. The Kate and Anna McGarrigle is moving good. The Indigo Girls, Emmy Lou Harris and Greg Brown are all selling good. The Los Lobos is still doing well. The Grateful Dead are doing great. The Byrds box is doing really well for us. So is the Led Zeppelin box. Karen Wheeler is doing well. We are still selling The Time, NWA and Boogie Down Productions.

We have high hopes on Dwight Yokam. Rosanne Cash has really taken off."

RICHMOND BROTHERS, Penваulk, New Jersey

Reporting: Tim Comerford

"The Traveling Wilburys are selling pretty good. Paul Simon is right there at the top. Vanilla Ice is doing real good. So are the Vaughn Brothers. Bette Midler is picking up real well. Megadeth, Judas Priest, Slayer and Queensrëche are doing real well. Iron Maiden and AC/DC are doing real well. Led Zeppelin box is doing really well. There is still a lot of metal stuff on our charts, Lynyrd Skynyrd and AC/DC are doing really good. The Co-Go's Greatest Hits has done well in its first week. Vaughn Brothers are still holding strong. The Charlottes UK has really started to take off. Jellyfish are still holding their own. The Traveling Wilburys have really broken out strong. So has Mony Love. We are really selling a lot of Rosanne Cash. Edie Brickell is doing good."

NATIONAL RECORD MART, Pittsburgh, Pennsylvania

Reporting: Doug Wilt

"Vanilla Ice is #1 for Record Mart again by about three to one. M.C. Hammer is still hanging on. The #1 debut of the week is the Led Zepplin box. We are steady on AC/DC. Paul Simon is getting good retail success. The Al B. Sure remains top ten for us. The Bette Midler continues to build steadily. Dee Lite is still holding their ground. Strong debut from Deep Purple this week. Heart has reappeared with the strength of the new single. L.L. Cool J is strong this week. Garth Brooks and Randy Travis are doing great for us country wise. The Cure have shown some fast action out of the box."

RETÉAL NEWS

CASH BOX NOVEMBER 24, 1990

HEAVY METAL

BY ALEX HENDERSON

Agony Column

STUDIO SAVAGERY: After a delay of several months, Agony Column's follow-up to its God, Guns & Guls album of 1989, titled Bruce Words & Bloody Knuckles, seems to be on the verge of hitting the streets. Big Beat has a November 27 release date for the album...

HIGHWAY TO HELL: MCA/Mechanic hard rock outfit Trixter began an American tour opening for Don Dokken (who is touring as a solo artist) on November 8 at the Ventura Theatre in Ventura, California and will remain on the road with him until December 14 — when the tour concludes with a show at Chance in Poughkeepsie, New York. In Hollywood, Trixter headlined the Whiskey and sold out that famous Sunset Strip nightclub. Trixter, whose self-titled debut album is moving up the pop charts, is enjoying exposure on MTV with the video for its current single, "Give It To The Good." The next track from the album to be released as a single is "One In A Million", not to be confused with the controversial Guns 'N Roses song...

STAIRWAY TO HEAVEN: A decade after its breakup, the legacy of the most important rock outfit of the '70s, Led Zeppelin, lives on. The recently-released four-CD/four-cassette/six-LP anthology, titled Led Zeppelin, debuted on Cash Box's Top 200 Albums chart at #3 the week of November 10 before climbing to #21 the following week. Led Zeppelin's rapid climb up the charts is especially impressive given that the CD version generally sells for around $65.00...

METALHEAD MISCELLANEOUS: Red Light Records, a Chicago-based indie specializing in metal and hard rock, is accepting demos for consideration. That's right—Red Light is actually willing to listen to demos, unlike more than a few A&R execs at the majors. Headbangers should submit demos and information to Mark Nawara, president, Red Light Records, 880 Lee Street, Suite 208, Des Moines, Iowa 50316. Red Light's roster includes Diamond Rexx, Manikin Lafl, Joker, Syre and Vishavgruv...

While California bands generally aren't known for moving to the Windy City, Manikin Lafl recently left Sacramento and became Chicago-based in order to be close to its label. Seems that Frank Sinatra was right—the folks who visit all want to settle down. Remember, on State Street, that great street, they do things they don't do on Broadway. Hey... Jim Vincenzo, a veteran rock performer/songwriter/session player, is currently shopping new demos and is generating strong interest from labels. Vincenzo's AOR-friendly style contains lyrics by Bruce Springsteen and John Lennon. For more information, please call (818) 948-3111...

TRACKS RECORDS, Norfolk, Virginia

Reporting: Donna Agresto

"AC/DC, Judas Priest, Queensrëche and Megadeth are some top sellers for us at the moment. The Led Zeppelin box set is doing really good for us. The Mariah Carey is still doing good for us. Anita Baker and Al B. Sure are moving along pretty steady. The Cure came out pretty strong. Dee Lite is starting to kick off really good. Robert Cray is doing very well. Janes Addiction is still doing good. Garth Brooks is doing the best for us in country sales. Keith Whitley and Randy Travis are doing good. Clint Black is still selling. The Traveling Wilburys are doing well."

TOWER RECORDS, Campbell, California

Reporting: Peggy Parker

"The Paul Simon is really flying out of here still. The Led Zeppelin box is doing really well. Vanilla Ice has really started to sell for us. Too Short is doing well. Eric Johnson is really flying out of here. There is still a lot of metal stuff on our charts, Lynyrd Skynyrd and AC/DC are doing really good. The Co-Go's Greatest Hits has done well in its first week. Vaughn Brothers are still holding strong. The Charlottes UK has really started to take off. Jellyfish are still holding their own. The Traveling Wilburys have really broken out strong. So has Mony Love. We are really selling a lot of Rosanne Cash. Edie Brickell is doing good."

HOMER'S, Omaha, Nebraska

Reporting: Tom Mitchell

"The hot stuff for us AC/DC and Vanilla Ice. Lynyrd Skynyrd and AC/DC are also doing well. Pebbles is doing pretty good for us too. The Boys are really going well. Prince seems to be picking up more. Special Generation, Rude Boys and Today are up at the top for us. With country it's definitely Garth Brooks. Clint Black. The Glove on Rough Trade has been selling good for us. We are moving a ton of Luke Skywalker. The Cure and The Traveling Wilburys both were real strong breakouts."

WOOF!: That's Too Short picking up a gold plaque from Jive/RCA folks for his Short Dog's in the House album. The whole line-up here is (left to right) Jive's Tom Carrubba and Skip Miller, Too Short, and Jive's Barry Weiss and Neil Portnow.

Led Zeppelin

Jim Vincenzo
INDIE FOCUS

BY ALEX HENDERSON

INDIE PROFILE

STASH
WHEN BERNARD BRIGHTMAN FOUNDED STASH RECORDS in 1975, he had no idea the label would end up releasing dozens of jazz albums. Brightman, an air force veteran who was 54 at the time, started the label not so much as a serious business venture but out of an appreciation of classic jazz and blues. Stash’s first release was Reeler Songs, a compilation album Brightman describes as “a jazz-oriented documentary of songs from the 1930s based around the theme of marijuana”—including songs by Ella Fitzgerald, Cab Calloway, Sidney Bechet and Benny Goodman. Stash’s next release was Copalatin’ Blues, a collection of risqué 1920s and 30s blues songs.

“ar...ing a fair amount of dollars and starting to get into radio promotion. Our distributors were building up, and our marketing was increasing.”

In 1989, Stash released a NAIRD award for best historical release for Condon’s “The Legendary Dial Masters, Volumes 1 and 2—which boasted the classic bebop sides Bird recorded for Dial Records in the 1940s. In its early years Stash has also reissued material by Roy Eldridge, Coleman Hawkins, Fats Waller, Mel Torme, Eddie Condon, Leo Macero and other jazz greats. Stash distributes two similar labels: Jazz and Vintage Jazz Classics. “Most of their marketing is done through Stash,” Brightman explains, “but the labels have separate owners.”

Jazzmen who’ve recorded new offerings for Stash over the years include Hilton Ruiz, Steve Turre and Khan Jamal. Artists presently recording for Stash include Buck Clayton, Mike Clark, The String Trio Of New York, John Pizzarelli and Michael Hashim. Brightman estimates that Stash’s catalogue is 80% jazz, 15% blues and 5% classic pop and pop-jazz (a la Helen Forrest and Chris Connor). Stash’s current sales, he estimates, are 95% CD, 4% cassette and 1% vinyl. Asked how well Stash fares in Europe and Japan vs. the U.S., Brightman notes, “I’d say exports to Europe and Japan are about 25-30% of our business.”

INDIE NEWS

VANGUARD: The Vanguard catalogue, owned by the Welk Record Group, is full of excellent folk, blues and jazz titles. Two highly recommended Vanguard titles reissued on CD are Joan Baez’ Hits/Greatest & Others and Otis Spann’s Cryin’ Time. On the former, originally released in 1973, Baez gives material by The Beatles (“Let It Be” and “Eleanor Rigby”), Bob Dylan (“I Pity The Poor Immigrant”) and “A Four Letter Word”). Kris Kristofferson (“Help Me Make It Through The Night”) and Paul Simon (“Dangling Conversation”) her distinctive folk-based touch... When vocalist/pianist Spann sings the blues on “Home To Mississippi,” “Mule Kicking In My Stall” and other cuts from Cryin’ Time, you know he means it. The result of a 1969 Chicago blues session, Cryin’ Time underscores the interaction that occurred between bluesman and rockers at the time. One of the guitarist’s backing Spann is Barry Melton of Country Joe & the Fish, while the other is one-time Muddy Waters sideman Luther Johnson—who presently records for Ichiban as a solo artist...

