ON THE COVER

VINCE GILL

BY KIMMY WIX

LONG BEFORE HIS RECENT #1 HIT, "WHEN I CALL YOUR NAME," was tagged Single Of The Year by the Country Music Association, the name Vince Gill was frequently being called. The Oklahoma native has long been recognized by his peers as one of the most gifted and talented individuals in the music business. His crystallizing vocals, compelling songwriting and stellar instrumental ability have often been called upon to enhance the work of fellow artists and performers. His debut MCA project, When I Call Your Name, features Gill's many talents—an accomplishment boosted from many years of paying dues, including three earlier recordings and stints with various bluegrass-flavored groups, the pop band Pure Prairie League, and an earlier venture with Rodney Crowell as a member of the band Cherry Bombs. "I think that I'll always stay the same, no matter how great or how poor the records do," says Gill. "The session work that I do with all the other artists...I'm going to continue to do as long as they keep calling," Gill's current release, "Never Knew Lonely," moves to the #2 position on this week's Top 100 Country Singles Chart.
EXECUTIVES ON THE MOVE

- EMI Music Publishing has named Jody Gerson vice president and general manager, West Coast creative operations, making her responsible for all aspects of the L.A.-based creative operation. She recently held a similar position on the East Coast. ■ BMI has promoted Olivia Dunn to the post of associate director, performing rights. A 13-year veteran of the company, she was previously an executive assistant. ■ Capitol Records has named Larry Jenkins to the post of senior director, Media & Artist Relations, announced label president Hale Milgrim. Based in the Capitol Tower, Jenkins oversees a publicity staff on two coasts and reports directly to Jeremy Hammond, vice president, Marketing. ■ Micahel Resnick has been promoted to the position of senior director of Business Administration for Atlantic Records, based at the company’s New York headquarters. Prior to his current appointment, Mr. Resnick was director of Royalties for Atlantic. ■ RCA Records announces the appointment of Mary Hamilton to the position of director creative services. Hamilton, who has been with the label for four and one half years, will oversee album art production, video production, artist imaging for photography and video, and the production of all printed material. Hamilton will report to RCA/Nashville’s vice president and general manager Jack Weston. ■ Stan Silk has been promoted to the position of senior director of Production for Atlantic Records, based at the company’s New York headquarters. Prior to his current appointment, Mr. Silk was Atlantic’s director of Production, a position he has held since 1983. ■ Paul Jankowski has been appointed to the position of regional promotion manager, Nashville, MCA Records. Before coming to MCA, Jankowski was with SBK Records for a year and a half, working as the label’s regional promotion and marketing manager in Nashville. ■ Jeffrey High has been appointed to the position of controller of California Record Distributors (CRD). Prior to this position, High served with the accounting firm of Lavenhol & Horvath as an auditor. ■ Abe Torres has been appointed to the position of senior director of Promotion, Island Visual Arts North America. Torres previously served as associate director of music video at MCA Records for four years. ■ Windham Hill has named new regional managers: Tom Mehren on the West Coast and Eianny Portafekas on the East Coast. Both Mehren and Portafekas have been with the company for four years.

A&M Unveils New Black Music Division

Don Eason, A&M Records’ vice president, R&B promotion and marketing, has announced several promotions and appointments in the company’s Black music division. Chuck DeBow has been appointed national director, R&B promotion and marketing. Most recently, he was regional marketing manager at Epic Records’ Chicago office. Robert Taylor, formerly field marketing representative for CEMA Distribution in Detroit, has been appointed A&M’s R&B western regional promotion manager. Rita Rush has been appointed secondary retail and marketing coordinator in Los Angeles. Carl Washington has been appointed regional promotion manager in Chicago. Karen Fisk, who joined A&M in 1989 as production assistant, has been promoted to director of R&B promotion/Black music marketing. David Avery, formerly Southwest regional promotion manger for Omnibus Records, has been named regional promotion manager, Southwest for A&M. Frank Chaplin has been appointed regional promotion manager for the Carolinas. Already in position at the label are Boon Frasier, national director, retail; Aileen Randolph-Williams, director, Black music marketing; Iris Perkins, East Coast regional promotion manager; Clinton Harris, regional promotion manager /Atlanta; Chris Barry, regional promotion manager /Washington, D.C.; and Darryl Johnson, regional promotion manager/Memphis.

(Continued on page 5)
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<tr>
<th>Rank</th>
<th>Song Title</th>
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<th>Weeks</th>
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<td>I'M YOUR BABY TONIGHT</td>
<td>Whitney Houston</td>
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<td>BECAUSE I LOVE YOU (L.M.R/RCA 272-4-FS)</td>
<td>Stevie B</td>
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<td>Bette Midler</td>
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<td>Bell Biv Devoe</td>
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<td>Peabody</td>
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<td>THE FIRST TIME (Columbia 38-73502)</td>
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<td>FAIRWEATHER FRIEND (Motown 2049)</td>
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<td>AFTER THE RAIN (DGC 19607)</td>
<td>Nelson</td>
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<td>AND SO IT GOES (Columbia 387-73002)</td>
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<td>HEART LIKE A WHEEL (A&amp;M 75021-2306-1)</td>
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<td>WHEREVER YOU WOULD BE (Epic 73568)</td>
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<td>Al B. Sure!</td>
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<td>ANYTHING IS POSSIBLE (Atlantic 87790)</td>
<td>Debbie Gibson</td>
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<td>JUST ANOTHER DREAM (Polydon 877 962-4)</td>
<td>Cathy Dennis</td>
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<td>I'M NOT IN LOVE (Epic 347-73636)</td>
<td>Will To Power</td>
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<td>Guy</td>
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<td>EVERYBODY EVERYBODY (RCA 2221)</td>
<td>Black Box</td>
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<td>DOES SHE LOVE THAT MAN (A&amp;M 75021-7437-4)</td>
<td>Breathe Feat/David Glasser</td>
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**High Debut:** Keith Sweat #52

**To Watch:** Janet Jackson #39

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
TICKERTAPE
(Continued from page 3)

LIONEL RITCHIE'S FATHER: Lyenel N. Ritchie, Sr., father of R&B/pop star and Motown recording artist Lionel Richie, died on October 31 in Los Angeles. Ritchie, who was born on October 8, 1915 in Anderson, South Carolina, was commissioned First Lieutenant in the United States Army—where he served during World War II. After leaving the Army, Ritchie worked for many years at the Veteran's Hospital and Alexander Insurance Company in Tuskegee, Alabama. Funeral services were held on November 5 at the Tuskegee University Chapel.

INTOTHENIGHT: Virgin Records has formed a division called Night Records for the express purpose of releasing previously-unreleased live performances of jazz, blues, pop and R&B performers. Headed by veteran producer Joel Dorn, the label will hit the streets in late January, with live jazz albums by Cannonball Adderley, Rahsaan Roland Kirk, Les McCann and Eddie Harris.

LIP SYNCH THIS! NARAS, a bit red faced having at its 1989 Best New Artist Grammy to a non-existent band, has taken it back. Milli Vanilli has been stripped of its Grammy. Hey if you ask us, somebody made that seven-million selling record, somebody sang those songs: give the little trophies to them.

DEFENSE STRATEGY: The International Intellectual Property Alliance has released a report called "Copyright Laws of Eastern Europe and the USSR." Call them at (202) 833-4198 for a copy.

OTHER STUFF THEY MAY SOME DAY ASK ABOUT ON JEOPARDY: Quincy Jones Productions will co-produce next July's Montreux Jazz Festival, the 25th anniversary edition of the annual Swiss gala...The Performing Arts Research Center of the New York Public Library at Lincoln Center just received a $5 million gift from Dorothy and Lewis Cullman, the largest and most significant contribution in its 25 year history...Donald Trump recently played the title character in Precious Metal's video of "Mr. Big Stuff." Mr. Big Stiff said he was donating his fees to charity (do creditors know about that?)...The annual L.A. ShowBiz Expo, a film and video trade show, is spawning an East Coast edition. If you've already got your 1991 calendar, mark it down for the Meadowlands next Sept. 14-16.

THAT WHITE BOY'S CRAZY—Curb Records has released its first comedy recording ever, That White Boy's Crazy, by comedian Tom Dreesen. The album was recorded in Dreesen's old childhood neighborhood before an all-black audience at Benji's outside of Chicago. Pictured above (l-r) are: Joe Simone, Curb senior vp/general manager; Carol Curb, Curb president, international; Dreesen; and Curb chairman Mike Curb.

LOOKING AHEAD
December 1, 1989 Independent product most likely to reach the Top 100 Pop Singles Chart

1. PRODIGAL BLUES (Chrysalis) ... Billy Idol
2. I'LL GIVE MY LOVE TO YOU (MCA) ... Johnny Gill
3. THE SWALK (DG) ... Notorius
4. WHERE DOES MY HEART LIE (Epic) ... Celine Dion
5. JUST A LITTLE BIT LONGER (Charisma) ... Maxi Priest
6. LOVE MAKES THINGS HAPPEN (Motown) ... Pebbles
7. SHELTER ME (Mercury) ... Cinderella
8. THE ONLY ONE I KNOW (RCA) ... The Charlatans UK
9. BETTER NOT TELL HER (Mercury) ... Carly Simon
10. HOUSE FULL OF REASONS (Reprise) ... Judd Cole
11. KING OF DREAMS (RCA) ... Deep Purple
12. CALLING OUT YOUR NAME (EMI) ... A-ha
13. ONE MORE TRY (Motown) ... Marvin Gaye
14. JUST A LITTLE BIT LONGER (Charisma) ... Maxi Priest
15. AROUND THE WAY GIRL (MCA/Jam/Columbia) ... LL Cool J

NEW FACES

Harmony
BY ALEX HENDERSON
FEW ARTISTS CAN RAP AND SING EQUALLY WELL. While Bobby Brown, today, Levert and other mainstream R&B acts are liberally incorporating rap, they are singers first and foremost. And while Heavy D & the Boyz, Too Short and MC Hammer have employed singers, they are basically rap acts. The closest anyone has come to an equal balance of singing and rapping was Neneh Cherry—that is, until Harmony's debut album on Virgin Records, Let There Be Harmony was released in October. Harmony, whose real name is Pamela Scott, shows off her ability as a soul singer on a remake of Alina Myers' "I Want To Thank You" and other tracks but presents herself as a hardcore rapper on cuts like "Pourrdeke" and "We The People." Let There Be Harmony was produced by Boogie Down Productions leader and Harmony's brother-in-law Kris "KRS-One" Parker, who gave her the chance to sing background on "Jah Rule"—a cut from BDP's 1989 effort, Chanteur Music: The Blueprint Of Hip Hop. "Everyone who heard me on 'Jah Rule' flipped," Harmony recalls.

One of the main themes of Let There Be Harmony is spirituality. Homegirl explains, "As a kid, the importance of God was always instilled in me. Also, I learned the importance of family."

