MCA RECORDS IS SPOTLIGHTING ELTON JOHN'S 20-YEAR CAREER with the release of to be continued..., a four-CD/four-cassette boxed set containing many of the pop-rock singer/composer's major hits as well as important sides that weren't among his lost list of hits...to be continued will range from original master recordings of mega-hits like "Philadelphia Freedom," "Tiny Dancer," "Daniel," "Rocket Man" and "I Guess That's Why They Call It The Blues" to a previously unreleased demo of "Your Song" to the 1965 recording "Come Back Baby," which John recorded as a member of Bluesology. Andy McKay, vice president, catalog development and special products for MCA Records, compiled the boxed set with John himself and his long-time songwriting partner, Bernie Taupin. "Our basic intent was to cover career highlights and give insights into some of the nooks and crannies as well," McKay explains. "Some Top-20 hits are missing, but we had to leave some out in order to accommodate B sides, alternate takes and rare material. We cover as much territory as possible within the context of five hours of music, spread over four CDs."
MCA And Matsushita Sign Merger Agreement

UNIVERSAL CITY, CALIFORNIA and OSAKA, JAPAN—MCA Inc. and Matsushita Electric Industrial Co., Ltd. today jointly announced that they have signed an agreement providing for the acquisition of MCA by Matsushita for $66 per share in cash. As part of the transaction, MCA shareholders will also receive shares in the MCA subsidiary which owns WWOR-TV, MCA’s independent television station in New Jersey. The aggregate value of the transaction to MCA shareholders will be approximately $6.13 billion plus the value of the WWOR-TV shares.

The definitive agreement provides for a cash tender offer by a wholly-owned Matsushita subsidiary of $66 for each share of MCA’s common stock. MCA has approximately 92.8 million fully diluted shares. The tender offer will commence no later than November 30, 1990, and will follow a cash consent in which any shares not tendered will be acquired at the same price. It is expected that the offer will be consummated by early 1991.

The boards of directors of both companies have approved the transaction. Simultaneously with the execution of the merger agreement, the MCA board of directors declared a special dividend of all of the WWOR-TV shares on the basis of one WWOR-TV share for every five MCA shares. Subject to certain conditions, the dividend will be paid immediately prior to the closing of the tender offer to all MCA shareholders of record on the date the tender offer expires. Upon payment of the dividend, each of which owns WWOR-TV will become a stand-alone, publicly traded company.

In an effort to be responsive to environmental and other concerns which have been raised in recent years, MCA and Matsushita intend to sell Yosemite Park and Curry Company to a qualified American buyer within twelve months after the closing of the acquisition. All net income generated by Yosemite Park and Curry Company in the interim will be donated to the National Park Foundation for the benefit of Yosemite National Park and the National Park System. Prior to the sale, Yosemite Park and Curry Company will be held in escrow and operated by its existing management and board. Neither MCA nor Matsushita will play a role in the management of the Yosemite concession.

MCA and Matsushita said the transaction would not result in any other significant changes in MCA’s structure or operation. MCA will continue to operate under its own name and will be run by its existing management. Lew Wasserman, chairman of the board and chief executive officer of MCA, and Sid Sheinberg, president and chief operating officer, will remain in their familiar roles along with other senior managers.

No changes are planned on the MCA board of directors as a result of the transaction although a majority of additional directors will be named by Matsushita.

Both companies emphasized that as a result of the transaction, MCA does not intend to make any changes in its management or staff as it is now structured, and that no decreases in employment levels are planned.

In a joint statement, Mr. Wasserman and Mr. Akio Tani, president of Matsushita, said that both companies are committed to maintaining the creative independence which has established MCA at the forefront of the entertainment industry. They said it is their common goal that the artists, writers, directors and producers associated with MCA continue to produce great works of entertainment in a stable and supportive atmosphere. They also said the combination will provide MCA with significant resources for the development of major entertainment projects in new areas and that it will increase MCA’s access to evolving international markets.

Matsushita said it fully shares MCA’s commitment to preserving MCA’s film library, the world’s largest film collection. Matsushita recognizes that MCA’s film library is a precious national resource and has pledged to dedicate resources to MCA’s continuing efforts to restore and preserve America’s films.

Mr. Tani said, “We have long regarded MCA as the leading company in the entertainment field. Its management, in which we have complete confidence, has done an outstanding job of building its film, music, themed entertainment and publishing businesses. One of the primary reasons for entering into this merger relationship is our great respect for the wisdom and judgment of MCA management. We are particularly pleased that this management will continue to plan and direct MCA’s future. We are also honored to form this association with the many creative individuals whose talent and artistic expression are unrivaled elsewhere in the world.”

“I am pleased that MCA will be joining with a company which has a long history of international business and a consistent commitment to the enrichment of lives and culture around the world,” said Mr. Wasserman. “This agreement, which was consummated on an entirely friendly basis, reflects the symphony of strengths that Matsushita company could achieve alone. The combination of MCA’s creative talent with Matsushita’s high-technology research and manufacturing capabilities will create strong, long-term participation in an increasingly global marketplace.”

Mr. Sheinberg added, “The conviction that MCA must enter into a major strategic relationship did not come to me quickly or easily. However, the expansion of our business and the changes that have occurred on the world entertainment scene have convinced me more than entailing such a relationship is nothing short of a dream to our shareholders, our employees, our creative colleagues and indeed all those with whom we enjoy relationship.”