On November 20, Sam Records is releasing an album containing remixes of dance songs released on Sam in the late 70s and early 80s, including Gary’s Gang’s “Keep On Dancing”, John Davis & the Monster Orchestra’s “Up Jumped The Devil” and The Evasions’ “Wixka Rap”...

INDIE REVIEWS

ALBUMS

VARIOUS ARTISTS: Explicit Rap (Priority 7993)

With Explicit Rap, Priority and the rapper on the album send out a strong message to the PMRC, Jack Thompson and other Constitution-bashers that they won’t surrender their First Amendment rights without a fight. The compilation’s rhyming rap includes The 2 Live Crew’s “Me So Horny,” N.W.A.’s “A Bitch Is A Bitch,” Ice-T’s “Girls, L.G.B.N.A.F.,” The Geto Boys’ “No Sellout,” Too Short’s “Cusswords” and Ice Cube’s previously unreleased “The Product.” Priority is donating a percentage of Explicit Rap’s proceeds to The Right To Rock Network/Rock & Roll Confidential.

AUGUSTUS PABLO: Blowing With The Wind (Sanachie 43076)

Not a dub record in the strict sense, Augustus Pablo’s Blowing With The Wind is an instrumental reggae effort showcasing his talents on the melodica (for which he is best known), the xylophone and synthesizers. Haunting, moody pieces like Ancient Harmonies, “Eastern Code,” “Drums To The King” and “21 Years After” have a Middle Easternish quality but like most if not all reggae, is influenced by classic American soul. Pablo praises Jah Rastafari on “This Song,” the album’s only non-instrumental.

BOBBY KING & TERRY EVANS: Rhythm, Blues Soul & Grooves (Rounder 2102)

Names like Wilson Picket, Sam & Dave, Bobby Womack, Otis Redding and Joe Tex come to mind on vocal duo Bobby King & Terry Evans’ Rhythm, Blues, Soul & Grooves—an album that’s full of the type of grit, passion and honest emotion that made southern-style soul so captivating during the 1960s. Uptempo cuts such as “One Way Ticket To Memphis,” “I Wanna Be With You,” “You’re The One” and the ballad “I’ll Be Me” recall the glory days of Stax Records, but a guitar-conscious rock edge and the use of keyboards illustrate the singers’ desire to approach traditional soul their way. At times, King/Evans stray from a Staxish approach—“We’ll Always Be Together” has a funk-rock appeal not unlike early Rufus/Chaka Khan.

OSAMU KITAJIMA: Sweet Chaos (Mesa RZ 79027)

Osamu Kitajima, who plays the koto as well as synthesizers and guitar, brings his Japanese musical heritage to the mostly instrumental Sweet Chaos—which contains material recorded between 1986 and 1989. Whether the bulk of the album is “world,” “contemporary jazz,” “new age” or “instrumental pop” it is subjective and open to debate. The cut that packs the most punch is the Hiroshima-like, funk-influenced “Shadow Warrior,” which features Joe Sample on keyboards.

SWEETENLO: Not To Be Taken Lightly (WRAP/Ichiban 1069)

For the most part, Sweetenlo has a hardcore rap album in Not To Be Taken Lightly. The key hardcore cuts include “The Original Trump,” “I’ll Make You Dance” and “I’m That Type Of Nigga,” while “Keepin’ It Smooth” is a rap ballad that samples The Gap Band’s “Feelin’ For Your Love.”

EXHORDER: Slaughter In The Vatican (RC/Roadrunner 9363)

Death, blood and violence are among the themes of Slaughter In The Vatican, a bombastic thrash offering. Songs titles like “Desecrator,” “Legions Of Death” and “Slaughter In The Vatican” let you know that Exhorder pulls few punches lyrically.

CASH BOX  NOVEMBER 24, 1990
ON JAZZ

BY LEE JESKE

TIME AFTER TIME: Roy Hargrove (left) and Christopher Hollyday join Weather-FM's Michael Bourne (right) during the Newark all-jazz station's recent jazz record fair.

ANOTHER ARTICLE ABOUT WYNTON MARSALIS: When Wynton Marsalis burst on the jazz scene a decade ago he had astounding technical abilities and an icy mastery of hard bop. Yet as impressed as I was with his abilities—I've always sat in awe of his abilities—for years I felt something was missing: the potent combination of joy and pain that ennobles true jazz giants. Anger was there, but it was missing.

But recently Marsalis has been delving deeply into earlier jazz styles and techniques—experimenting with four horns, allowing his tone to get raw and ragged to express emotion, conveying humor—and it has completed the player. Wynton Marsalis is finally as good as he's supposed to be.

The evidence of this was on a recent display two weeks ago at Alice Tully Hall, where Wynton presided over a rare gathering of the musical Marsalis clan: father Ellis on piano, brother Branford on tenor (a penguin rapprochement—Wynton remains bitter over Branford's decision to tour with Sting years ago), and 13-year-old drummer Jamie on drums. Only trombone-playing brother Delfeayo was missing.

The show, a benefit for the Graham-Windham child care agency and two autism treatment foundations (one of Ellis Marsalis' sons is autistic), bonged amably along for two hours, with members of Wynton's band—classically trained pianist Reginald Veal and drummer Herlin Riley—fleshing out the various groupings of Marsalis.

The concert never really cracked, it sort of rambled. Still, everyone was loose and swinging: Branford aired his pillow new sound, Ellis played with jazz band on the same, the twin-skinny Jason whipped the drums intently (a talented 13-year-old, he's not yet professional material), and Wynton, in a natty bright red suit and purple vest, played with the ease, confidence and wit of a master.

I don't think Wynton Marsalis—whose next album, his Ellingtonish soundtrack to Tune in Tomorrow (that dump new movie in which he and his band appear), is due this month—has made a great album yet, but I finally think that he's become a truly great trumpet player. And I think he did it the old-fashioned way through hard work study (of Ellington and Armstrong in particular) and sheer determination; he's never rested on his reviews.

Wynton is also one of New York City's most frequent jammers; he's always showing up at clubs with trumpet in hand. Many of those unplanned appearances, but on Nov. 30 and Dec. 1 he's going to be a scheduled guest with Elvin Jones' band at the Bottom Line. Jones, who hasn't made a U.S. record in ages and does most of his performing abroad, was positively erudite when he brought his Jazz Machine (with its unique two-saxophone front line, Sonny Fortune and Joe LaBarbera) into the Blue Note earlier this year. With Elvin causing a percussive rampage behind his ear, Wynton should sizzle like a Benihana steak.

ICE THE BUBBLY: Would you believe that New Year's Eve is next month? Right, next month. I know, you hate New Year's Eve. But that won't stop you from dragging your tired behind to some slightly depressing gathering, will it? Admit it, it won't be in Venice, boy, there is an alternative. National Public Radio always manages to slap together a nice show for those wise stay-at-homes and this year's no exception. And you get to sing "Auld Lang Syne" three times, as NPR dashes through America's time zones. The thing begins on 10 p.m. Eastern time from New York, where Nina "If It's Show-Up-At-All-Y'll Probably-Only-Do-Fifteen-Minutes" Simone and Lionel Hampton will be performing at the Grand Hyatt Hotel, moves over to Tiptina's in New Orleans for Snooks Eaglin, Johnny Adams and Earl King (now we're talking), and closes up at L.A.'s Catalina Bar & Grill with Freddie Hubbard. Then it's 1991. Yih.

HO HO HO: So New Year's Eve is next month, it stands to reason that Christmas is next month too (hey, I didn't spend four years in college for nothing). Is it in my imagination, or are there a lot of Christmas albums coming out this year? Back in the '50s and '60s, Christmas albums used to come out in stacks, but those days have been gone for decades, haven't they? I guess they haven't—a day hardly goes by without another Christmas album. Jazzwise (the wise this page concerns itself with) there's Joe Williams' The Holiday Feeling (Verve), reissues of old Ella Fitzgerald and Stan Kenton holiday packages (Capitol), Blue Note's mostly-new compilation Yule Strutin' (with Benny Green, Dianne Reeves, Bobby Watson, John Scofield, Dexter Gordon and others), Marcus Roberts' three-song Let It Snow EP (GRP/Novus) and Columbia's A Jazz Christmas with its raft of oddball Christmas novelties from yesteryear or its Acoustic Christmas (which features the unlikely pairing of Poli Dog Pondering and the Dirty Dozen Brass Band, as well as a Wynton Marsalis' Booby, Roberts duet and Connick's "Winter Wonderland"). Rhino's packages of country Christmas numbers and traditional (like Bing and Nat Cole) Christmas hits, etc., etc., etc. Christmas, it seems, is in this year. Jack Frost is nipping at my nose.

CTI REDUX: Creed Taylor's back and PolyGram's got him. Taylor, whose CTI records represented the hallmark of crisp, clean recording back in the '70s (and whose productions continue to live on at A&M and CBS CD reissues), has revived the up the old imprint again. What he's up to now, no surprise, is high definition television, which is currently unavailable here in the States. Not to worry, it's coming, and when it gets here, you can look at Rhino Stick, which features a whole mess of jazz players (including Dizzy Gillespie, Charlie Byrd, Herbie Mann, John Scofield, Bob Berg, Robben Ford and Phil Woods) video taped in HDTV, with multi-track audio to match. November 20th's the release date of what one suspects is the first of a new wave of CTI productions, both to listen at and to listen.
RAP/DANCE

BY ERNEST HARDY

WHEN ISLAND RECORDS RECORDING ARTIST DINO released his debut album, 24/7, in 1989, no one could have predicted that this first effort by an unknown artist would so thoroughly dominate pop radio stations for much of the year. Yielding a total of five radio staples ("I Like It," "Summertime," "Sunshine," "Never 2 Much Of You" and the title track), 24/7 broke some impressive ground, but also left big footprints for any following album to fill. Dino admits that, though in many ways his new album, Swirgin', was easier (as he had a definite sound and theme he wanted to work toward), the pressure may have been greater this time around.