Mark Whitfield
BY ALEX HENDERSON
THE NEW YORK TIMES HAS DUBBED HIM "the best young guitarist on the scene today." Though he began playing classical bass at the age of seven, he was largely self-taught on the guitar until, as a high school student in his school orchestra, his talents brought him to the attention of the Berklee School of Music. The artist being discussed is Mark Whitfield and his debut album for Warner Bros. Records, The Marksmen, has just been released to glowing reviews. Produced by the renowned Tommy LiPuma, the disc features drummer Troy Davis and Wynton Marsalis' trio—pianist Marcus Roberts, bassist Reginald Veal and percussionist Herlan Riley. Only 23 years old, Whitfield cites "Charlie Christian, Wes Montgomery, Kenny Burrell, Grant Green, and other jazz guitar giants," as influences. Quite a different list from the majority of young people (particularly young music artists) today. Whitfield, however, is part of the evolution of jazz and sees his role as that of bringing jazz to an audience that may not have been exposed to it, or may not have yet developed an appreciation for it.

"The time has come," he's been quoted as saying, "for a new audience to discover what great jazz is all about and I'd like to be part of that discovery."

Tricia Leigh Fisher
BY ALEX HENDERSON
TRICIA LEIGH FISHER, THE 21-YEAR-OLD DAUGHTER of Connie Stevens and Eddie Fisher, embraces a variety of commercial styles on her self-titled debut album on Ato Records. Tricia Leigh Fisher ranges from the dance music of "Let's Make The Time" and "Empty Beach" to the pop-rock of "My Heart Holds On" to the pop balloon "So Deep, So True." The album's producers or/and mixers include Dennis Lambert (who has worked with Natalie Cole and Smokey Robinson), Keith Cohen (known for his work with Paula Abdul), Todd Gammon and the team of Phil Harding & Ian Currow.

"I wanted to make an album that had a combination of musical styles—ballads and dance songs with elements of rock and pop mixed with touches of house music," Fisher explains. "Phil and Ian were able to accomplish that. I really enjoyed working with them. They were young and hungry—just like me...I've always had a passion for music."
This radical revamping of Elvis Presley's "All Shook Up" was first premiered when Adamski did some club dates around America a while ago. Crowds went berserk then and they most likely will now. Filled with all sorts of doodling and sound effects, this one should fare well in clubs and alternative charts.

MAC BAND: "Love You To The Limit" (MCA MCAC 59460)

BLACK BOX: "I Don't Know Anybody Else" (RCA 2738-2 RDJ)

The group who surprised everyone by breaking out of clubs and onto the pop charts clocks in with its second single, driven by the same intense vocals and formidable House groove that skyrocketed its U.S. debut single, "Everybody, Everybody." Best mix is the "We Got Sal Soul Mix.

KOOL G RAP & D.J. POLO: "Erase Racism" (Cold Chillin' 4563)

Calling for interracial unity and decrying incidents such as the murder of Yusuf Hawkins in Bensonhurst, Brooklyn, "Erase Racism" gives racism the gas face. Kool G Rap & D.J. Polo are joined by Cold Chillin' labelmates Big Daddy Kane and Biz Markie on this dopest cut from the hip-hoppers' WANTED: Dead Or Alive album. "Erase Racism" was produced by Markie and co-produced by Cutmaster Cool V.

ALBUMS

RALPH TREVANT: Ralph Trevant (MCAD-10116)

The lead singer for New Edition finally puts out his long-awaited solo project and continues the lucky streak that seems to embrace anyone associated with that group. Though his first single, "Sensitivity," sets a romantic mood (that is found elsewhere on the disc), he also has pulled out some kickin' dance tracks. Though he incorporates rap in his songs, he's less hip hop influenced than Bell Biv Devoe, and is a little more traditional R&B than Bobby Brown. Produced by Jam and Lewis, Timmy Gatling, Daryl Simmons & Kayo, and others.

GUY: The Future (MCAD-10115)

Try turning on the radio and not hearing a Teddy Riley clone: it's nearly impossible. But why settle for second best when the real thing is around? Riley and his crew are back with the formula others have tried to imitate, but never gotten quite right. Filled with impossible to resist hooks and potent funk grooves, The Future should cement Guy as one of the most important groups and Teddy Riley as one of the most influential forces in pop and R&B.

VARIOUS ARTISTS: The A&M Underground Dance Compiliation (A&M 75021-5339)

This collection of clever and innovative House and hip hop tracks points the way toward the future. Fans of the likes of Snap and Blackbox should especially run to their favorite record store and snap this one up. Features the DNA featuring Suzanne Vega hit, "Tom's Diner," and Seduction's club hit, "Groove Me.

THE JETS: J The Best Of The Jets (MCAD-10064)

This has been quite a year for greatest hits collections, retrospectives and boxed sets. Checking in with a collection of songs spun from sugar are the Jets who may surprise fans with the number of hits they've actually accumulated. Remixes update and revitalize some songs as a bonus.

Y & T: Best Of '81 To '85 (A&M 75021-5309)

This hour-long CD contains "Lipstick & Leather," "Summertime Girls," "Hurricane," "Midnight In Tokyo," "Black Tiger," "Mean Streak" and other hard rock slams jams by Y & T. Also included is a live version of "25 Hours A Day.

POSITIVE 2 FEATURING SPINMASTER J.L.:

Positive 2 Featuring Spinmaster J.L. (Gold Key/Ichiban KEY 4037)

Female rappers Positive 2 and their deejay Spinmaster J.L. embrace a funky yet melodic style of hip-hop comparable to Salt-N-Pepa on their self-titled debut album. Although most of the album's lyrics are on the boasting tip, some knowledge is kicked on "Hearts Of Stone"—which samples the Silver Convention's 1970s disco song 'of the same name—and D.F.A.D.F.D. (Dreaming Of A Drug Free Day)."

CHARLES BROWN: All My Life (Bullseye Blues/ Rounder 9501)

Back in R&B's early years, Charles Brown burned up the charts with such hits as "Trouble Blues," (1949) "Merry Christmas Baby," "Get Yourself Another Fool" (1949), "Hard Times" (1952), "Black Night" (1951) and "I'll Always Be In Love With You." After all these years, Brown is still proficiently delivering the type of R&B that made him famous. All My Life's highlights include "A Virus Called The Blues," a duet with Dr. John; "Tell Me Who," a duet with fellow R&B veteran Ruth Brown, and remakes of "Trouble Blues," "Bad, Bad Whiskey" and "Seven Long Days."
Rappin' With The Retailer

BY C.J. AND JEFF KARP

NORTHERN LIGHTS, St. Paul, Minnesota
Reporting: Kirk Miller

“The Cure have been selling quite well. We expected it would. After that it’s Paul Simon. We have had to reorder that. Inspiral Carpets have been doing good. The Charlantans UK, The Gear Daddies and The Soup Dragons are selling well. The Cocteau Twins, The Traveling Wilburys, Steve Winwood and Soho are all hanging in there. Slayer and Janes Addiction are moving right along. Clint Black is doing good for us on the country side of the tracks. Paris was the big news for R&B this week. Bell Biv Devoe had the best selling twelve inch this week.

STRAWBERRIES, Boston, Mass.
Reporting: Beth MacGory

“The Vaughn brothers are selling best for us pop wise. They are doing great. Paul Simon is really hot right now. People have really seemed to catch on to that Brazilian Classics 4. Carley Simon is doing really well. Vixon is starting to pick up. We can’t keep the Paul McCartney box set in the store. The Pet Shop Boys are doing some amazing sales. Judas Priest are doing great. AC/DC are doing fabulous! Megadeth is probably one of our best sellers. Queensryche are doing great. Roseanne Cash is our #1 country seller. Carlene Carter is close behind. Garth Brooks is really hot. Ralph Tresvant is doing really well. Caron Wheeler’s sales have really picked up. Iggy Pop is a smash! We are selling him on all three formats. The Charlantans UK are doing really well.”

TOWER RECORDS, Westwood, California
Reporting: Jim Henderson

“Paul Simon! I can’t believe how much he is selling. He’s doing great. Of course Madonna is selling well. Red Hot and Blue is doing excellent. Robert Johnson and George Michael are selling well. Dee-Lite is moving along groovy. Pebbles and Al B. Sure are doing well. Prince seems to be doing ok. That Paul McCartney box set is selling great. The Led Zeppelin box is moving out of here. Black Box and Morrissey are really cracking on the sales.”

KARMA RECORDS, Carmel, Indiana
Reporting: Dave Watson

“Vanilla Ice is our hottest seller right now. We’re continuing to do well with ZZ Top, Warrant and AC/DC. The ZZ Top has really picked up momentum and I expect it will stay strong through the holidays. Eric Johnson has finally been getting airplay and the album has really taken off. Paul McCartney has been a real strong breakout and it looks like the new Tesla will also do well for us. R&B wise, Whitney Houston and Guy have both been real strong right out of the box. Al B. Sure is real solid and looks to stay that way. On the country side, the new Clint Black has been huge from the word go. The new Randy Travis is running neck and neck with him. Limbo Maniacs on In Effect is a hot indie for us right now. They’re one of the funnest bands I’ve listened to in a while!”

BUDGET TAPES & RECORDS,
Albuquerque, New Mexico
Reporting: Tony May

“The Paul Simon is selling phenomenally! The Cure re-mix album is blowing out the door. Vanilla Ice is a hot mover and it looks like there’s no stopping him. The Steve Winwood and Traveling Wilburys have been slow starters for us but it looks like they are starting to take off. The new Tesla looks like it will be real strong for us. A rapper by the name of Father M.C. came out of nowhere and is doing good. Eddie Brickell is slowly moving up our chart. Queensryche’s new one is doing even better than their last one. The new Madonna has been hot right out of the box. Dee-Lite has been moving pretty well. We are getting a lot of requests for the new Gipsy Kings.”

INDEPENDENT RECORDS,
Colorado Springs, Colorado
Reporting: Judy Negly

“Our top sells have been dominated by the metal guys lately. AC/DC, Queensryche and the new Sisters Of Mercy are at the top of our chart. The Paul Simon record has also been real strong. Living Colour is starting to show some promise. We are also doing great with country sales right now. The new Clint Black and Garth Brooks have been blowing out of here. Guy has our top R&B spot this week. Vanilla Ice is still holding strong, as well as Keith Sweat, Too Short and Al B. Sure. We’re expecting Ralph Tresvant to be a strong break out.”

GOLD CROWES: The Black Crowes and Def American Recordings recently celebrated the R.I.A.A. gold certification of their debut album, Shake Your Money Maker. Pictured (l-r) are: Black Crowes Steve Gorman and Jeffery Cease; producer George Drakoulis; Black Crowes manager Pete Angelus; Crowe Johnny Colt; Def American general marker Mark DiDio; label president Rick Rubin; Chris Robinson; engineer Bud O’Brien; Rich Robinson; Patrick Whitley, the Crowes management.
ROCK EN ESPANOL: Over the years, Hispanic artists ranging from Santana to Richie Valens to Los Lobos have successfully delivered rock music with Spanish-language lyrics. The recent Rock en Español Festival, recently held at the Los Angeles Sports Arena, indicates that Spanish-language rock is alive and well in the 1990s. An event highly anticipated in the Latin music industry, Rock en Español was seen as a way to measure the growing popularity and acceptance of Spanish-language rock in the U.S. With Spanish lyrics being successfully employed in the 90s in rap (Mellow Man Ace, Kid Frost) and dance music (Gloria Estefan/Miami Sound Machine, Sweet Sensation), rock was bound to follow.

The 11,000 in attendance witnessed a full slate of acts and styles, including Mexico's pop-rock singer Alejandro Bazan. But the highlight of the show was Argentina's Los Fabulosos Cadillacs. The Cadillacs' hour-plus set came alive with a captivating blend of rock, ska, soul and rap. Already stars in their native South America, Los Cadillacs celebrated the downtown area of their home, El Santiago Dr. Cadillac with a hit-filled set that boasted "El Gentodel Dub," "Conversacion Nocturna" and a soon-to-be-recorded version of The Rolling Stones' 1988 classic, "Miss You." Judging by the success of this event, Rock en Español is a trend to keep a watchful eye on.

L.A. JAZZ: Los Angeles-based mainstream jazz saxophonist Jay Migliori of Supersax fame recently recorded his first album as a leader for the Santa Ana, California-based Caxton Records. Highlights of the session included the senuous "Bad Girl" and the relaxed yet swingin' "The Sifter Is Broken." Appearing on drums was Caxton recording artist Chiz Harris. Caxton president John Anello, Jr., himself a jazz guitarist, anticipates a 1991 release for the album.

—ALEX HENDERSON

SONNY GETS SUNNIER DAY BY DAY: Paul Simon sounded real good at his tour-announcing press conference on the set of Saturday Night Live a week or so ago. His band, which will head out on the "Born at the Right Time" tour, is a savvy blend of influences, what with several Simon solo veterans (Richard Tee, Michael Brecker and Steve Gadd) mixed in with several African players (Graceland vets Ray Phiri and Rhythm of the Saints collaborator Vincent Nguini) on guitar, Graceland Barney Rachabane on alto sax) and four Brazilian percussionists.

To prove the point that this would indeed be a career-spanning tour, Simon led the ensemble through snap- py versions of "Proof," "You Can Call Me Al," "Kodachrome" and "Still Crazy After All These Years" (he says he'll do Simon & Garfunkel tunes, too). The blend—a little jazz, a little Brazil, a little Africa—worked seamlessly, it all sounded like a whole mess of Paul Simon. As does The Rhythm of the Saints, an album which just gets better and better with repeated listenings.

As much as I enjoyed the Graceland show, I felt it a bit restricted; it was too much of a live performance of an album. This tour, which'll begin on the West Coast in January and will putter around the world for about a year, should be a winner.

The man is laughing in advance

—CHRISsy LEY

CASH BOX DECEMBER 1, 1990

Simon has a large, hungry catalogue to choose from, and it'll be interesting to hear how his early songs fit into the context of this highly percussive big band. As with the Graceland tour, there won't be an opening act, but Michael Brecker, for one, will get a solo segment.

I've always really loved Paul Simon's music, both with or without Garfunkel and after. He's always amazed me with his ability to stay fresh, to write worthwhile songs while so many of his songwriting contemporaries write things like "Wiggle Wiggle." In fact, I think his solo records are better than his Simon & Garfunkel sides; I actually feel his songwriting has improved over the years, not even hitting its stride until he shed the restrictions of touring around as a poet and a one man band.

So I'm really looking forward to this tour, yeasid, and I hope Simon finishes the Broadway show he began working on several years ago with a bunch of New York saloons (including Eddie Palmieri). But I have two quick questions:

Paul, don't you think wearing a toupee is a bit—what?—uncol? (Paul's lookalike brother Eddie was at the press conference; together they looked like the before and after in a Hair Club commercial.)

Also, does having the tour sponsored by the American Express Gold Card (holders of which will be able to buy tickets first) send the right message? I mean, here's a guy talking (at the press conference) about a possible collaboration with Public Enemy, a guy who prides himself on being a friend to the Third World, being sponsored by the ultimate yuppie machine? I mean, the green card, okay, but the gold card? McCartney, okay, he's the ultimate yuppie anyway, but Simon?

After the press conference, I got into the elevator at NBC with a couple of kids from college radio, one of whom said the following: " Gee, it's too bad he didn't hang around, my mom wanted his autograph." His mom?

I slunk back to the office feeling bald and old. But on the way back I bought something with my American Express Gold Card to cheer me up. Why deny the obvious, child?

—LEE JESKE

STOCKING STUFFERS: And what are the corporate giants flashing their cash into this season?

Chrysslis is going with Elisa Fiorillo, a Princely protege who's cloned that Michele Pfeiffer blonde-but-not-bland mode. She has excellent credentials: Her father played the piano with Horowitz and her mother is of the turbo-powered variety who thrust her daughter into Broadway auditions at a pre-nubile age. She writes her own songs, and funky they are too.

WEA has come up with the 27th Summer of Love Band, Stress. Born somewhere on the bridge where Ladbroke Grove meets San Francisco, they are a cultural potpourri, a lungful of influence and mingling guitars come sitar. Their tunes have names like "Beautiful People," "Rose Child" and "Flowers in the Rain." Eccentric, whimsical, sure-fooled stadium sellers of tomorrow, and just about far away as you can get from A&M's rather parochial and very winter-cobbled-streets-sounding Milltown Brothers.

They come from Colne, a cotton mill town near Burnley. They are steeped in declining industrial north Lowry type imagery. Their single, "Apple Green," doesn't jump on the Manchester big city bandwagon, it's purposely earnest and naive, more street's less sickly that some of their earlier renditions. Coronation Street rock at its finest.

Sadly, the name CBS Records is soon to be no more. Sony bought the company a few years ago, but only now are they truly publicly stating their claim by changing its name to Sony Music Entertainment on Jan. 1. I hope this isn't an indication of further loss of identity in a business where individualism should reign supreme.

STUFFED STOCKINGS: Ever since rock first started to roll around the clock, popular music has been the inspiration for popular fashion, which has infiltrated from offbeat, arty shops to the High Street.

Just to put you in the picture: five-time came with dirdle swirling skirts. The Twist was followed by easy shimmery miniskirts. First came the Who, then came the parka. Psychedelic ethezai tingly strings were followed by stringly dangling hair and ethnic floating hippy prints. First came the nihilistic anarchy of Malcolm McLaren's Sex Pistols, hot on its heels was Vivienne Westwood's bondage legs, ripped T-shirts and hairstyles masochistically shorn and spiked.

This season every chi-chi Paris designer has paid homage to the early '60s mod tradition. Flick-up hair and hair bands and the designer parka rule. Now follows the revival in mod music.

When I bought my red cashmere designer parka from Whistles, I had no idea I was making a statement of allegiance to the neo-mod sub-culture.

After the fashion comes the music: The explosion of the music scene, and in particular Paul Weller is back after disbanding Style Council, he's now part of the Paul Weller Movement. He is still sporting his Norman conqueror mod haircut, as were many of the bearded mods at a recent gig. Mod fashions, such as target T-shirts, were on sale in the foyer.

—CHRISsy LEY
COCINANDO

BY TONY SABOURNIN

THIS WEEK, MORE LEFT LANE AGGRESSORS. FOR THOSE WHO MISSED LAST week’s column, LLAs are defined as those musicians who are willing to take a risk beyond the standard and expected trends, and fast lane, passing as many cars as possible without getting burned in the process. This philosophy rewards those productions not available within the commercial scheme, acknowledgements to artists who put their reputations on the line.

[LUIS ENRIQUE]: Luces del Alma (CBS Discos DCL-80473)

If anyone is gambling with his accomplishments in the salsa genre—prudently, of course—it’s Luis Enrique with his new album Luces del Alma. As the acknowledged leader of the enrica field since the calculated evaporation of Eddie Santiago, he could have taken the safe route and recycled the successful production pattern of Mi Mundo. Instead he has taken it upon himself to create a completely new, but still commercial, market segment. The results are sparkling.

It’d be too boring to explain each song’s artistic merits. Therefore, let’s talk about the total merits. Like the intermittent timbales/snare backbeat permeating the production. Like the vocalise chorus openings (“Pequeña”), and the Smokey Robinson-like falsetto bouncing against discordant sax walk which the coro ranges alternate between the high co-ed and typical super-macho ranges.

Yet, it’s “Date Un Chance” (composed, along with “Pequeña” by Omar “Porky’s Brother” Alfanno, also penned Willy Colon’s “El Gran Baron”) that will truly test the future flexibility of commercial PDs since it itself justifies the album’s price. Done entirely in a style I hereby baptize nouveau bachata, Alfanno’s lyrics paint the worst consequences of the drug evil in a very poignant vignette. Luis Enrique smokes the grooves with a sizzling 12-string guitar solo, while cushioning his sonoce with a high-ranking horn chorale chorus engaged on two totally different chorus verses, studio-bounced to Ladymash Black Mambazo’s barrio.

This production strategy raises several questions, the most prominent of which are: 1.) Will commercial radio be willing to follow Luis Enrique’s artistic vanguardism? Or will they stum it entirely, as no given number in the new album duplicates his previous successes? 2.) Will Luis Enrique modify his stage persona to march his new and more elaborate studio sound? Or will he wait for the eventual success of this production to make this determination?

The most puzzling unknown is 3.) Whatever happened to the long rumored English-language tunes that Luis E. was to include in this new production? Has this crossover path been restricted to the Fiesta en Navidad production (see review below)? Or are they being saved for the future film role which Luis Enrique is about to accept, that of Nester Castor in the cinema version of the Pulitzer Prize winner The Mambo Kings Sing Songs of Love, opposite Kevin Kline?

As with everything, only Papa Time can give us a true answer to all of the above inquiries. Untill then, let us all rejoice that Luis Enrique hasn’t allowed the fleeting fame of prolific performing cloud his artistic vision, or emasculate the copones of a man with a mission.

[VARIOUS ARTISTS]: Christmas in the City - Fiesta en Navidad (WTG Records - CBS Discos 80445)

With unwilling but due license from Jon Landau, I have now seen and heard the future of bilingual crossover music marketing. Christmas in the City - Fiesta en Navidad pools such young Latin club music talent as Cover Girls, Brenda K. Starr, George LaMond, Denise Lopez, Nayobe, Louie Louie and Paris by Air, along with CBS Discos tropical colleagues Luis Enrique and Willie Chirino in two separate productions in English and Spanish, marketed via CBS’ Pop and Dance divisions as well as through CBS Discos. Since the album’s overall sound leans more to the dance side—albeit with a Spanish translation—the performance of Discos’ reps merit an analysis.