"I think I focused more on a specific direction with this album," says the singer. "I wanted to get a little funkier with this one and come in more with an R&B flavor, get in a few more ballads, which I enjoy creating and listening to myself. I wanted to show a different side of me than I did on the first album, which had a little bit of everything. It had a house thing, it had the dance thing, a few ballads. But on this album, I wanted to focus in on things like "24/7" and "I Like It," that kind of feel. I also think my writing and producing got better; overall, as an artist, my creativity level got a little better and more mature. I felt more comfortable in the studio because I'd already done it once before. I wouldn't say the pressure was any less, if anything, it was more."

In the year that has passed between the release of the first and second albums, the former DJ/program director experienced the expected trappings of newfound celebrity (press, touring, fans, professional demands) along with personal tragedy that affected him deeply. These changes found an outlet in his songwriting.

"Some of the influences on my writing were just some personal experiences I was going through at the time," begins Dino. "Whether it was relationships or... I had a half-brother of mine, who was very close to me, died... and that really affected me. That affected my whole outlook on life and changed me in a lot of ways. The song 'Wishing On A Star' is sort of about that. I like to listen to music that makes me feel good, that has a positive statement, and makes you think about things. That's how I want to come across as an artist. A lot of things have happened to me in the last year that have more or less pointed me in this direction."

In addition to drawing from his own experiences, Dino (who wrote and produced both 24/7 and Swirgin') simply looks around him. The music world is full of examples waiting to be learned from, though many find it a lot easier to imitate a style or sound. Not the same thing at all.

"There are no acts out there where I say, 'Oh, he did that and it worked, let me try it,'" says Dino thoughtfully, "but I'm fascinated by some of the things I see happening to certain people and the way certain people handle things. For example, the way George Michael is handling his career right now, coming across like he doesn't want to be a celebrity... in a way I can relate to it. He wants to be judged more on his music than the stereotype of a pop star. But at the same time, there are millions of people who would die to be in that position. It comes with the territory. I'm looking at all kinds of situations and the way people handle them and try to analyze that. I try to look at the bigger stars, like Madonna, and see how they handle their careers and try to learn from it if I can."

When looking into his future, the one area Dino feels certain he won't venture into is the realm of politics. Though many artists are finding ways to work their pet causes into their art, Dino doesn't see that as a route for him.

"I don't plan to get into political things because I personally don't get off on listening to things like that. It's cool, but that's just not me. As an artist, I don't think I'll get off too deep in that."

SOMETIMES, ATTITUDE IS A GOOD THING—Atlantic recording group Troop recently performed at the Great Western Forum in Los Angeles. The show was the middle of their three-month U.S. tour with M.C. Hammer and Michel'le. Shown at the Forum are (l-r): Reggie Warren of Troop; Atlantic West Coast regional promotion director Rick Nuhn; Rodney Benford of Troop; Atlantic West Coast senior director/artists' relations & TV Tony Mandich; Steve Rice; Alphonso Mckinl and John Harrell of Troop; Troop's co-manager, Steve Cohen; and Atlantic senior vice president/West Coast general manager Paul Cooper.

RAP/DANCE ALBUMS

Nov. 24, 1990 The square bullet indicates strong upward chart movement.

- Title - Artist/Label 
- DOIN' THE DO (Sire/Warner Bros. O-21581) 
- KNOCKIN' BOOTS (Epip 49-73437) 
- HIPPEYCHICK (Aco 0-964428) 
- LIVIN' IN THE LIGHT (EMI M-95617) 
- SO HARD (EMI M-956194) 
- WIGGLE IT (Cutting CR 237) 
- THINK (Tommy Boy TR 9861) 
- TOM'S DINER (A&M 75021 2342-1) 
- JUST ANOTHER DREAM (Polydor 877 983-1) 
- ICE ICE BABY (SBBC V-19724) 
- FOUND LOVE (Epip 49-75948) 
- SENSITIVITY (MCA 53939) 
- I'M YOUR BABY TONIGHT (Arista 2123) 
- MONIE IN THE MIDDLE (Warner Bros. O-21737) 
- LOVE SO SPECIAL (Atlantic O-86124) 
- SUICIDE BLONDE (Atlantic O-87860) 
- WARM LOVE (Gra O-21739) 
- FAIRWEATHER FRIEND (Motown 4727) 
- GROOVE IS IN THE HEART (Elektra O-66622) 
- GIVING YOU THE BENEFIT (MCA 24075) 
- THIS IS THE RIGHT TIME (Arista 2049) 
- BLACK CAT (A&M 75021) 
- PRAY (Capitol V-97285) 
- MISSION UNDISCOVERED (Warner Bros. O-21744) 
- THIEVES IN THE TEMPLE (Paxley/Hamm/Warner Bros. O-21598) 
- WORLD IN MY EYES (Sire/Reprise O-21736) 
- BREAKDOWN/GROOVE ME (A&M 75021) 
- TRY ME (Warner Bros. O-21597) 
- GONNA MAKE YOU SWEAT (Columbia 44-73690) 
- GOOPS UP!BELIEVE THE HYPE (Anita AO-2071) 
- FEELS GOOD (Wang/Polydor 877 437-1) 
- CUBIK (Tommy Boy TB957) 
- AINT IT GOOD TO YOU? (Cold Chillin/Warner Bros. O-21726) 
- LOOK INTO MY EYES (Columbia O-73509) 
- LET'S GET BUSY (Geffen O-21690) 
- DIRTY CASH/MONEY TALKS (Mercury 87580-1) 
- THE ADVENTURES OF STEVE V (EM 0-96465) 
- HEART LIKE A WHEEL (A&M 75021 2356-1) 
- CLOSE TO YOU (Charmah 85600) 
- THE BOOMING SYSTEM (De Jam/Atlantic 44-73548) 

CASH BOX NOVEMBER 24, 1990

BUILDING ON A STRONG FOUNDATION—Members of Atlantic recording group, Ten City, recently made the promotional rounds in New York City on behalf of their second Atlantic album, State of Mind. While in The Big Apple, the trio was interviewed by Chuck Curry of Fox-TV's The McCartney Report. Shown in the Atlantic offices are (l-r): Chuck Curry, reporter; Herb Lawson, Byron Stingily and Byron Burke of Ten City; and Rick Smith, manager.
NEWS:

SECOND TIME AROUND: Pictured left to right as Georgia signs his new BMG recording contract are: Skip Miller, senior vp/Black Music, BMG Records; Georgia; and Joe Isgro, chairman/Isgro Productions Inc. Standing: Allan Strahl, senior vp/Isgro Management Group and Stu Rie, dir./Isgro Productions.

RESURFACING AFTER A LENGTHY AND NOTICEABLE ABSENCE IS GEORGIO, once thought to be Motown’s answer to Prince. The singer/songwriter etc. has just been signed to BMG. Skip Miller, senior vice president of the Black Music Division of BMG Records said in a statement, “I'm pleased to again be working with Georgeo, having been closely involved with and responsible for his first release on Motown. I believe then that Geological was ahead of his time; now I know he has a game.

One of the most frequently heard complaints about young bands and their fans is that they have so little sense of the history of the music they love and live by. The success of the boxed set, Robert Johnson-The Complete Recordings, on Columbia, probably shows that belief wrong or shows that a lot of music fans have suddenly turned history buffs. As of this writing, the collection has sold over 100,000 copies and is performing remarkably well on the charts. Recent covers of Johnson works include: "Stones In My Passway," Colin James; and "Me and the Devil," Cowboy Junkies; "Walkin’ Blues" and "Travelin’ Riverside Blues," Hindi Love Gods. In addition, Led Zeppelin’s version of "Travelin’ Roadside Blues" was released as the kick-off from the recently released box set celebrating that band’s work.

Singer Angela Bofill joined performers and entertainment industry leaders in honoring eight California high school students on October 11 at the "Beat the Odds Benefit" at the Beverly Wilshire Hotel here in Los Angeles. The event was sponsored by CBS Records, Time Warner, Inc., Black Entertainment Television, and the Children’s Defense Fund, a non-profit child advocacy organization based in Washington D.C. Bofill sang the song, "Bless This Child," which is featured on her latest album, due from Capitol Records in January.

Natalie Cole is getting another 15 minutes it seems. Not only has her syndicated music/variety show, Big Break attracted some of the biggest names in show business (including Bill Cosby, Patti Labelle, Smokey Robinson and Whitney Houston), but she’s just been signed to Elektra Entertainment.

BLESS THE CHILDREN: Marian Wright Edelman (left), president of the Children’s Defense Fund and singer Angela Bofill at the Beat the Odds Benefit in Los Angeles.
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<thead>
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<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>1</td>
<td>I'VE BEEN VERY NAUTIC (Motown 64613)</td>
<td>The Miracles</td>
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COCINANDO

BY TONY SABOURIN

I OFTEN COMPARE MUSICIANS WITH DRIVERS ON A THREE-LANE HIGHWAY. Those in the far right are readying to exit. The ones in the middle aren't willing to take a chance, choosing instead a cruising speed, spending the rest of their driving lives looking at the surrounding highways through their rear-view mirrors. Then there's the species in the left lane. They indulge in a controlled gamble, perpetually but aggressively passing as many cars as possible; fast enough to violate the speed limits, but slow enough not to draw Smokey's attention. Please read below about some of the Left Lane Aggressors in the market.