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NEW YORK LATIN LPS

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<th>Album</th>
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<td>El Piano de America</td>
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<td>Punto de Vista</td>
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<td>DOS</td>
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<td>BANDIDO</td>
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<td>La COCO BAND</td>
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<td>LO MO ES AMOR</td>
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<td>SONRIS</td>
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<td>QUIERO AMANCER CON ALGUIEN</td>
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Source: Gato Associates Research

In Luis’ case, “Manana es Navidad”, “Tomorrow is a Holiday” is a concept by Lewis Martinez (he of Cover Girls fame) and not unlike Emilio Estefan’s with plenty of Miami Sound Machine’s strong brass cut-ins. Yet, it pops a peak at the week before may bring to Luis Enrique in terms of both his brother’s direction and his potential acceptance in the highly-competitive club circuit.

Willy Chirino’s “Esta Navidad” - “This Christmas” is, on the other hand, pure Chirino. Chirino lays his patented tropicalia cushion over a constant backbeat, allowing his malleable bilingual lyrics to set the songs’ emotional tone, ending in an all-out salsa campana. Ironically, they’re also the last latino tinged cuts on either album, in approximately the same proportion that Chirino’s music is removed from non-straight salsa in the tropical field.

On the whole, though, these two productions exemplify some of the limitless possibilities available in the two-way marketing crossover scheme.

[JUNIOR RODRIGUEZ]: Islas y Mares (WEA Latina 71117-1)

It’s an unsurpassed thrill to hear a debut album with a style of its own. Such is the case with Junior Rodriguez. With me, the feeling started from the moment I saw the album cover: Dark, stark, Junior sitting in all of his reel thickness and looseness inside a double-breastied suit, symbols of a classy and tender sophistication. Once the plastic is cracked, Rodriguez threads a magical weave through the compositions by Jose A. Bordas and Luis Diaz.

He treats Bordas’ delicate numbers (“Lento”, “Islas y Mares” and “Enganchado en Ti”) in a seemingly incompatible but effective manner, thanks to a vocal style best described as dusty, husky, folksy and earthy, criss-crossing freely to and from the various designs within the tropical mosaic. Diaz’s merengue contributions (“La Chuchet” and the Beatlesque “El Amor es un Carnage”) work with the composer’s innate feeling for a performer’s rootiness. Rodriguez carries the task like a seasoned merenguero: final evidence of a damn good debut album—potentially programmable as much for the unla trabajos-mind Texano as for the pop-imbued Miamian corsote—that augurs a promising career.
BY ALEX HENDERSON

INDIE PROFILE

CHAMELEON
WHEN STEPHEN POWERS, PRESIDENT OF CHAMELEON MUSIC GROUP, hired Dave Resnik as an

Holly Near

cial) rock," Resnik explains. "Alternative music and college radio music are wonderful—we have a very strong presence in that area. But it doesn't always translate into sales. I'd like to bring more (commercial) rock acts to the label—bands like The Black Crowes.

Artists recording for Chameleon, which was founded in 1987, range from blues great John Lee Hooker to singer/songwriter Holly Near to college radio favorites Mary's Danish and Dramarama to headbangers Precious Metal and Bill Ward to the dance dive Pamela Stanley. "The artists who do well for us come from all different angles," Resnik. "We do well with Holly Near. We did great with John Lee Hooker. As long as it's a quality product, we'll maintain some type of diversity."

Himself a musician, Resnik played guitar for the bands Tuxx and Idle Tears (who recorded an album for MCA in 1986). Before Powers hired him, Resnik had worked with Precious Metal as a producer. "When I started working here," Resnik recalls, "one of the things that really impressed me about Stephen Powers is that he really believes in his artists. When he offered me the position, that was something I really took into serious consideration. The thing I like about working here is that when we find an artist we feel has some sort of merit, we will stay with them 'til the bitter end—whether it's commercially successful or not.... Bigger companies sometimes tend to stockpile artists, put them out and see how they do. But we have to give every artist the best chance we can give them. We don't do tax-write-off records."

In addition to releasing new product, Chameleon has been licensing and reissuing classic soul, rock and blues from the Vee-jay catalogue, in-

cluding material by Hooker, Gladys Knight & the Pips, Little Richard and Jerry Butler. In 1991, Chameleon is reissuing Veejay titles by Wayne Shorter, Lee Morgan, Eddie Harris, Paul Chambers, Gene Ammons and other jazz greats.

INDIE NEWS

NASTYMIX: The Seattle-based Nastymix Records is celebrating its fifth anniversary on November 29 at Seattle's Phantom Club. When Ed Locke founded the label in late 1985, its only artist was rapper Sir Mix-A-Lot—whose debut album of 1988, Swazz went platinum, and whose second album Seminar is gold and not far from platinum. Though Nastymix's roster is largely rap—Mix, Kid Sensation, High Performance, Criminal Nation and Whiz Kid—the indie has branched out with thrash metalheads The Accused and pop dance duo Blu Max. The celebration will include music by Nastymix artists... "December 2 is the official release date for Ice Cube's Kill At Will EP. Songs include "Dead Homies," a lament for brothers in Compton and South-Central L.A. whose lives have been ruined by crime and violence; "I Gotta Say Whatup!!!"; "The Product," which appears on Priority's Explicit Rap compilation; "Jackin' For Beats;" "J'D's Gaffin," Part 2" and remixes of "Endangered Species" and "Get Off My D**" And Tell Your Bitch To Come Here"—both of which are on Cube's debut solo album, AmerKKK's Most Wanted...

INDIE REVIEWS

SINGLES

THE DRAMATICS: "Ready 4 Love" b/w "Just A Little Bit" (Volt/Fantasy V-1612)

"Ready For Love" is soft, silky soul, while the single's B side, "Just A Little Bit" is a relaxed mid-tempo item. Both songs appear on the veteran Motor City soul group's current album, Some Cold.

ALBUMS

SONNY BOY WILLIAMSON: Keep It To Ourselves (Alligator 4787)

At a time when electric blues was the norm, Sonny Boy Williamson went for a raw acoustic sound on Keep It To Ourselves—which was recorded in 1963 (only two years before his death) for the Danish Storyville label but remained unavailable in the U.S. until now. Most of the CD's 12 tracks are minimalist numbers consisting of only Williamson's soulful vocals and wailing harmonica and Matt "Guitar" Murphy's acoustic guitar, although "Same Girl" boasts lead vocals and piano by Memphis Slim and "Movin'

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PIGMY LOVE CIRCUS: Pigmy Love Circus (Triple X 51032-2)

As delightfully obnoxious as they wanna be, Pigmy Love Circus takes a punk-influenced approach to metal and hard rock on this live album—recorded at Raji's in Hollywood in June 1990. Lead vocalist Michael Savage brings a great deal of crude, sneering personality to "Bruish Lost," "Madhouse Crown," "Face-Bit Dog," "Dagwood Killed Blondy" and other tongue-in-cheek slamsjams illustrating the band's outrageous sense of humor.

ALISON BROWN: Simple Pleasures (Vanguard 79459)

Banjoist/guitarist Alison Brown applies her instruments to a variety of styles on the entirely instrumental Simple Pleasures, including bluegrass ("Leaving Cottondale," "Reddy Rooster"), musica cabana ("Mambo Banje") and folk. Simple Pleasures was produced by mandolinist Dave Grisman, who is featured as a sideman.

CANNIBAL CORPSE: Eat Back To Life (Death/Caroline 1980)

Shock value is the name of the game on Cannibal Corpse's Eat Back To Life, a thrash album boasting such "cheerful" death-metal fare as "A Skull Full Of Maggots," "Edible Autopsy," "The Undead Will Feast," "Shredded Humans," "Rotting Head" and "Born In A Casket." Lead vocalist Chris Barnes grows in a manner making the lyrics difficult to understand; thus, a lyric sheet enables listeners to know just how "pleasant" the lyrics are.

FELA ANIKULAPRO KUTI: Overtake Don Overtake Overtake (Shanachie 43078)

American soul and to a lesser degree, jazz are fused with traditional African vocalizing on African great Fela Anikulapo Kuti's Overtake Don Overtake Overtake. The CD's two tracks, the 31-minute title track and the 29-minute "Confusion Break Bones," are reminders of just how captivating War and Santana's extended Third World-conscious jams of the 1970s sounded. And like James Brown, Kuti knows just how powerfully hypnotic repetition can be.
RAP/DANCE

BY ERNEST HARDY

CHARITY EVENTS FEATURING MUSIC ARTISTS HAVE largely become fodder for the cynics. Ulterior motives, mishandled funds, and hypocrisy have marked (or been rumored to mark) almost every charitable event since (and including) Live-Aid. Curiously, and remarkably, free of the cynical commentary have been the artist involvement and intentions in the Red Hot & Blue project. The multi-genre/media event, with all proceeds going to organizations dedicated to the fight against AIDS, features 20 music artists from various labels (all of whom donated their services to the project) doing their versions of Cole Porter songs. That much you know already. At a party in Beverly Hills thrown to honor those involved with Red Hot & Blue, executives, starlets, and honest-to-gosh celebrities rubbed elbows, critiqued videos, and exchanged ideas about AIDS, the business, and everything else under the sun. Jody Watley performed her contribution to the project, “After You,” and left MCA execs (including Paula Batson and Ron Shapiro) beaming. Later, she admitted that she was relieved to be able to do a Cole Porter song and not have to worry about fan or label rejection or doubt. David Byrne expressed similar sentiments when he spoke to the press. Elizabeth Taylor gave a moving speech applauding the efforts of Leigh Blake and John Carlin, whose idea RH &B was. As videos played in the background, incredible food was served, and celebrities (including Don Was and his wife, MTV’s Downtown Julie Brown, Jody Watley & Andre Cymore, Tame for Fears, and more) mingled with the little people, it was an atmosphere void of the self-congratulatory mood that so often accompanies happenings of this sort, with many simply expressing relief that the music industry is finally doing something on a big scale to help combat AIDS.

NEWS: SAM RECORDS IS RELEASING A greatest hits compilation that will update the classic hits included on the disc. Titles like “Ain’t That Enough For You,” “This Beat Is Mine,” “Let’s Do It,” and “The Wizki Rap” will be given house, reggae, and raggamuffin mixes to bring them into this decade. The compilation will be available on limited edition vinyl as well as cassette and CD. PolyGram Records recording artist Rebel MC, who released his album Rebel Music last spring, is someone who puts his money where his mouth is. The British rapper has been quite vocal about using his music and position to bring about positive changes in the world, particularly in the areas of poverty and racism. Currently on tour in the U.K., which included a gig as the opening act for Lisa Stansfield when she played Wembley Arena, the Rebel has been named director of the pressure group, People Against Poverty and Oppression (PAPO), and has personally donated over $75,000 to aid Britain’s homeless. The organization strives to raise money for the poverty-stricken and oppressed people of the world as well as encourages and promotes racial harmony and equality.

Jody Watley

LIVIN’ IN THE STARLIGHT: Currently riding high on the success of “Living In The Light,” her first single from her EMI debut, U.K. Blak, Carson Wheeler was in Los Angeles as part of her national promotional tour where she was the guest of honor at a small reception hosted by EMI. Top Row (l-r): Kathy Hope, national advertising coordinator, EMI; Barbara Firstman, director, West Coast sales, EMI; Ken Antonelli, vice president, sales, EMI; Carson Wheeler; Konda Mason, Carson Wheeler Management; Ron Fair, senior vice president, A&R, EMI; Amy Simon, regional manager, West Coast promotion, EMI; Mitchell Leib, vice president A&R, EMI; Shovin Johnson, Discjious Records; James Boyce, co-national director, West Coast promotion, EMI. Bottom row (l-r): Kathy Callahan, national sales manager, CEMA; Marv Robinson, national retail marketing coordinator, EMI.

FAIRWEATHER FRIENDS: Motown artist Johnny Gill and A&M artist Janet Jackson are all smiles after their triumphant sold-out performances at Wembley Arena where Jackson headlined.
RHYTHM & BLUES

BY ERNEST HARDY

NEWS:

Island Records has lots to crow about as most of their artists are featured prominently in the nominations for the 1990 NAACP Image Awards. Vocalist Will Downing is nominated in the Best Male Artist category for his critically acclaimed album, Come Together As One. The former session vocalist faces some stiff competition from Luther Vandross and Prince who are also nominated for the award.

The legendary Etta James is nominated in the Best Blues Artist category for her Island release, Stickin' To My Guns, an album that shows Etta doing what she does best—singing through the blues while putting her distinctive stamp on the music.

And finally, Island rappers X-Clan, who've been touring the country, are nominated in the Best Rap Artist/Group category. Their Afrocentric brand of rap has earned them the socially conscious outfit a loyal, dedicated following already. They are up against some of the biggest and most respected names in rap music: MC Hammer, Boogie Down Productions, and Kool Moe Dee.

Internationally acclaimed visual artist, Bernard Stanley Holmes, was recently recognized for his hard work by the CEBAs Awards. The winning oil painting, "Hexing Rites," will be showcased at the premiere ceremonies with three awards. "Hexing Rites," part of the artists Revival Series, was commissioned by Capital Records as part of their "Art 'N Soul from Capitol Embrazing Black Music '89" campaign.

LIFT EVERY VOICE: The 1990 Stellar Gospel Music Award nominees were announced at a reception by Capitol Records, its division of PolyGram, at the New Yorker Club in New York City. Among those in attendance were: (Front row, l-r) Carol Jenkins, WNBC-TV in New York; Yina Brooks, Diane Campbell, Yolanda Harris and Lisa Page of Witness; Don Jackson, president of Tribune Productions; Daisy Houston; Edwin Hawkins; and Raina Bundy, general manager of Lection Records. (Back row, l-r): Keith Staten; Rev. Herbert Daughtry of the House of the Lord Church in New York; and Jay Williams, president of Sheridan Broadcasting. The awards show will be taped at New York's Apollo Theater on December 21st, and will be syndicated for television airing nationwide in January 1991.

VELVET VOICES: Vocal Stylist Greg Walker, who achieved international recognition and acclaim as lead vocalist for Santana, recently showcased a set of all-new material for a prospective solo album with two sold-out shows at At My Place in Santa Monica, California. Flanking Walker back-stage after the show were saxophonist Gerald Albright, the evenings musical director (l); GRP recording artist Carl Anderson (r) and EMI recording artist Evelyn King (front).
<table>
<thead>
<tr>
<th>#1 Single: Whitney Houston</th>
<th>High Debut: Run-D.M.C. # 65</th>
<th>To Watch: Keith Sweat # 51</th>
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<tr>
<td><strong>1.</strong> I'M YOUR BABY TONIGHT (Arista ACS-2108)</td>
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<td><strong>2.</strong> SENSITIVITY (MCA 53933)</td>
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<td><strong>3.</strong> MISUNDERSTANDING (Warner Bros. 4423)</td>
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<td><strong>6.</strong> DON'T BE A FOOL (MCA 53860)</td>
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<td><strong>7.</strong> ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748)</td>
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<td><strong>8.</strong> SLOW MOTION (Motown 2064)</td>
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<td><strong>9.</strong> MY HEART YOUR HEART (Capitol 79339)</td>
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<td><strong>10.</strong> JUST CAN'T HANDLE IT (Jive/RCA (1998)</td>
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<td><strong>11.</strong> ROPE A DOPE STYLE (Atlantic 4-87680)</td>
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<td><strong>12.</strong> LOVE TAKES TIME (Columbia 387-73-455)</td>
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<td><strong>13.</strong> TRY ME (Warner Bros. 4344)</td>
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<td><strong>14.</strong> I GOT THE FEELING (Motown 2062)</td>
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<td><strong>16.</strong> LOVE ME JUST FOR ME (Capitol V-15607)</td>
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<td><strong>17.</strong> KNOCKIN' BOOTS ( Epic 3-74350)</td>
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<td><strong>18.</strong> I THOUGHT IT WAS ME (MCA 12-53699)</td>
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<td><strong>20.</strong> IT NEVER RAINS IN SO.CALIFORNIA (Polydor PRO88-1)</td>
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<td><strong>21.</strong> FIRST TIME (Columbia 73502)</td>
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<td><strong>22.</strong> NO SWEETER LOVE (Arista 2087)</td>
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<td><strong>23.</strong> THING CALLED LOVING (Motown 2069)</td>
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<td><strong>24.</strong> YOU DON'T HAVE TO WORRY (Atlantic 4-87816)</td>
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<td><strong>25.</strong> SOUL INSPIRATION (Epic 6-46935)</td>
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<td><strong>26.</strong> KEEP MY LOVE AWAY (Motown 1990)</td>
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<td><strong>27.</strong> I CONFESS (Virgin 4-99923)</td>
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<td><strong>28.</strong> TOM'S DINNER (M&amp;M 12597)</td>
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<td><strong>29.</strong> THE GHETTO (Jive/RCA 139-1)</td>
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<td><strong>30.</strong> IF I WERE A BEAR ( Epic 3-73616)</td>
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<td><strong>31.</strong> KEEP MY LOVE AWAY (Motown 1990)</td>
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<td><strong>32.</strong> I LOVE YOU (Respose 4-19716)</td>
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<td><strong>33.</strong> LOVE WILL NEVER DO (A&amp;M 75021 74471)</td>
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<td><strong>34.</strong> AROUND THE WAY GIRL (Del Jam/Columbia 387-73609)</td>
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<td><strong>35.</strong> GET HERE (Fontana 878476)</td>
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<td><strong>36.</strong> POWER GENERATION (Paisley Park/Warner Bros. 4515)</td>
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<td><strong>37.</strong> NOTHING BUT A PARTY (Motown 2054)</td>
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<td><strong>38.</strong> DON'T TURN YOUR BACK ON ME (RCA 27148)</td>
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<td><strong>39.</strong> FRIENDZ (A&amp;M 75021 15054)</td>
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<td><strong>40.</strong> WHEN YOU CRY (Warner Bros. 4-19566)</td>
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<td><strong>41.</strong> MONIE IN THE MIDDLE (Warner Bros. 0-21732)</td>
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<td><strong>42.</strong> I'LL DO IT FOR YOU (Loudmouth/MCA 53904)</td>
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<td><strong>43.</strong> BABY DON'T CRY (Virgin 4-98896)</td>
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<td><strong>44.</strong> LIVIN' IN THE NIGHT (EMI 50286)</td>
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<td><strong>45.</strong> PRAY (Capitol 44609)</td>
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<td><strong>46.</strong> CRUISE CONTROL (EMI 50394)</td>
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<td><strong>47.</strong> POOR ELAINE (Virgin 4-98999)</td>
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<td><strong>48.</strong> YOU LIKE WHAT YOU SEE (Atlantic 4-87864)</td>
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<td><strong>49.</strong> MERRY GO ROUND (Epic 654937)</td>
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<td><strong>50.</strong> ICE ICE BABY (SBK 07335)</td>
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<tr>
<td><strong>51.</strong> I'LL GIVE ALL MY LOVE TO YOU (Elektra 464915)</td>
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**Listen Up** 28 10
**Harlem Blues** 32 11
**True Love** 67 3
**GROOVE IS IN THE HEART** 55 4
**Can I Do It Right** 65 4
**CUMING HOME TO ME** 61 11
**HOOK ME** 62 5
**Prisoner of Love** 59 8
**Chocolates** 60 8
**Gonna Make You Sweat** 60 8

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**TOP R&B SINGLES**

**December 1, 1990**

**1.** I'M YOUR BABY TONIGHT (Arista ACS-2108) Whitney Houston
**2.** SENSITIVITY (MCA 53933) Ralph Tresvant
**3.** MISUNDERSTANDING (Warner Bros. 4423) Al B. Sure
**4.** WANNA GET WITH YOU (MCA 53925)
**5.** LOVE ME DOWN (Capitol 79366) Freddie Jackson
**6.** DON'T BE A FOOL (MCA 53860) Loose Change
**7.** ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748) Tevin Campbell
**8.** SLOW MOTION (Motown 2064) Gerald Alston
**9.** MY HEART YOUR HEART (Capitol 79339) Whispers
**10.** JUST CAN'T HANDLE IT (Jive/RCA (1998)

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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
SONGWRITERS HALL OF FAME—Paul Anka, the Bee Gees and Otis Blackwell are among this year's nominations for induction to the Songwriters Hall Of Fame. Nominees in the national, international and posthumous categories were determined by a panel of the membership and the board of directors of the National Academy Of Popular Music, custodian of the Songwriters Hall Of Fame. Six nominees, including three teams of writers, were named in the national category. The candidates are: Jeff Barry & Ellie Greenwich; Doc Pomus & Mort Shuman; Steve Cropper; Otis Blackwell; Kenny Gamble & Leon Huff; and Joe South. International nominees are: Australia's Barry, Robin, & Maurice Gibb (The Bee Gees), Brazil's Antonio Carlos Jobim, Canada's Paul Anka, and England's Lionel Bart. Howard Greenfield, Mann Curtis, Larry Stock, Dana Duesse and Linda Creed won in the posthumous category. Those elected by membership ballot will be announced in early January.