WILLIE COLON

COLOR AMERICANO (CBS Disocs, Inc. DCC-80351)

THE HARDEST JOB FOR ANY ARTIST IS TO SUSTAIN HIS/HER OWN LEGEND. Because no matter what the muses say, audiences always want to hear the old hits, the versions indelibly printed in the most romantic recondules of one's heart. Willie Colón, undertook this task, not of his own volition, and has continued to grow. Each of his solo releases has widened the gap between his legendary collaborations with Héctor Lavoe and Rubén Blades; the message in every production provides a clear trail to Colón's artistic complexity. Then, after a trek that took him from Fania to RCA International to Sonontec and back to Fania—not including his foray in English-language Urban Pop with A&M Records—Colón struck commercial success with the Omar Al-fano composition "El Gran Barón," whose lyrics captured society's permeating panic toward homosexuality and AIDS. Result? A recording contract with CBS Disocs. The sad fact is that any size of CBS is to record what's commercially expedient. Not Colón. Color Americano teases all commercial forms and stretches them, perhaps not to a breaking limit but certainly far beyond commercial radio's boundaries. "Aérolina Desamor" has instrumental solos interspersed within the moshás, and a total disregard for the two-soneos-and-feria pattern prevalent in the erotisca genre. The title cut proselytizes of an all-encompassing Latin American social conscience, but at a cha-cha beat and in "Me Voy" Puerto Rican plena provides a counter-tempo to a Dominican merengue tambora sync. With "Hasta Que Te Conoci," the label's umpteenth and perhaps best, version of the Juan Gabriel classic, Colón draws from the salso-bolero well he created several years ago with the novela track "Pregunta Por Ahí" to create an intensively haunting—but long—performance.

COLOR AMERICANO would justify someone's prophecy of Colón as salsa's eternal saviour, while giving yet another opportunity to commercial programmers to redeem themselves in the best interests of evolution.

PAULYNA CARRAZ

PAULYNA CARRAZ (Mademy KMFR 77002)

THE CARTER EFFECT LPS

10 POP ALSO HAS EXTREME EDGES. ITS FURTHEST LEFT LANE AGGESSOR IS Paulyana Carraz. Her eponymous production is a lush, romantic, seductive, and artistic catharsis of vocal feelings, honeyed orchestrations, jazz variations and tempo combinations—with discordant melody lines to boot. Like other LLA's, Ms. Carraz breaks with commercial limitations by refusing to indulge, even once, in commercial beats or sensual lyrics. Still, the delicate fusion between her extraordinary four-octave range and the exquisite, surprising New Age-ish sounds makes this an over-all pleasant listening experience.

One has to compare, but we need to prove a point. Had this record been produced in the United States and sung by someone of Anglo extraction, it's possible there would have been a media niche for it—from Muzak stations to o' reliable VH-1—but also praising reverberations about The Next Streisand would have been heard, somehow, somewhere. Instead, I jumped into it when I made a new friend: producer/arranger/musician Memo Méndez Guíñ. Hence, (Hello, Fonovisa, are we listening?) let's propose the following: 1.- This record is still distributed in the United States. Make a deal for it. Quick! 2.- Market it outside your typical business channels, not unlike the way Columbia does Barbra. 3.- This is done, most especially, through the tube and/or the screen, with clips of ambro-toned shades and high production standards (elements available within the vast Televia empire) which could be turned into a TV special or made available to the public on VHS. Why? 4.- Because, judging from the excellent sales reaction of BMG/Ariola's Raul Di Blasio's El Piano de América, there seems to be a silent and unattended demand for simple, non-commercial romanticism: a very appropriate market segment for someone of Ms. Carraz's obviously overwhelming talents to flourish.

More importantly, Paulyna Carraz's art is to be nurtured and preserved, and not short-changed with the hopes of a Bukis-type success.

DANIEL PONCE

SHANGÓ TE LLAMA (Island Records)

Shangó Te Llama must be analyzed in retrospective comparison, with an additional political analogy. It's the last phase of a trilogy which commenced with the folkloric-accented Nueva York Ahora—recorded almost 10 years ago, almost immediately after Ponce's arrival from Cuba—and continued with Arae in 1986, where guest performers like Living Colour's Vernon Reid and Rei Momo keyboardist Steve Sandberg provided a very progressive and polished edge in numbers like the title cut and "Holiday," but very little in terms of fully-fleshed jazz or Afro Cuban-styled dance tunes.

The difference between this album and its predecessor perhaps isn't as drastic as in the other two, more like an orderly transition from Sandinismo to Chamorromismo: a change which Ponce, like his tocayo Ortega, knew had to happen in order to reach a broader mass audience. "Recoge La Ropa," the album's most danceable tune, is an old-fashioned gauchancio macho song by Milton Cardona and Tito Allen, and stepped up to song by drummer Robert Ameen and Ponce's anuate tambora style.

Numbers like "Latin Perspectives" and "Biliongón," on the other hand, dash into jazz with a subdued flourish that would mistakenly dismiss these tunes as Mongo Santamaría-inspired sap. Instead, a careful listen will reveal intricate exchanges between Ponce, album producer and keyboardist Oscar Héñandez, funky bassist Sal (de la) Cuevas, and the soloists: Mario (Angolral) Rivera (saxes and flute), 20-year-old Venezuelan sax spitfire David Sánchez, trombonist Angel ("Papo") Vázquez, and guitarist Edgardo Miranda.

But, oh! there lies the danger within this enriching Medusa. An LLA with more than one artistic venture always runs the risk of not being well received by neither. May, particularly when it doesn't become one of the label's pet projects. As is the case with Nicaragua, I hope the people and, of course, Island, appreciate the obvious advantage of democracy, and treat Shangó Te Llama with the respect that artist, album and Liberty deserve.
Larry Hirsch

PROFILE: LARRY K. HIRSCH/ENGINEER-MIXER-PRODUCER—
1969 was a landmark year for the music industry. That year brought us Woodstock, Abbey Road and numerous other events and recordings that are now legendary. It was also the year that Larry Hirsch, a native of Brooklyn, N.Y., would lay the groundwork for what has developed into a prolific career in the music industry. As a teenager, Larry’s love for music was enhanced by the music lessons he took and through the group he formed at the age of 15. The Younger Ones played all around N.Y., including Greenwich Village’s famed Bitter End, doing their renditions of 60’s hits songs. As the group developed musically, they found covering other writer’s tunes not totally satisfying and began writing and performing original material. As the ’60s progressed into the ’70s, so did Larry’s fascination with music and the budding industry around that music. When Hirsch decided to make his move to the West Coast, he already knew he wanted to become an engineer/producer.

The Jefferson Airplane recording Surrealistic Pillow had given credit for the recording engineer, and Larry, enamored by the album, decided then that recording music would be his career. Upon his arrival in L.A., Larry pounded the pavement, going to each recording studio looking for any kind of work just to get his foot in the door. His relentless pursuits brought him to the attention of a veteran recording engineer whose previous credits included James Taylor’s landmark Sweet Baby James album. Recognizing Larry’s sense of musicality and “ear,” he took Hirsch under his wing and began teaching him the art of recording. Larry took this training several steps further and received degrees in broadcasting technology and electronics from L.A. City College, where he also studied music theory and piano.

Hirsch’s list of production and engineering credits is lengthy, and his love of music and the business remains intact after 20 years of struggle and success. His long-term association with Los Lobos, Ry Cooder, John Hiatt, and others speaks for his commitment of quality work. Hirsch currently lives in L.A. with his wife and baby daughter, and is currently in negotiations with a number of acts and labels for future productions. Check out the following partial list of his credits, and I’m sure that Larry K. Hirsch has touched your life.

Some of the projects that Hirsch received production credit on include The Neighborhood and By The Light Of The Moon by Los Lobos; King Of America by Elvis Costello; Put Down The Gun by Peter Case and Jack It Up by Jack Mack. A few of the engineering/mixer credits include John Hiatt’s Bring The Family; Wild Things Run Fast by Joni Mitchell; Los Lobos’ Will The Wolf Survive; Imaginary Voyage as well as three additional works by Jean-Luc Ponty; and the Still Awake collaboration between Los Lobos and Bonnie Raitt, just to mention a few.

VIRGIN MUSIC—Virgin is real excited to announce the signing of writer/producers Camus Celli and Andres Levin. The dynamic duo have just completed the upcoming Mica Paris (Island) LP...

Peace A Chance”—and original master recordings of many of his classics, including “Tiny Dancer,” “Rocket Man,” “Daniel,” “Funeral For A Friend/Love Lies Bleeding,” 170 “Philadelphia Freedom,” “I Guess That’s Why They Call It The Blues” and “Candle In The Wind.” Andy McKay, v.p. Catalog Development & Special Products for MCA, who compiled the five hours of music (which took two years in the making), with John and his longtime lyricist Bernie Taupin, says, “Our basic intent was to cover career highlights and give insights into some of the nooks and crannies as well. Some Top 20 hits are missing, but we had to leave some out in order to accommodate B sides, alternate takes and rare material.” to be continued... presents a musical portrait of an artist who’s still in his creative prime. Clear evidence of this are the four new songs—“Made For Love,” “You Gotta Love Someone” (included in the Days Of Thunder soundtrack), “I Swear I Heard The Night Talkin’” and “Easier To Walk Away”—that John recorded in L.A. with producer Don Was. Elton’s voice has never sounded stronger, and the melodies just keep flowing. This is definitely one of the better Christmas gift ideas, let alone a collection for all time!

A DREAM COME TRUE—According to its management, Capitol Records’ Maggie’s Dream just made a co-publishing deal with Warner-Chappell Music, coinciding with the release of the self-titled debut album featuring the single “Love & Tears.” The happy group of people pictured above (l-r) are: Michael Sandoval, vp/creative, Warner Chappell; Maggie’s Dream members Raf, Robert Rosa, Tony James, Lonnie Hillyer, Danny Palomo, Chuck Rue and Warner Chappell’s Rick Shoemaker, senior vp/creative. 
Newfacing Nashville
BY KIMMY WIX

Highway 101 Meets Fork In The Road

Highway 101 Takes A Detour As Carlson Maps Out A Road Of Her Own

The announcement of Paulette Carlson's break-away from Warner bros, recording act Highway 101 has been on the back burner for some time now, but just recently, however, the long-time word on the street was actually confirmed.

Carlson, the group's lead vocalist, will depart from the act at the end of the year to pursue a solo career. Although Highway 101 will fulfill existing touring commitments with Carlson through December, her replacement is yet to be announced. According to Warner Bros, the name of the new band member(s) will be revealed sometime in the immediate future.

Jack Daniels, Cactus Moser and Curtis Stone, in addition to the soon-to-be announced new member(s), will begin touring in early '91 with confirmed dates already scheduled. The reformed band is slated to begin recording a new Warner Bros. release in Nashville during February with longtime producers Paul Worley and Ed Seay. Carlson plans to record her solo project with producer Jimmy Bowen in January, and will begin touring again in June, 1991.

The Grand Ole Opry—Only A Dream Away

Traveling from Tasmania, Australia to Nashville, Tennessee with hope of visiting the Grand Ole Opry could be nothing more than a dream for 33-year-old Richard Scott, especially with the barriers of Muscular Dystrophy in the way.

After being notified that Scott had only four to five months to live, a successful endeavor between Music City and the Tasmania Country Music Fraternity began to click. I'll soon had Scott's dream on the road to Nashville.

Scott was escorted to the backstage of the Opry by Country great Jim Ed Brown and eventually introduced on stage. In addition to receiving a trip to the Opry and the glimmer of its spotlight, Scott was treated with lodge and limo service for the entire week. Although experiencing the warmth and tradition of the Grand Ole Opry was thrilling enough for Scott, perhaps his fondest moment surfaced while having dinner with his favorite country artist—George Jones.

"This is everything I've dreamed of," said Scott, during a recent press conference held on his Nashville arrival.

Co-produced by Josh Leo and Wendy Waldman, Lying To The Moon, is an album that clearly reveals Berg's pure writing style as well as the many faces of her own personality. Ranging from spicy-shuffled tunes such as "Things You Left Undone" and "Walk On," to the sensual roots of "Alice In The Looking Glass" and the title cut, Lying To The Moon showcases such diverse elements as jazz, folk, blues, rock-a-billy and straightforward traditional country.

"It's all from personal experiences...definitely," she admits. I tend to have put my heart and soul into my writing, and it makes for interesting cuts but not a lot of singles. So I think there's a very healthy transition in the community right now where the songs are becoming very important.

"I had a lot of fear to overcome as a performer," Berg proclaims. "My music is so personal to me that I felt naked standing out there on stage. I was just overcome with fear and insecurity. The retail promotional tours that I've been doing have helped alot. I just got out there with a cello player, a guitar player and me...and that's it. So I have to do something to get their attention," she continues. "I find that I can relate to the audience on a much more personal level and what I want to do as an artist is much more fulfilling that way. I like to make people feel and you can do that much more effectively with less glitz and flash. I think we live in an age right now where the senses tend to be overloaded ya know? I just kind of strip them back down."

—Kimmy Wix
# COUNTRY SINGLES

**November 24, 1990**

### #1 Single: Patty Loveless

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<td>Don Williams</td>
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<td>CRAZY IN LOVE</td>
<td>Conway Twitty</td>
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<td>CHASIN' THAT NEON RAINBOW</td>
<td>Alan Jackson</td>
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<td>SOMEONE ELSE'S TROUBLE NOW</td>
<td>Dale Hawkins</td>
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<td>RHYTHM OF THE NIGHT</td>
<td>Whiskey Myers</td>
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<td>THIS AIN'T MY FIRST RODEO</td>
<td>Vern Gosdin</td>
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<td>AMERICAN BOY</td>
<td>Eddie Rabbitt</td>
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<td>PUT SOME DRIVE IN YOUR COUNTRY</td>
<td>Travis Tritt</td>
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<td>AIN'T NECESSARILY SO</td>
<td>Willie Nelson</td>
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<td>PUT YOURSELF IN MY SHOES</td>
<td>Clint Black</td>
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<td>ROCK 'N ROLL ANGEL</td>
<td>Kentucky Headhunters</td>
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<td>NOW THAT WE'RE ALONE</td>
<td>Rodney Crowell</td>
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<td>BORDERTOWN</td>
<td>Dan Seals</td>
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<td>TURN IT ON, TURN IT UP, TURN ME LOOSE</td>
<td>Dwight Yoakam</td>
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<td>WHAT A WAY TO GO</td>
<td>Ray Kennedy</td>
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<td>WHEN LOVE COMES CALLIN'</td>
<td>Sawyer Brown</td>
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<td>LIFE'S LITTLE UPS AND DOWNS</td>
<td>Ronny Van Shelton</td>
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<td>I'M GONNA EXPECT IT FROM YOU</td>
<td>George Strait</td>
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<td>MOONSHADOW ROAD</td>
<td>T. Graham Brown</td>
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<td>YOU REALLY HAD ME GOING</td>
<td>Holly Dunn</td>
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<td>FEED THIS FIRE</td>
<td>Ann Murray</td>
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<td>UNANSWERED PRAYERS</td>
<td>Garth Brooks</td>
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<td>HARDY COUNTY LOVE YOU</td>
<td>Rosanne Cash</td>
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<td>HOME</td>
<td>Mark Collie</td>
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<td>YOU WIN AGAIN</td>
<td>Mary-Chapin Carpenter</td>
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<td>WESTERN GIRLS (MCA)</td>
<td>Marty Stuart</td>
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<td>DRESSED TO KILL (First American 900750)</td>
<td>Matt Robbins</td>
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<td>COME ON BACK (Reprise 1954)</td>
<td>Carlene Carter</td>
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<td>WHEN SOMEBODY LOVES YOU</td>
<td>Restless Heart</td>
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<td>FOREVER'S AS FAR AS I'LL GO</td>
<td>Alabama</td>
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<td>A RING WHERE A RING USED TO BE</td>
<td>Billy Joe Royal</td>
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<td>IT WON'T BE ME</td>
<td>Tanya Tucker</td>
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<td>A FEW OLE COUNTRY BOYS</td>
<td>Randy Travis &amp; George Jones</td>
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<td>WE'VE GOT IT MADE</td>
<td>Lee Greenwood</td>
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<td>THINGS ARE TOUGH ALL OVER</td>
<td>Shelby Lynne</td>
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<td>THESE LIPS DON'T KNOW HOW TO SAY GOODBYE</td>
<td>Doug Stone</td>
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<td>THERE FOR AWHILE (MCA 53936)</td>
<td>Steve Wariner</td>
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<td>A FEW GOOD THINGS REMAIN</td>
<td>Kathy Mattea</td>
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<td>BORN TO BE BLUE (Curb/RCA 2657)</td>
<td>The Judds</td>
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<td>TOO COLD AT HOME (MCA 7054)</td>
<td>Mark Chesnutt</td>
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<td>HE WAS ON TO SOMETHING</td>
<td>Ricky Skaggs</td>
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<td>DREAMIN' THAT DREAM AGAIN</td>
<td>Andy &amp; The Browns</td>
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<td>COULDN'T LOVE TO HAVE PICKED A BETTER PLACE TO DIE</td>
<td>Clinton Gregory</td>
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<td>ALL THE MAGIC'S GONE</td>
<td>Jimmy Snyder</td>
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<td>ROLLIN' HOME</td>
<td>Garth Brooks</td>
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<td>RIDING FOR THE FALL</td>
<td>Chris LeDoux</td>
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<td>FRIENDS IN LOW PLACES</td>
<td>Garth Brooks</td>
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<td>LEARNING THE GAME (Bench 2-7)</td>
<td>Black Tie</td>
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<td>GAME CALLED LOVE (Soundwaves 440)</td>
<td>Jim Martin</td>
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<td>PUT YOUR HEART IN MY HANDS</td>
<td>Richard Allen Nix</td>
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<tr>
<td>ME WITHOUT YOU (Door Knob DK9-335)</td>
<td>Debbie Rich</td>
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<td>CALDARILL GRILL (H&amp;K 43096)</td>
<td>Kent Crawford</td>
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<td>DAMN THESE TEARS (16th Ave/Curb 70443)</td>
<td>Canyon</td>
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<td>FOR CRYIN' OUT LOUD (Door Knob DK9-355)</td>
<td>Bobby G. Rice</td>
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<td>WOMEN IN CHAINS (Barn Burner 3135)</td>
<td>Donnie Marso</td>
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<tr>
<td>YOU'VE GOT TO STAND FOR SOMETHING (RCA 2664)</td>
<td>Scott Carter</td>
<td>73</td>
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<tr>
<td>WHOLE Lotta LOVE ON THE LINE</td>
<td>Charley Pride</td>
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<tr>
<td>WHOLE Lotta LOVE ON THE LINE</td>
<td>Charley Pride</td>
<td>62</td>
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<tr>
<td>EVERYBODY'S AFTER A (HAPPY EVERY AFTER)</td>
<td>Fraley and Ladd</td>
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**Publisher List:**
- RCA
- MCA
- Capitol
- Atlantic
- Arista
- American
- Image
- Warner Bros.
- Epic
- Blue
- Knob
- Curb
- Ace
- Stop
- Flying Dog
- Ace
-等

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The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
By Kimmy Wix

Country Column

David Frizzell & Shelly West

FRIZZELL AND WEST PLAN DIAMOND ANNIVERSARY TOUR FOR 1991 — David Frizzell and Shelly West will celebrate the 25th anniversary of their duet success with a Diamond Anniversary Tour in 1991. The tour will be billed as the "Diamond Anniversary Tour: 25 Years of Hits and More!" The duo will perform their greatest hits, as well as new material, in concerts throughout the United States. The tour will begin in March and conclude in November. Fans can expect an exciting and memorable evening of music and entertainment. For more information, visit www.frizzellwest.com.