BUG MUSIC—Concrete Blonde's single "Joyc" still climbing the charts, and the video is still hot on MTV. Their album Bloodletting is still rising on the LP charts with the help of the new follow up single "Caroline."...Bug has three songs on the new Hindu Love Gods LP "Manush Boy" by Muddy Waters, "Battleship Chans" by Terry Anderson and "Wang Dang Doodle" by Willie Dixon...Jimmy Titte's new, just released LP Real Life, include songs co-written with Fontaine Brown, Leroy Preston & John Stewart...Proston has the latest Asleep At The Wheel, "That's The Way Love Is..." Iggy Pop and Slash co-wrote & perform "Burn Out" for the Les Paul Tribute LP, produced by Phil Ramone...Iggy also sings with Debbie Harry on "Well, Did You Evah" on the Cole Porter LP to benefit AIDS...John Lee Hooker and the Byrds' Chris Hillman are being inducted into the Rock & Roll Hall Of Fame...Del Shannon's "To Love Somebody" and Carla Anderson's "Thank You For Being There" are on the commemorative compilation LP, True Voices, out now on Demon Records...The Roches (Paradox/MCA) have a great new Christmas record, "We Three Kings..." Jules Shear & Marshall Crenshaw (Paradox/MCA) co-wrote "Everythings The Truth" for Crenshaw's upcoming debut album...The Goo Goo Dolls (Metal Blade) do a spirited version of Peter Case's "A Million Miles Away" on their new release...The re-formed Kaledoscope (Demon/Gitchee/Curb) have cut Fizz Fuller's "Martian At My Window (And You In My Arms)"...Buch Hancock has been "Bluebird" & "Row Of Dominos" on Joe Ely Live At Liberty Lunch LP, and Butch and Jimmie Dale Gilmore (Virgin Australia) also have a new live LP, Two Roads...Edgar Meyer's Work In Progress LP is just out now...Bobby King is singing on sessions with Bruce Springsteen (Columbia) for the Boss's new album. Welcome to new Bug writers: Nelson Mandrell, Blood Oranges, Bill Sheffield, Greg James, Jim Boyston, Osee Anderson, & Jack Watson...Congratulations to Jodie Johnson & Charles Duncan on the birth of their daughter, Emma.

R.A.A.D. (RECORING ARTISTS AGAINST DRUNK DRIVING)—"A time for the season," and because of that, this news is important...R.A.A.D. feels strongly that moralizing and politicizing the issue of drunk driving is a turnoff. Their purpose is to reach active adults through the voices of their favorite recording artist, and it is their experience that by doing this they are the friend of the audience and thus not an authority figure to rebel from. By creating a social stigma regarding drunk driving and offering alternatives to that behavior, R.A.A.D. directly impacts drunk driving on a global basis. Collective consciousness builds individual responsibility. R.A.A.D. now delivers this massage to the U.S., Canada, England, Wales, Ireland, Australia, New Zealand, Belgium, Austria, Germany and the Soviet Union. During 1991, the project will expand throughout Europe, the Latin countries, Eastern Europe, the Orient. Beginning Thanksgiving weekend in L.A., Seattle and Portland, R.A.A.D. kicks off the U.S. Designated Drivers Permit Program. Via a multimedia, promotions/marketing/advertising blitz, young adults will be encouraged to register with the program at leading local retailers. Registrants will be issued the Permits, which will entitle the bearer as an official R.A.A.D. Designated Driver, responsible for a party of two or more, to free non-alcoholic beverages at hundreds of participating clubs, bars and restaurants. Also, upon registration with the program, members are automatically entered in contest drawings for a variety of premiums, including CDs, concert tickets, and clothes. In L.A., a grand prize of two 1991 season passes to the Greek Theatre are being given away, as are similar Grand Prizes in Seattle and Portland. In L.A. the program is sponsored by PErmit Sportswear, Millers Outpost, and Power 106 (KPPR-FM). In Seattle, the co-sponsors are Fred Meyers Stores and KPLZ-FM, and in Portland, Fred Meyers Stores and Z-100 (KZZ-FM). Among the bars and restaurants participating in Southern California are the Hamburger Hamlet and Acapulco chains, and L.A.'s top night spot, the China Club. Other sponsors are signing up daily. Over the course of '91, R.A.A.D. intends to issue 25 million Permits nationally. Artists who most recently recorded R.A.A.D. messages for the campaign include Wilson Phillips, Heavy D, "Weird Al" Yankovic, Michael Damian, Guys Next Door, Venice, John Entwistle, Jeff

"Skunk" Baxter, Moon & Dweezil Zappa, M.C. Trouble and Alannah Myles. Drunk driving is the world's #1 killer and cause of injury to young adults! If you'd like to be of service please contact R.A.A.D. ...

BEST WISHES FOR A SPEEDY RECOVERY to David Crosby, on the mend from a motorcycle accident last weekend...to be continued...

Composer/guitarist Grant Geissman was recently signed to Primat America Music. Pictured above at the signing (l-r) are: Sam Trust, president, Primat America Music; Geissman (seated); and Ted Cohen, Geissman's manager.


Writer/Producer Bernard Belle has entered into a worldwide co-publishing agreement with Warner/Chappell Music. He has created songs for Guy, Today and Hi-5, among others. Along with Ted Riley, Belle has completed the title track, "New Jack City" for the upcoming motion picture starring Judd Nelson and Ice-T. Pictured above (top l-r) are: Les Bider, WCM chairman and ceo; and Rachelle Fields, vp/creative, WCM. Below are Jocelyn Cooper, creative manager and Belle.
COUNTRY NEW FACE
Clinton Gregory

ALTHOUGH THIS MARTINSVILLE, VIRGINIA NATIVE hasn’t been calling Nashville home for very long, he is however, claiming country music to be his life, and as his current single, “Couldn’t Love Have Picked A Better Place To Die,” continues to rocket up the charts, Clinton Gregory picks a better place to be on country radio every day.

Gregory is the fifth successive generation in his family gifted with the musical ability to master an instrument—and in his case, it’s the fiddle. After first beginning to play at age three, the singer/musician, who claims to have received most of his influence from his father, has won in excess of 70 various honors and awards for his high-powered fiddling, and he admits that even today his playing is still his most rewarding aspect.

“Still the singing doesn’t really outweigh the fiddling,” says Gregory. “I grew up playing bluegrass music and come from five generations of fiddle players. For a long time, that’s all I ever wanted to do. I just wanted to keep playing my fiddle and maybe play with Bill Monroe and all of those guys some day. Then I finally became interested in singing and soon fell in love with that.”

“It’s really no wonder that Gregory continues to hold a tight grip on his fiddle—keeping in mind that shortly after his Music City arrival, he landed a position with Jennifer McCarter & The McCarters. After playing with the successful Warner Bros. act for approximately a year and a half, he teamed up with Suzy Bogguss and again kept the fiddle hot for another year or so. In addition to his successful instrumental endeavors, Gregory worked extensively on his vocal ability—singing harmony in a trio and even opening up when it came to cutting another demo every chance he had.

“Actually, I moved down here to work with Dennis Robbins, who’s the lead singer for Billy Hill,” Gregory recalls. “He had a deal with MCA Records at one time. I moved down here and maybe worked two dates or so with him,” he laughs. “He taught me a whole lot though. That was really the first major thing I had ever done. I think the first dates we played were with Willie Nelson. So if I didn’t already have the ‘fever,’ opening up for acts that would have given it to me.”

Although Gregory takes a great deal of pride in his willingness to improve on the instrument, it’s quite obvious that his authentic mountain/tenor vocals are garnering him the most recognition these days. His fourth release from his Music ‘N Me LP continues to ultimately “bang in there” with the best of them, as “Couldn’t Love Have Picked A Better Place To Die” picks a comfortable place in the heart of each and every listener.

Produced by Ray Pennington, Music ‘N Me consists of a variety of potential country favorites, including a host of country energizers, some bluegrass-flavored tunes and heartfelt balladry—all of which have played a valuable part in landing him guest appearances on Nashville Now, New Country, The Grand Ole Opry and Croak & Chase. Gregory announced that he and Step One Records are still in the search process for appropriate material to be featured on his next project, which he hopes to begin recording in the next month or so.

“I just want people to realize that we are not only here to have fun but I really enjoy and I’m definitely in it for the money,” he laughs. “This is just the only way I’ve ever thought about making a living. And if I can’t really feel a song, then I can’t sing it.”

Perhaps Gregory will be referred to as “just another country singer under another hat,” but that doesn’t seem to affect him and it’s obviously not affecting his dedicated and growing following. True—the traditional-rooted voice and country-boy appearance is there, but in the all-natural talent and force of sincerity that flows much deeper for this newcomer. Besides, most all of the other guys wear about the same kind of hat...I think mine is a little different.”

—Kimmy Wix

NASHVILLE NOTES...
16th Avenue Records Puts Up a “Closed Road” Sign

Jerry Bradley
AFTER SUSTAINING OPERATION FOR ALMOST FOUR YEARS 16th Avenue Records, the recorded music arm of the Opryland Music Group (OMG), terminates its label operation immediately. The announcement was made on October 19th by label president Jerry Bradley.

“THERE ARE TIMES WHEN OUR GREATEST dreams in life and in business are not fulfilled,” said Bradley. “Business is sometimes marked by great achievement, sometimes by disappointment. You just do not know how things will turn out unless you make a commitment to try them.”

Launched in 1987 as a wholly-owned subsidiary of OMG, 16th Avenue Records enjoyed the immediate success of a #1 record on Charley Pride with the first label release.

High industry and consumer press visibility, an aggressive release schedule and competitive marketing efforts resulted in industry accolades, such as the naming of the group’s Canyon as “Best New Vocal Group” by various music trade publications, but not the same radio success essential to building and supporting a label.

“This is a very disappointing time for 16th Avenue Records, because we have worked with some super employees and some great artists, managers and producers over the last three-and-a-half years,” Bradley explained.

“We really appreciate the efforts everyone has made, but it is time to move on to new business opportunities. The commitment of the Opryland properties to talent is not altered,” he continued.

“Opryland Music Group has been extremely successful recently in developing new talent. Skip Ewing on MCA and Aaron Tippen on RCA Records are two examples that come to mind. We will continue to help talented songwriters and artists to be heard. The publishing side of OMG made history in October of this year by winning the Most Performances for Two Year honors from both ASCAP and BMI. “What’s Going On In Your World” and “Cathy’s Clown” respectively were the first publisher to win both awards in the same year.

“Current 16th Avenue Records artists are Canyon, John Conlee, Dianne Davis, Donny Kees, Charley Pride and Randy VanWarmer. Efforts from the artists in securing other label situations are planned.

“Four staff positions in Nashville are being eliminated by the closing, along with one each in Atlanta, Dallas and Los Angeles.

June Jam Performance Tapes To Be Sent To Saudi Arabia

VIDEO TAPES OF PAST JUNE JAM PERFORMANCES have been compiled and sent to troops stationed in Saudi Arabia. Over 100 tapes were distributed to the land-based troops, with at least another 75 prepared for use on ships stationed in nearby waters.

The idea was conceived by Kevin Lamb, vice president of Maypop Music Group, who recognized the need for American television programming for the U.S. troops. Lamb contacted Gaynelle Pitts, June Jam coordinator, to begin the turn of the wheels. “It’s sort of a June Jam scrapbook,” Pitts says.

“We’ve taken the available footage of past June Jam artists, and then contacted the artists, managers, labels and publishers to get the approvals we need.”

Among the artists initially confirmed for the video scrapbook are Alabama, the Bellamy Brothers, Glenn Campbell, Charlie Daniels, Restless Heart, Les Taylor, Ricky Van Shelton, Sawyer Brown, Canyon, Lee Greenwood, Dan Seals and Travis Tritt.

The project received the “green light” from the White House and similar plans are now in the works for footage from June Jam X.