COUNTRY ON THE COURT: As part of a recent benefit held to increase funds for Belmont's athletic and music scholarships, a host of country artists teamed together to play in the Celebrity Basketball Game held at the Nashville college's Striplin Gym. Following an early evening game, in which the team in white came out victorious, MCA recording artist Vince Gill was featured in a special musical performance held in Belmont's Massey Auditorium. Both the game and post concert resulted in a huge turn-out. Shown posing on the court (l-r) are: Lee Carrol, Ewille; Tim Ryan; Ray Benson; Gary Chapman; Rodney Foster; Foster & Lloyd; Gary Morris; Dania Allen, The Oak Ridge Boys; Mark Miller, Sawyer Brown; Travis Trit; Vince Gill; Michael Bonaguira, Baille & The Boys; and Doug Stone. (Bottom row) Kathy Baille, Baille & The Boys; Jon Bonasal, The Oak Ridge Boys; Lee Greenwood; Jeff Hanna; Amy Grant; Larry Stewart, Restless Heart; and Bill Lloyd, Foster & Lloyd. (PHOTO CREDITS: Alan L. Mayor)

To mark the opening of Windmark Recording, of Virginia Beach, Virginia, staff members entertained music industry leaders at a recent reception held in Nashville. Pictured (l-r) are: Cash Box/Nashville Editor Kimmy Wix; Windmark owner and president Michael Marquat; and singer-songwriter George Hamilton IV.

COUNTRY MUSIC ALBUMS

Nov. 24, 1990

TO WATCH: Dwight Yoakam #24

1. NO FENCES (Capitol 93690) Garth Brooks 1 10
2. HEROES & FRIENDS (Warner Bros. 926349) Randy Travis 2 8
3. RUMOR HAS IT (MCA 10038) Reba McEntire 3 10
4. WHEN I CALL YOUR NAME (MCA-42321) Vince Gill 5 29
5. PICKIN' ON NASHVILLE (Mercury 89744) Kentucky Headhunters 6 51
6. KILLIN' TIME (MCA 9685) Clint Black 7 78
7. UNWIN IT UP (MCA 6415) George Strait 8 25
8. HERE IN THE REAL WORLD (Arista 8623) Alan Jackson 8 36
9. A COLLECTION OF HITS (MCA-42277) Kenny Chesney 13 12
10. LOVE CAN BUILD A BRIDGE (Capitol 20270) The Judds 12 9
11. TOO HOT AT COLD WAT (MCA 10002) Mark Chesnutt 15 5
12. AMERICA THE WAY I SEE IT (Warner Bros. 9-26459) Hank Williams Jr. 18 4
13. RICKY VAN SHELTON III (Columbia 45250) Ricky Van Shelton 14 41
14. EXTRA MILK (Columbia 45490) Tanya Tucker 17 23
15. COUNTRY CLUB (Warner Bros. 29094) Travis Tritt 13 63
16. I FELL IN LOVE (Reprise 28139) Carlene Carter 11 13
17. PASS IT ON (MCA 2108) Alabama 20 23
18. INTERIORS (Capitol 42079) Rosanne Cash 34 3

SHOOTING STRAIGHT IN THE DARK (Capitol 93690) Mary-Chapin Carpenter 25 4
20. TEXAS TORNADOES (Reprise 9-26251) Texas Tornados 22 14
21. LEAVE THE LIGHT ON (RCA 9949) Lorrie Morgan 19 67
22. IF THERE WAS A WAY (Reprise 4-26344) Dwight Yoakam 56 2
23. THERE'S NOTHIN' LIKE A SHANGRI-LA (Warner Bros. 29219) Randy Travis 11 68
24. NO HOLDIN' BACK (Warner Bros. 29586) Randy Travis 30 56
25. A THOUSAND WINDING ROADS (Epic 46047) Joe Diffie 36 6
26. 10 YEARS OF GREATEST HITS (Columbia 45439) Vern Gosdin 24 13
27. BORN FOR TROUBLE (Columbia 45439) Willie Nelson 31 4
28. THE TENNESSEE PROLE (Epic 46014) Tanya Tucker 41 18
29. PUT YOURSELF IN MY SHOES (Epic 23272) Clint Black 38 12
30. BRAND NEW DANCE (Warner Bros. 26093) Emmylou Harris 25 24
31. NECK AND NECK (Columbia 45307) Chet Atkins/Mark Knopfler 48 13
32. DOUG STONE (Epic 45300) Doug Stone 30 30
33. ON THE ROAD AGAIN (Capitol 45079) Kenny Chesney 28 30
34. GREATEST HITS (Warner Bros. 26245) Highway 101 28 8
35. COWBOY SONGS (Warner Bros. 26038) Michael Martin Murphy 37 11
36. LING TO THE MOON (RCA 2066) Macarena Berg 46 4
37. WIXLillery (MCA 42312) TexMex 16 24
38. GREATEST HITS (Columbia 49258) Sawyer Brown 41 8
39. THE LIGHTS OF HOME (RCA 2114) Baille & The Boys 43 22
40. GREATEST HITS (Capitol/RCA 8318) The Judds 22 29
41. TOUGH ALL OVER (Epic 46088) Tracy Lawrence 40 15
42. CRAZY IN LOVE (Capitol 10027) Conway Twitty 47 9
43. SIMPLE MAN (Epic 45316) Charlie Daniels Band 45 51
44. ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 52897) (K.d.lang) 44 40
45. HIGHWAYMAN 2 (Capitol 45240) Waylon, Willie, Johnny & Kris 58 37
46. YOU OUGHTA BE HERE WITH ME (Epic 46062) (MCA 25791) 38 11
47. YOU WILL (Capitol 49102) Ann Murray 55 11
48. ALWAYS AND FOREVER (Warner Bros. 25566) Randy Travis 53 29
49. FAST MOVIN' TRAIN (RCA 9998) Restless Heart 45 21
50. IN A SMALL TOWN (RCA 2595) (K.t.o. Still) 25 21
51. HEART FULL OF LOVE (Warner Bros. 26179) Holly Dunn 20 23
52. LOST STRAGGLER'S GREATEST HITS (MCA 5567) George Strait 24 9
53. GREATEST HITS, VOL II (MCA 42035) George Strait 48 15
54. PIRATES OF THE MISSISSIPPI (Capitol 94389) The Mississippi 48 60
55. BLUE JUNGLE (Curb 77313) Merle Haggard 51 19
56. TRUE LOVE (Curb 2407) Don Williams 67 22
57. LATE AT LIBERTY LUNCH (Capitol 10095) Joe Ely 62 2
58. STATE OF THE HEART (Columbia 44228) Mary-Chapin Carpenter 46 69
59. WHITE LIMOIZEN (Capitol 43394) Dolly Parton 70 73
60. DUET (Reprise 25791) Emmylou Harris 14 60
61. GREATEST HITS, VOL. I (Curb 77341) Merle Haggard 65 29
62. TIM RYAN (Epic 45207) Tim Ryan 61 5
63. HARDIN COUNTY LINE (MCA-2432) Mark Collie 69 21
64. MUSIC, MEMORIES AND YOU (Mercury 84259) The Statler Brothers 71 2
65. THE REST OF YOU (Capitol 77305) Merle Haggard 28 1
66. KEYS TO THE HIGHWAY (Curb 45422) Rodney Crowell 63 26
67. GREATEST HITS III (Warner Bros/Curb 25834) Hank Williams Jr. 75 90
68. LONE WOLF (Warner Bros/Curb 26000) Hank Williams Jr. 49 34
69. DECEASE OF AN ARTIST (Capitol 98765) The Charlie Daniels Band 60 30
70. TENNESSEE WOMAN (Capitol 91821) Tanya Tucker 57 28

The square bullet indicates strong upward chart movement.
**COUNTRY RADIO**

**MOST ADDED SINGLES**  
(Singles receiving the most new adds this week)  
1. ALABAMA—“Forever’s As Far As I’ll Go”—RCA  
2. DOUG STONE—“These Lips Don’t Know How To Say Goodbye”—Epic  
3. PIRATES OF THE MISSISSIPPI—“Rollin’ Home”—Capitol

**MOST ACTIVE SINGLES**  
(Singles receiving the most reports this week)  
1. SHENANDOAH—“Ghost In This House”—Columbia  
2. ALAN JACKSON—“Chasin’ That Neon Rainbow”—Arista  
3. VINCE GILL—“Never Knew Lonely”—MCA

**MOST CONVERSIONS**  
(Singles converting from an add to a number)  
1. ALABAMA—“Forever’s As Far As I’ll Go”—RCA  
2. DOUG STONE—“These Lips Don’t Know How To Say Goodbye”—Epic  
3. STEVE WARINER—“There For Awhile”—MCA

**HOT PHONES**  
(Singles receiving the most requests)  
1. GARTH BROOKS—“Unanswered Prayers”—Capitol  
2. CLINT BLACK—“Put Yourself In My Shoes”—RCA  
3. GEORGE STRAIT—“I’ve Come To Expect It From You”—MCA

**J.D.’s Corner**

Rosie Flores; Dale Watson; Lucinda Williams and Dick Whitehouse, Curb Records’ country division president  
**NEW CURB ARTIST DALE WATSON SHOWCASE A BIG SUCCESS:** Standing between country sweethearts Rosie Flores (l) and Lucinda Williams (r), new Curb recording artist Dale Watson enjoyed offstage time along with Curb country division president, Dick Whitehouse after a crowd-pleasing performance at a recent Palomino Showcase. Watson’s commanding performance ultimately drew in twice as many country fans compared to the famed club’s usual Tuesday evening crowd.

KZLA Radio’s Liza Puzo was at the show and commented, “Dale’s a lot of fun to watch and listen to. He really fills a gap between rockabilly and traditional country.”

Watson had a host of celebrity friends and fans help him celebrate his recent signing with Curb Records, including Roses, Williams, James Intveld, Jim Lauderdale, White Lightnin’, Puzo and Desert Rose band co-writer Steve Hill.

The single entitled “One Tear At A Time” sparked Watson’s first radio single release.

**THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING:** Dann Scott, WRX, Anderson, South Carolina; Francis Linsman, WMUE, Paris, Tennessee; Bill Corey, WOW, Omaha, Nebraska; Bill Lecato, WKRE, Exmore, Virginia; Skip Ramsey, WLSA, Louisa, Virginia

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

**CASH BOX**  
NOVEMBER 24, 1990

**CALENDAR OF EVENTS**

**COMING UP:**

LOVETT AND JENNINGS TO STAR IN GUITAR PULL TO BENEFIT NSAI: Lyle Lovett, Waylon Jennings, Guy Clark and Mickey Newbury will star in the Nashville Songwriters Association International’s (NSAI) “An Old-Fashioned Guitar Pull—Texas Style” on Tuesday, November 20, in the Poli Theatre of Nashville’s Tennessee Performing Arts Center. The 8:00 p.m. show will be co-sponsored by WSMX Radio and the Nashville Scene. Tickets are available through Ticketmaster.

Established in 1967 by professional songwriters in Nashville, NSAI is a non-profit trade organization designed to advance, promote and benefit composers and authors of musical compositions. For more information call NSAI, (615) 321-5004.

**BACK IN TIME:**

NOVEMBER 20—Eck Robertson born (1887) and RCA Records bought Elvis Presley’s contract from Sun Records for $40,000 (1955)  
NOVEMBER 21—Jean Shepard born (1933) and Flatt & Scruggs’s first recording session (1950)  
NOVEMBER 23—First broadcast of the “Town Hall Party” country music TV show (1957) and Spade Cooley died (1969)  
NOVEMBER 24—Wanted: The Outlaws became the first country LP to be certified platinum (1976)

**COUNTRY HOT CUTS**

1. GARTH BROOKS: “Two Of A Kind” No Fences (Capitol)
2. DWIGHT YOAKAM: “It Only Hurts When I Cry” If There Was A Way (Reprise)
3. CLINT BLACK: “One More Payment” Put Yourself In My Shoes (RCA)
4. THE JUDDS: “Calling In The Wind” Love Can Build A Bridge (Curb/RCA)
5. SHELBY LYNN: “What About The Love We Made” Tough All Over (Epic)

**TOP 10 SINGLES-10 YEARS AGO**

1. CRYSTAL GAYLE: “If You Ever Change Your Mind” (Columbia)
2. RONNIE MILSAP: “Smoky Mountain Rain” (RCA)
3. KENNY ROGERS: “Lady” (Liberty)
4. JOHN CONLEE: “She Can’t Say That Anymore” (MCA)
5. ANNE MURRAY: “Could I Have This Dance” (Capitol)
6. ALABAMA: “Why Lady Why” (RCA)
7. BRENDA LEE: “Broken Trust” (MCA)
8. LACY J. DALTON: “Hard Times” (Columbia)
9. CHARLY PRIDE: “You Almost Slipped My Mind” (RCA)
10. MICKEY GILLEY: “That’s All That Matters” (Epic)

Patricia Goodrich has been named the new director of the Entertainment Network, one of six programming networks at ABC Radio. She was promoted from manager of the network and succeeds Corine Baldassano who recently became vice president of Programming. Goodrich will be responsible for the marketing of the Entertainment Network and will handle affiliate relations. The Entertainment Network offers a mix of music, entertainment and news programming, with an affiliate base of over 600 stations nationwide. In announcing the promotion, Derek Berghuls, vice president, group director of the Adult Networks for ABC, said “Patricia’s familiarity with the Entertainment Network and her proven track record within radio made her the right choice for the position.”
THE WORDS "BLACK TIE" MEANS MUCH MORE THESE DAYS THAN SIMPLY AN ATTIRE REQUEST FOR A SOCIAL EVENT. Black Tie also means one of the hottest groups to hit the music scene and their first single entitled "Learning The Game" has already taken a celebrated leap forward on country radio.

Black Tie was created in 1984 when Rob Perkin came to long-time friend and producer, Reggie Fisher, with the thought of doing a special project. After discussing various ideas, they then contacted friend and legend, Billy Swan (whose work in country and pop music is unprecendented including the classic, "I Can Help"). The project soon opened the door for yet another artist whom Fisher had been working with at the time, Jimmy Griffin, from the super group Bread. Before the project was completed, Fisher met Randy Meisner, who after hearing about the venture, expressed a desire to become a part of. With Meisner's commanding writing and vocal abilities ("Take It To The Limit") and having been a founding member of such greats as Poco, the original Stone Canyon Band and the Eagles, he became the final addition of Black Tie.

Black Tie's debut LP, When The Night Falls, was eventually completed over a six-year period. The exciting first release, "Learning The Game," the last song recorded by music legend Buddy Holly, currently holds the #53 slot on Cash Box's Top 100 Country Singles Chart. The cut was released to coincide with the October 26th opening on Broadway of Buddy The Buddy Holly Story.

INDIE SINGLE RELEASES

ARNE BENONI: "If I Wasn't For Love" (Round Robin RR-1890)
Producers: Leo Jackson/ Jim Pierce
Writers: Mark Elliot / Tim Johnson
With bouncy energy and a cheerful melody, Round Robin recording artist Arne Benoni, delivers once again a splendid addition to country radio. "If I Wasn't For Love" presents the familiar Love makes the world go around theme, as Benoni flavors this contemporary country tune with a vocal burst of wide-open heart and soul.

BOBBY RICH: "I Washed My Hands In Muddy Water" (A.M.I. 1330)

JOHNNY ANTHONY: "I Just Built A Wall" (CSA 194-A)

JOSIAH: "Country Rock And Roll" (WTM 7727)

DAWN ANITA: "Too Soon After Too Late" (Harmony Street HSR-6903A)

THE FABULOUS CHANCELLORS: "I'm Cool" (Fraternity F-3564-A)

DEBRA DUDLEY: "My Way Or The Highway" (Concorde International CRS-501)

UP AND COMING

Nov 24, 1990 Independent product most likely to reach the Top 100 Country Chart
1 CHANGE OF A HEART (DoorKnob) Sandra Ellwanger
2 HANG TIGHT (Player) Angela Gayle
3 THOUGHTS ON THE FLAG (CCR) Tommy Cash
4 WE'RE NOT MARRIED TO EACH OTHER (United Country) Karen Howard
5 SHAKA RANG DANG DOO (Ridgewood) Lynn Thomas
6 HOW MANY BREAKS (CCR) Liz Calendar
7 TOGETHER ALONE (Killer) Tim Springs
8 YESTERDAY JUST PASSED MY WAY AGAIN (Sagegrass) Ken Prewitt
9 LOOKING FOR ME (Holton) Jack Adams
10 MOUNTAIN RIGHT (GFI) Hoyt Axton
11 HOME IS WHERE THE HEART IS (Killer) James Fransen
12 HEARTACHE IN HIGH HEEL SHOES (Tej Texan) Billy Walker
13 WHY BABY WHY (Orbit) Da-Kota
14 EVERY NOW AND THEN (DoorKnob) Dane Dddy
15 TAKE A LITTLE TIME (Player) Steve Goodchild
16 A MESSAGE TO UNCLE SAM (Strandl) Marty Clegborn
17 MY HEART GOES RUNNING (New Act) Vince Murphy
18 DEER HUNTER BLUES (Grand Prize) Sandra Brown
19 MARY JANE (Gallery II) David Vincent
20 I WANT YOU NEED YOU LOVE YOU (Stargem) Orion

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New South Music Comes To Surface

THE SECOND ANNUAL SOUTH MUSIC SHOWCASE brought together over 150 bands from nine Southeastern states for music industry professionals from across the country including A&R reps, publishers and video programmers to name only a few. The recent event took place in Atlanta, Georgia and has been dubbed, by its originators, as the “finale, as the triple crown of new music” with the New Music Seminar and the South by Southwest Conference being the “jewels.” Sponsors included BMI, MTV, Budweiser and local sponsors 96-Rock Radio and the Atlanta Journal Constitution. In addition to the nightly showcases, there were three days of seminars, panel discussions and “roundtables,” which allowed attendees to ask questions face-to-face of industry professionals from a wide range of backgrounds. Topics for the roundtables and panels included “How To Get Your Music On The Air” and “How To Get A Record Deal.” As these titles imply, New South ‘90 was oriented more towards showing new performers, managers, etc., how to do things in the business as opposed to discussing cutting edge ideas or current trends within the industry. Perhaps one of the highlights of the conference was the keynote address by Mike Greene, NARAS president. His speech was one of the more spirited presentations at the conference as he angrily blasted both the music business and the government while setting the tone for this artist-oriented event. After detailing some of his experiences as an artist, Greene went on to declare artists the “most understudied group in the music business.” He stated a desire to see more qualified and reputable artist management in the ‘90s because of artists’ lack of ability to protect their own interests. Greene referred to educational funding in our public schools as “abominable” and stated that there can be “no music without learning and no learning without music.”
He touted the NARAS “Grammar In The Schools” program as a successful tool for this educational gap and pointed to the current bankruptcies of 18 symphony orchestras in the U.S. as evidence of the downfall of good music in America.
Greene continued his criticism of the government by labeling the whole 2 billion deficit as racially motivated and the authorities who have arrested band members and record store owners as racists. He expressed concern over the music industry’s lack of ability to pull together to fight this kind of persecution. On this point, Greene drew a comparison between the trade organizations representing the music and motion picture industries. “The goal of NARAS,” he said, “is to become as strong as those organizations representing people working in the movie business with regards to retirement plans and fair compensation practices as well as lobbying strength. The ability to band together quickly and state the music industry’s position on controversial issues affecting its working is sorely lacking,” continued Greene. On other fronts, he commented that “dance and classic rock radio formats are killing new music.” He also brought a round of applause from the young audience by saying that “college radio is one of the few bastions of good music left in America.”