Tunesmith Julie Gold and MCA recording artist, Nanci Griffith, were feted at a reception at BMI/Nashville in honor of “From A Distance,” the Top Ten pop smash written by Gold and co-produced by Gold (Julie Gold Music), Griffith (Wing and Wheel Music) and Irving Music, Inc. Introduced by Griffith and now in 11 versions, “From A Distance” continues to climb the charts. Picking the engraved mugs in a toast are (from left) David Conrad, vice president, Irving Music, Inc.; Roger Scovine, vice president, BMI Nashville; Nanci Griffith; and Julie Gold.
COUNTRY MUSIC

Country Column

BY KIMMY WIX

Sawyer Brown

SAWYER BROWN CELEBRATES ITS 10TH YEAR TOGETHER IN 1991.

The hot country rockers have not only been a mainstay on the country scene, but they've opened up whole new audiences for Nashville music. Sawyer Brown is consistently one of country's top-grossing acts, and one source lists them as one of only two country acts in the top-50 grossing acts in all areas of the music industry. One recent road trip turned up an unforeseen problem, though. Traveling to a Canadian date, the boys' bus and equipment were transferred to a boat for part of the trek. It seems Sawyer Brown just can't help rocking, no matter where they are, because three-feet high waves began to crash into the floating show. Other Canadian ventures have proven better for the group; their Curb/Capitol Nashville disc, *The Boys Are Back*, is one of Canada's top-10 in sales. Look for a powerful new release in January.

Marty Stuart

MARTY STUART'S DEBUT SINGLE, "LITTLE THINGS," FROM HIS UPCOMING MCA LP, TEMPTED, coincides with his recently completed video, which was filmed on location in Ashland City and Dickson, Tennessee. "Little Things" was co-written by Marty and Paul Kennerly, as was the new disc's title cut. The upcoming "Little Things" single was slated for release on November 19th.

RAY KENNEDY APPEARS IN NASHVILLE AD CAMPAIGN: With a new single and music video, "What A Way To Go," garnering national exposure, Ray Kennedy was one of the Nashville-based recording artists participating recently in the city's "Music City Proud" tourism campaign. The Atlantic Records artist taped a series of TV commercials promoting the city for use in the campaign as part of the media activity surrounding his debut release.

Cee Cee Chapman

CCE CEE CHAPMAN TO HIT D.C.

The White House has requested Cee Cee Chapman to perform at Constitution Hall in Washington D.C. on Monday, December 3rd. The Curb/Capitol Nashville recording artist will perform with her band for the Environmental Protection Agency's 20th Anniversary celebration. The agency was formed 20 years ago to focus the federal government's efforts toward solving the severe pollution problems the country faced. The event will also include greetings from President George H.W. Bush. Chapman's upcoming single, "Exit 99," just one cut which is featured on her current Cee Cee Chapman LP, will be released on December 10th. Her current single, "Everything," continues to garner much positive recognition throughout the video circuit, including TNN and CMT.

Country music star, Randy Travis, has received an Ampex Recording Media Golden Reel Award in recognition of his exclusive use of Ampex audio tape in the recording of his RIAA Certified Gold album, *No Holdin' Back*. Shown here accepting their Golden Reel plaques are Travis (t) and the producer of *No Holdin' Back*, Kyle Lehning, (l). The awards were presented by Ampex Recording Media Marketing communications manager, Karen Schwebler, center.
COUNTRY RADIO

MOST ADDED SINGLES
(Singles receiving the most new adds this week)
1. REBA MCENTIRE—“Rumor Has It”—MCA
2. PAUL OVERSTREET—“Daddy’s Come Around”—RCA
3. LIONEL CARTWRIGHT—“Say It’s Not True”—MCA

MOST ACTIVE SINGLES
(Singles receiving the most reports this week)
1. SHENANDOAH—“Ghost In This House”—Columbia
2. VINCE GILL—“Never Knew Loneliness”—MCA
3. CLINT BLACK—“Put Yourself In My Shoes”—RCA

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

COUNTRY HOT CUTS
1. MARK CHESNUTT—“Your Love Is A Miracle” Too Cold At Home—MCA
2. SHENANDOAH—“She’s A Natural” Extra Mile—Columbia
3. ALABAMA—“Moonlight Lounge” Pass It On Down—RCA
4. CLINT BLACK—“One More Payment” Put Yourself In My Shoes—RCA
5. GARTH BROOKS—“Mr. Blue” No Fences—Capitol

J.D.’s Corner

CRB INC. ELECTS LARRY DANIELS PRESIDENT: The board of directors of Country Radio Broadcasters, Inc. has elected Larry Daniels of Phoenix radio station KNIX to the position of president. Daniels assumed the post in a special interim election which followed the resignation of previous president Paul Wilensky, who recently left Washington D.C. country station WMZQ to take a position with non-country stations KDKB-KDJR in San Francisco. The board then filled the vacancy left by Wilensky’s departure by electing Charlie Ochs to the board of directors. Ochs also recently took over Wilensky’s former position as general manager of Viscom’s WMZQ. Daniels, who serves as general program manager at KNIX, had been a member of the CRB board of directors for two years. Prior to that he served three years on the agenda committee of the annual Country Radio Seminar.

CASH BOX

KLEB Radio in Golden Meadow, Louisiana recently took part in sponsoring a local talent contest. First place honors were presented to country group Common Ground, who will later compete in the state finals to be held in Baton Rouge. Pictured from (1 to r) are: Common Ground, KLEB Radio’s Cousin Glenn, Kathy Blanchard and country artist Hal Gibson, who served as one of the contest’s judges.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: Red Allen, KLAD, Klamath Falls, Oregon; Craig Phillips, KBAM, Longview, Washington; George Gillock, WSLC, Roanoke, Virginia; Don Fox, WSTT, Thomasville, Georgia; Ken Ball, WAI, Danville, Illinois.
(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.)

SINGLE RELEASES
OUT OF THE BOX
1. MARK CHESNUTT: “Brother Jukebox” (MCA 53965)
   Producer: Mark Wright
   Writer: Paul Craft
   Springing the second release from his MCA debut project, Too Cold At Home, Chesnutt delivers another “lonely side of love-themed tune.” Moving with a bit more pop than his debut single however, “Brother Jukebox” reveals many of life’s alternatives to dealing with heartbreak, and of course Chesnutt flaunts the same country-boy vocal tones that caused us all to check out thermostats. This tune may not be a reach-out-and-grabber like his first, but should definitely grow into a hit.

FEATURE PICKS
2. BILLY HILL: “Blue Angel” (Reprise 7-19482)
   Producer: Billy Hill
   Writer: Bob DiPiero
   When these guys gain the attention they deserve, Billy Hill will be much more than a catchy name for a country band. They ride a traditional wave that’s on-edge bluegrass, create very separate and distinct vocals that somehow blend together as if their hearts provide the harmony, and beam with an authentic sense of honesty—musically and personally. “Blue Angel,” reveals a sincere side of Billy Hill, as the cry of the steel sets the tone for what should be a fine asset for radio.

EXILE: “There You Go” (Arista 45211)
   Producers: Randy Sharp/Tim DuBois
   Writers: Randy Sharp/D. Lowery
   This one-time successful pop band continues to blend the sounds of contemporary roots with strong country flavors—creating material which ultimately caters to both the traditional country audience and that of the young country craze. From their new LP entitled Still Standing, “There You Go” tells the sad story of love walks out,” as Exile applies superb harmony through a melody that’s simply beau-tiful.

MOLLY AND THE HAYMAKERS: “Chasin’ Something Called Love” (Reprise 7-19517)
   Producers: Paul Worley/Ed Seay
   Writers: Molly Scheer/Gary Burr
   Honestly, this is our pick of all picks, simply because this spicy number is totally different from anything out there on country radio. With a beat that’s bouncy and a vocal blend which consists of a feisty female lead, “Chasin’ Something Called Love” shines a reflection from all facets of music, yet steams with the sound of cajun rock-n-roll as Molly And The Haymakers create an unusual, yet all-natural and sounds-live performance.

JOE DIFFIE: “If You Want Me To” (Epic 34 73637)

Thanks Radio
for the success of my latest single

“I Still Love You”

90 CASH BOX

Tera Lynn

3744 Applegate Avenue
Cincinnati, OH 45211
513-651-8910

National Promotion:
Chuck Dixon
Gary Bradshaw
Melvin Sloan of the highly acclaimed Melvin Sloan Dancers recently donated two of the group's costumes to the Country Music Hall of Fame and its vast collection of country music memorabilia. The Melvin Sloan Dancers have grown to become a historical part of the Grand Ole Opry, of which they've appeared for numerous years and continue to do so. Shown during the presentation from l to r are: Sloan and Country Music Hall of Fame director Bill Ivey.

INDIE SINGLE RELEASES

WALTER PLANT: "I'll Always Have Your Memory I Can Cling To" (Silver Stirrup SSR-350-A)
Producer: Ray Edwards
Writer: Buck Moore

This tune of sorrow's inspiration definitely ranks up there with the majors and singer Walter Plant deserves much of that credit as his tenor-tining vocals ring out with an all-natural sincerity. Quilted with a very traditional lining, "I'll Always Have A Memory I Can Cling To" boasts some stellar writing ability, noteworthy production and packages together a tune that radio should push beyond the usual limit!

ROBERT WADE: "Country Love" (Burby BR-1001-A)
RICK RENO STEVENS: "We've Got A Good Love Going" (Reno R-001)
THE HOLLANDERS: "I Know A Little" (VCA 101)
RICK WEBB: "Bet My Bottom Dollar" (Kaupp KR-0001-A)
LOU HOBBS: "Livin' On The New Madrid Fault Line" (Evergreen EV-1132-A)
CHERYL K. WARNER: "You Must Be Thinking Of Somebody Else" (Playback P-1348-A)
ALLEN KARL: "Between A Stranger And You" (Century II CR-613)
JESS DEMAINA: "Someone Wrote A Love Song" (BSW A82790)
ROD YOUNG: "God Bless This Country" (Comstock COM-1994-A)

THE EYES OF TEXAS ARE UPON YOU

Elizabeth, sang an original composition called 'Mend My Heart' with vocals tighter than a bronco rider's hat.

Emerald Eyes' new release, "Take The Keys To My Heart," on Sundial Records, is bound for greatness. Debuting this week at 80, it's sure to be as big as Texas. Leah Sellers, spokesperson for Emerald Eyes, says that singing on the Grand Ole Opry was one of their dreams come true. With two more releases in the can and already talks of a major deal, their other dreams are sure to follow.

Kathy Carter and Robert Gentry, the promotion team for Emerald Eyes, report that this record has had one of the best responses from radio that they have seen in some time. With all this activity going on, it's a safe bet, the eyes of Texas are upon you.

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Kathy Carter (615) 451-0515
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.

The year end polls and results help determine the American Music Award winners in January. The televised American Music Awards show is the most popular and highest rated award show in the industry.

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.