Perhaps the most informative panel discussion was one entitled “Marketing Your Music,” which included participants from both major and independent record labels, regional and national video networks and radio. Each label discussed current sales rep for RCA/BMG Records, stirred some debate by declaring that he manipulated sales reports each week because of radio’s reliance on sales figures to determine new adds. Another particularly good panel was “Music Publishing-Front Door to a Record Deal,” which brought together publishing execs from three major labels in a discussion of their preferences and procedures. Nashville, long the publishing powerhouse of the industry, seems to be bustling with publishers/distributors for pop/rock artists with an eye towards record contracts. Another interesting panel, entitled “How To Get A Record Deal,” found A&R reps from several major labels acting as if they were trying to sign anyone as obscure, critically-acclaimed band in the country as they slammed groups like Nelson and New Kids On The Black. Overall, New South was a fun affair with some interesting bands. Atlanta is a fascinating city and the venues were great. I’m not sure if the “learning-the-basics” approach to New South is due to the newness of the conference or the newness of this particular music formatted industry in the south. Probably both.
The event can be strengthened by participation of individuals from more cities. Places with strong music scenes such as New Orleans, Miami and Memphis (to name a few) weren’t well-represented at all. In addition, black music and black music industry figures are very scarce at New South. Especially considering that Mike Greene referred to Atlanta, in his opening address, as the “new black music mecca” of the U.S. The potential for this conference is huge, though, and I feel that with time it will be realized and the Southeast will have a truly important event at which to exchange ideas and showcase all its many forms of talent.

— Herb Agner
NSM Intro’s New Juke Line At AMOA Expo ’90

CHICAGO—NSM introduced four new “HyperBeam CD” jukeboxes at the recently held AMOA convention in New Orleans. The models, which were showcased in the Loewen America exhibit, consist of the Silver Sky, Silver City, Fire Bird and Fire Country.

Of special significance is the outstanding mechanism contained in the HyperBeam line. NSM calls it “The Quick Change Artist” changer and it lives up to its title in terms of how quickly the music can be changed, meaning more paid-for plays in less time. This mechanism is designed to give operators up to 30 minutes more worth of plays (earnings) on a daily basis, than competitive models. It can be loaded with as few (or as many) CD’s as required, up to 100; and the configurations run the gamut from 3” singles to “maxi-singles” or 5” albums, or a mixture. Because the changer never even touches the CD’s (only the trays they’re cradled in), there is no danger of scratching, wear or damage of any kind.

Another “quick change” aspect of the new line pertains to the Picture Display title strip mechanism which provides for speed-view of all 100 CD jackets in less than 50 seconds. Or, it can be loaded with as few as four CD jackets and the mechanism will still look full; besides which, it is positioned so that patrons can have full view of the titles.

Further information about the new NSM line may be obtained through factory distributors or by contacting Loewen America, Inc., 5207 N. Rose St., Chicago, IL.

Silver Sky is considered the “flag ship” of the NSM line. It is beautifully designed with an impressive spray of colors, visible mechanism and “pulsating stars” animation.

The wall mounted Fire Bird is enhanced by sculpted peacock art, mirrored glass, color-burst pilasters and chrome adornments; and is perfect for contemporary locations.

Silver City, the factory’s “economy” model, is every bit as pleasing to the eye. The design is contemporary, the lines are sleek and the machine is fitted with the same, full-featured system as the Silver Sky.

The Fire Country with its wood grain mouldings and warm colors which include sprays of golds, burnt oranges and reds, is designed for locations with more traditional motifs.

Leland’s Brute Force

HERE YOU HAVE A THREE-PLAYER, dedicated video game which presents an interactive three-dimensional adventure that can move in any of eight directions against a backdrop of over 60 scenes. It is called Brute Force and it was showcased by The Leland Corporation at AMOA Expo ’90.

With a name like Brute Force you will expect non-stop action from start to finish—and that’s exactly what this game delivers. Picture Big City U.S.A. in an out of control condition where you have skinheads rioting in the street, Chuco gangs stalking out their territories, crazed snipers prowling the rooftops while escaped felons rub elbows with terrorists, not to mention Columbian drug lords taking over the local highschool. Ninjas moving around like shadows and pyromaniac crack addicts attempting to burn everything to the ground.

Considering that the police department has been overwhelmed, what do you do in a case like this? Enter Brute Force, a three-man team of elite crime-fighters whose assignment is to clean up this mess no matter what it takes! All of the play action is portrayed with excitement and realism on a 25” high resolution screen.

Further information about Brute Force may be obtained through factory distributors or by contacting The Leland Corporation, 1841 Friendship Drive, El Cajon, CA 92020.

The above photo of Brute Force was taken in the Leland exhibit at the AMOA convention in New Orleans.
Mondial Acquires Active

CHICAGO—Mondial Distributing, Inc. and Active Amusement Distributors, Inc. jointly announced that an agreement has been signed for the acquisition of Mondial of Active's business assets. The transaction is expected to be consummated in early December.

Mondial Distributing, whose principal office is located in Springfield, New Jersey, distributes coin-operated equipment throughout New York, New Jersey, and Connecticut. It is part of the Mondial group headquartered in Pelham Manor, New York.

Active has its main office at 2800 Black Lake Place in Philadelphia and maintains a branch office at 101 Plum Industrial Court in Pittsburgh. Its distribution market covers New Jersey, Pennsylvania, and Delaware. Davit Gifor and Paul Russell acquired Active's business from industry veteran Frank Ash in 1984 and subsequently built it into a leading distributor in the Mid-Atlantic area. With this purchase, Mondial will take on a historically strong coin machine territory.

Tony Yula, Jr., executive vice president of Mondial Distributing, advised that Niki Arakelian, Active's current sales manager, will become general manager of the combined company's operations in Philadelphia and Pittsburgh.

Rock-Ola's Mirage CD Juke—Good Looks and Great Sound

CHICAGO—A dynamic sound system which generates a full 280 watts of power so that patrons can enjoy their musical selections with an acoustical quality that equals a live performance, is but one of the features of the new Mirage CD jukebox unveiled by Rock-Ola at the AMOA convention in New Orleans. The machine is designed for retail and select locations for 12 CDs are prominently visible at any given time and an LED display identifies the selections provided for the "top hits" option as well as selection in play. Other conveniences include backlighting of the keyboard, bill acceptor bezel and a lighted bill entry slot.

Built into each machine is an external and internal background control system with a volume control separate from regular play. Unusual, CD jockeys can provide advertising space for special events or promotions at the location level. When the machine is not in use the automatic recall displays the page and an option switch can be set to play songs as selected or provide rapid-play (to play the nearest CD). A wired remote control, standard on each machine, offers volume and song cancellation control. A microphone paging kit, speaker kit and a wireless remote control are available as options. The wireless RF-based and provides on/off, volume and cancel play control from anywhere within a 1,000 yard radius.

The operator features on the Mirage are designed for simplicity and to save time. An automatic mapping feature makes it simple to add new CDs. With the flip of a switch, the machine calculates and programs the number of selections for each new CD, so there's no need to wait for the end of the mapping process. The mapping feature will pause if credit is introduced and continue mapping once play has ceased.

As for the replacement of CDs, there is an auto select button that moves the lowest popular CD onto the player for removal, to simplify the process. The replacement CD is placed on the player and the automatic mapping takes over. The unit includes a pass/fail diagnostic system with a visual display of access codes to provide simplicity for even the newest employee.

Reiterating Rock-Ola's philosophy to "keep it simple," Shuja Haque, vice president of engineering, explained that "the primary tool for keeping it simple is minimizing parts movement. Because popular CDs are frequently selected, each CD remains on the player after each play until the next selection is made. This minimizes the parts movement associated with replacement." The Mirage is very attractive to the eye and is designed in tune with the new generation. It is encased in a black leather-grained vinyl cabinet, with platinum-looking 3-D animated lighting and futuristic graphics.

Each model is shipped with background (external and internal) music control, a wired remote control and a $1 and $5 bill acceptor, according to Art Kareth, executive vice president.

"The Mirage offers extensive benefits for generating revenue and minimizing service costs as well as providing appeal to Lincoln and players. When you add to that the optional equipment that we provide as standard features, it's easy to see why this machine offers such tremendous value."

The Mirage is currently in full production at the Rock-Ola factory. Further information may be obtained through factory distributors or by contacting Rock-Ola, Inc., at 315 S. Kohlweg Rd., Addison, IL 60101.

Gottlieb Forms New Company

CHICAGO—Alvin Gottlieb, son of the late industry patriarch David Gottlieb (founder of D. Gottlieb & Co.) and a prominent figure in the coin-op community, has formed a new design firm, Red A. Gottlieb & Co., with offices in Elmhurst, Illinois. Mr. Gottlieb will be working closely with Premier Technology president Gil Pollock in this new venture.
CASH BOX  NOVEMBER 24, 1990

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The Annual Year End Edition of Cash Box will be at the stands and in your hands by the Holidays!

You don’t want to miss out on this special issue, which each and every year for the last 47 years, has congratulated the year’s best artists and releases.

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Be represented in the ’90 Year End Issue of Cash Box and join with us as we salute the accomplishments of this year’s new stars as well as the industry’s established artists.

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Deadlines:
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Ad Reservations: December 14, 1990
Art/Copy: December 17, 1990

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