CASH BOX
The Music & Coin-Op Trade Magazine

Deadlines:

Issue Date: December 29, 1990

Art/Copy: December 17, 1990

Contact:

Los Angeles—Jim Warsinske (213) 464-8241

Nashville—Jim Sharp (615) 244-2898

Chicago—Camille Compasio (708) 863-7440
EVEN THOUGH WE'VE DEVOTED the past few issues to AMOA Expo '90 coverage—we haven't quite finished as yet; because subscribe to the convention's closing in New Orleans late last month, there are the various annual分布式-hosted regional shows that have been in progress throughout the country. These events are of equal importance to operators whether they attended Expo or not since they provide the chance for closer scrutiny of the equipment in an environment that is not as congested as an exhibit hall. In addition, there is more time for one-on-one dialog with manufacturer reps who are always present at these functions to answer questions and provide hands-on demonstrations. Distributor personnel, as well, avail themselves for whatever assistance is needed. These individual showings obviously fill the bill and, over the years, have proven to be very productive.

I just attended one such event at American Vending Sales in Elk Grove Village, IL (with another to follow at Atlas Dist., Inc. in Chicago). There were a few pieces I missed at Expo—which goes to show you! At the AVS show I met Samuel Kim, inventor and designer of Putting Challenge, which is being manufactured and distributed worldwide by I.C.E. of New York. It's an impressive piece of equipment where you practice putting with over 18 completely different greens, all contained in one single unit, with a 3-dimensional adjusting system for golfers to create specific greens contours by a simple adjustment of the pull cord knobs on the frame or the use of the center adjusting cord to create an uphill/downhill green. The easy to reach ball return knob returns all balls at one time and there are side moldings designed to prevent them from rolling off. This is a sizeable piece of equipment, but from what I understand the floor space required is similar to that of some of the basketball games on the market. Our CB photos had difficulty getting the entire game on film but the accompanying photo will give you some idea of what it looks like (in case you didn't see it at Expo)...In addition to Title Fight, Premier intro'd two new kiddie pinballs at Expo (which I missed in New Orleans but caught at AVS); namely Nudge-It and Bell Ringer. They can be adjusted, heightwise, to accommodate the youngsters. I don't know what they'll do in the marketplace, but it's a cute idea and I got a kick out of playing them...Also saw a prototype of an upcoming new Williams pin...I will now be heading out to 4500 W. Dickens in Chicago where the Atlas Dist., post-Expo showing will be taking place and I'm sure it will be another biggie event. Keep tuned for photo coverage.

AS CASH BOX WENT TO PRESS, the Illinois Coin Machine Operators Association's Truth In Amusement Committee was hosting a formal presentation of video gaming machinery (including a state of the industry review) for state legislators in Springfield, IL. The two-day program included a cocktail party and machine demonstration followed by a full day of meetings and the official presentations.

Valley Recreation's Director of domestic sales Emil Mardar announced his retirement 23 years after with the company. Much good luck to you, Emil.

IT IS DIFFICULT TO PICK UP A trade magazine or listen to an operator talk without hearing an obituary for video games. We have slipped into a mindset of doom and gloom, fueled by high prices, dull themes and player apathy. So, operators can expect the 1990 AMOA convention with guarded expectations of a revival. Were they disappointed?

The general tenor of the show (general tenor: wasn't he in charge of allied operations in North Africa) was quite desperation. Overall, the operators muttered that the manufacturers were out of touch with the marketplace, still concentrating on the big price tag, arcade box. Among them (Sega, NEO-GEO), Jaleco Cisco Heat, Namco Final Lap 2) and what will the manufacturers do when a slack arcade market cannot absorb these machines. Little imagination. Lackluster kits, A proliferation of nostalgia. The most magnetic game, Mad Dog McCree, was geared to the smallest market. The best of the show had already been shown.

What to buy? What to buy? Any What amidst the chaff? You have to work through the individual showings. This isn't going to help fill the bill, and, over the years, has proven to be very productive.

New Orleans AMOA:
The Blues Meet The Blahs
By Doc English

Riverboat Gambler and Premier's Title Fight had their champions as well. Of the new, Leland's Ataxx and Konami's Punk Shot appeared to be the best kits. Ataxx is the something different game, a priced right, addictive strategy game that emphasizes intellect over instinct. Punk Shot is street brawl basketball, especially designed for Crime Fighters, Main Event and Gauntlet. Other kits may emerge as kits, but at present they are unknown commodities.

Mad Dog McCree, the laser projection system, cops honors as the top video. You strap on a gun belt and quick draw your way through a Wild West scenario. You have to work through the individual showings. This isn't going to help fill the bill, and, over the years, has proven to be very productive.
IT'S SHOWTIME AT C.A. ROBINSON & CO!

BILLED AS THE 17TH ANNUAL WEST COAST SHOW, this year's event hosted by C.A. Robinson & Co. ran true to form, attracting full attendance, and then some, to the distrib's San Francisco branch on Wednesday, November 7 and to its Los Angeles headquarters on Friday, November 9. This is where operators go to see the very latest in equipment, fresh from its introduction at the AMOA convention; and there are always representatives on hand from every manufacturer on the C.A. Robinson & Co. roster to provide assistance. The Robinson post-AMOA show has become a tradition over the years; a very special function conceived and nurtured by the Bettelman family.

Our accompanying photo spread focuses on the Los Angeles showing (preceded by a lavish dinner party at Chasen's Nov. 8) where you saw not only an outstanding array of equipment but a splendid buffet of food that provided everything you could possibly want. As for the hospitality of the Bettelman family—Leah, Ira, Sandy, Ade— that goes without saying. So take a bow, please, each and every one of you (along with the members of the team) for presenting another very exceptional West Coast Show!

WMS technical field support manager, Tom Cahill, looks on while an enthusiastic young lady tries her hand at Williams' new Funhouse pinball. While this was a prototype, it was for operators, the exclusive debut of the new pin.

Who's got the beat? Looks like Loewen America president Rus Strahan (r) and Reseda, C.A op Mike Lucas (Coin Systems) do as they check out the firm's beautiful new jukeboxes.

Nice to see Tecmo, Inc.'s Michael Robinson, national sales manager/coin-op, pictured above with Tecmo's new Strato Fighter.

Ecstatic over the throngs waiting to play his company's English Mark Darts is Arachnid's veepee/sales, Marcio Bonilla.

Pausing to pose amidst the showroom floor action is Taito's Rick Rochetti, pictured here with Space Gun, Majestic Twist and a happy, young player.

Also taking in the fun and festivities are Alan Stone, vp/sales & marketing and Nancy Poehlman of Nintendo of America subsidiary NCC Sales Inc.

What's a celebration without food and drink!—there was plenty on hand for everyone to enjoy—and enjoy they did out on the backlot of the C.A. Robinson & Co. facilities!
AVS HOSTS POST-EXPO GALA

CHICAGO—THE SPACIOUS AMERICAN VENDING SALES facilities in suburban Elk Grove Village, Illinois were all decked out for a very special occasion on Friday, November 9—the distrb’s annual post-AMOA convention showing. The equipment lineup reflected many of the new pieces that were featured at Expo in New Orleans, affording AVS customers the opportunity to see and evaluate, with a lot of help from the manufacturer representatives who attended in full force and AVS staffers.

Prexy Frank Gumma, Sr. and executive veepee Frank, Jr. (the perfect hosts), together with Ron Bolger, Ivan Sharps, John Neville, Leo Finn, Nick Cosentino, et al, were ever present to make certain everyone was accommodated. If you got thirsty or hungry during your showroom tour there was a bar set-up and a good size assortment of finger food on the main floor in addition to the buffet that was available upstairs for those with bigger appetites! (photos by Pam Caposieno).

Grand Products’ Slick Shot, Dyno-Bop—and Stan Jarocki—with area op Mary Sollett of J.D. Munch Vending.

At the Rowe CD-51 and CD-100A with Maria Hanson (Velasquez Automatic Music), Frank Gumma, Sr., Kankakee op Ralph Lustig (United Sales), Rowe’s Joel Friedman, Ed Velasquez and Ivan Sharps.

Area ops Stan Ruzicka and Kem Thom with CB’s Camille Compasio.

Premier’s two new kiddie pins, Nudge-It and Bell Ringer, with Streator, IL op Ray Shroyer (ICMOA/TIAC chairman) and Premier’s Dan Clarton.

Obviously having a ball at Riverboat Gambler are CB’s Camille Compasio and Williams’ Jim Belt!

At SNK’s popular NEO-GEO with Rockford, IL ops Dale Gesner and Brian Addotta.

AVS’s Eddie Figueroa (logic dept.) and Strata proxy Richard Ditton at the bank of Strata sports theme games, which included Strata Bowling, Hot Shots tennis and Golden T golf.

Frank Gumma, Jr. and Illinois op Russel Kinzinger (K.A.T., Inc.) amidst a bank of SMS and Merit poker machines.

Frank Gumma, Jr.’s offspring, Ryan and Tina, are having a go at Hammerin’ Harry’s FABTEK/IBM’s Steve Blattspieler quickly faces our camera.

Sorry our camera couldn’t capture the full range of I.C.E.’s Putting Challenge, being demonstrated here by its inventor and designer Samuel Kim. It’s quite a game!

At SNK’s popular NEO-GEO with Rockford, IL ops Dale Gesner and Brian Addotta.

Sorry our camera couldn’t capture the full range of I.C.E.’s Putting Challenge, being demonstrated here by its inventor and designer Samuel Kim. It’s quite a game!
LELAND: Super Off Road; NINTENDO: R-Type; ROMSTAR: 50 Caliber; Final Blow; SNK: Gang Wars, Street Smart, Mechanized Attack; SEGAl: Golden Axe, Gain Ground, Crackdown, Columns C/T; TECHOFEX: Tecmo Bowl; WILLIAMS: Nac; TAITO: U.S. Classic C/T; AM: TECHNOS: WWF Superstars. FLIPPERS: DATA EAST: Playboy, Robo Cop, Monday Night Football; GOTTIEB: Bone Buster; WILLIAMS: Banzai Run. USED KITS: 88 Games H; Showdown H; Blockout H; Sky Soldier V; Bloody Wolf H; Sly Spy H; Bottom of the Ninth H; Super Champion Baseball H; Buster Bros., Tecmo Knight H; Cabal H; Toki H; Castle of Dragon H; V Ball H; Championship Bowling V; Wrestler War V; Cyberball 2072 H; Dynamite Duke H; Heavy Barrel V; Leader Board Golf S; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Ring King V. CHANGERS: Standard $1.00 and $5.00 changers as is. Call Celie for games and kits and Darren for parts. New Orleans Novelties Co., 3030 N. Armand Rd., Metairie, LA 70002, Tel: (504) 888-3500. FAX (504) 888-3506.

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17321. Tel: (717) 632-7205.

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

DYNAMO POOL TABLES 4X8- $1000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

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elton john to be continued...

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FOUR NEWLY RECORDED SONGS INCLUDING THE HIT SINGLE "YOU GOTTA LOVE SOMEONE"

PRODUCED BY DON WAS

ORIGINAL DEMO OF "YOUR SONG" AND OTHER PREVIOUSLY UNRELEASED TRACKS

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