“It is clear to me that Matsushita possesses the resources as well as the complementary skills, services, and products which offer the potential of greater future success. They have indicated their respect for our autonomy and creative entertainment culture,” Mr. Sheinberg continued. “I am convinced that this alliance will best assure MCA’s future success.”

Matsushita has been operating in the United States since 1959 and had approximately $2 billion of sales for its fiscal year ended March 31, 1990. Its brand names include Panasonic, Quasar and Technics. Matsushita Electric Corporation of America (MCA) has operations in 26 states. Matsushita employs more than 9,000 people in the United States at 13 manufacturing plants, seven research facilities and more than 140 sales and service centers. Matsushita has an American unit whose purpose is to promote and sell U.S.-made products to Japan and the rest of the world. Matsushita also imports into Japan some $600 million a year worth of U.S. products.

Instead of receiving cash in the tender offer, Mr. Wasserman will exchange all of the approximately five million shares of MCA common stock that he owns directly for preferred shares of a wholly owned subsidiary of Matsushita which has been organized expressly for the purpose of the exchange. The preferred shares are intended to have a value equivalent to the cash price offered to all other shareholders.

MCA said the WWOR-TV spin-off to MCA shareholders will conform to all applicable Federal laws and regulations governing the ownership and operation of television stations. The station’s management will remain in place, and WWOR-TV will continue to serve the New York metropolitan area.

TheMCA board has determined, based in part on the opinion of Lazard Freres & Co., its independent financial advisors, that the transaction is fair to MCA shareholders, and in the best interest of MCA shareholders, and has recommended that MCA shareholders accept the offer.

The tender offer will be conditioned upon, among other things, Matsushita receiving valid tenders for more than 50 percent of MCA’s outstanding common stock on a fully diluted basis. Consummation of the offer is also subject to receipt of necessary regulatory approvals for the WWOR-TV spin-off and to payment of the WWOR-TV dividend. Certain customary conditions must also be satisfied.

Simultaneous with the execution of the agreement, MCA has granted Matsushita an exclusive option to purchase approximately 16.9 million shares of MCA at a price of $71 per share, exercisable under certain circumstances under the terms of the merger agreement, Matsushita will be entitled to receive aggregate fees and expenses up to $125 million in the event, among other things, that MCA receives an unsolicited offer and accepts that offer pursuant to the fiduciary responsibilities of the MCA board of directors.

Matsushita is advised by Creative Artists Agency, Inc.; Allen & Company of New York; and the law firm of Simpson Thacher & Bartlett. MCA is advised by Lazard Freres & Co. and the law firm of Wachtell, Lipton, Rosen & Katz.

MCA is a diversified international company which engages in the distribution of theatrical, television and home video products; manufacture and distribution of recorded music and music publishing; merchandising of a wide variety of sports entertainment-related products; operation of theme parks and concert facilities; book publishing; retailing; television broadcasting; and real estate development. Revenues were approximately $3.4 billion and net income of $131 million in its fiscal year ended December 31, 1989. Founded in 1924, MCA’s holdings include Universal Pictures, the MCA Television Group, Universal Studios Hollywood and Universal Studios Florida, MCA Records, Geffen Records, Putnam Berkley Books, Warner Bros., WWOR-TV, Yosemite Park and Curry Company, a 50 percent interest in USA Network, and a 49 percent investment in Cinépix Ovazione.

Matsushita (pronounced mot-SOO-sh-ta) is Japan’s largest manufacturer of consumer and industrial electric and electronic products. Matsushita employs some 200,000 people and markets its products in over 160 countries around the world. Revenues were approximately $37.8 billion and net income was $1.48 billion in the fiscal year ended March 31, 1990 (converted at $1=119 yen). The company was founded in 1918 by Konosuke Matsushita and grew rapidly as consumer demand for electric and electronic products escalated in Japan after World War II. In subsequent years, Matsushita expanded its product lines, always building on its traditional strengths. The company is now involved in such fields as communications and industrial equipment, semiconductors, new audiovisual products and housing-related systems.

(Cash Box Publication comments MCA Inc. and its dedicated board for the prosperous conclusion which will further enhance and benefit the entertainment industry throughout the world.)
TOP 100
SINGLES
December 8, 1990

#1 Single: Whitney Houston

High Debut: Simpsons #44

To Watch: Too Short #46

1. "I'M YOUR BABY TONIGHT" (Arista 2108) - Whitney Houston
2. "BECAUSE I LOVE YOU" (L.M.F./RCA 2724-4-R1) - Stevie B
3. "FROM A DISTANCE" (Columbia 387-73455) - Bette Midler
4. "LOVE TAKES TIME" (Columbia 387-73454) - Mariah Carey
5. "GROOVE IS IN THE HEART" (Elektra 4-64934) - Deee-Lite
6. "THE WAY YOU DO THE THINGS YOU DO" (Virgin 4-96978) - UB40
7. "SOMETHING TO BELIEVE IN" (Enigma/Capitol 44617) - Poison
8. "IMPULSIVE" (SBK 4JM-07597) - Wilson Phillips
9. "HIGH ENOUGH" (EMI 50324) - Alias
10. "STRANDED" (Capitol 98951) - Heart

11. "FREEDOM 90!" (Columbia 387-73559) - George Michael
12. "TOM'S DINER" (A&M 15297) - D.N.A. Feat./Suzanne Vega
13. "FEELS GOOD" (Virgin 4-87820) - Tony! Toni! Tone!
14. "MIRACLE" (Capitol 87820-7) - Jon Bon Jovi
15. "JUSTIFY MY LOVE" (Virgin Bros. 19465) - Madonna

16. "WIGGLE IT" (Charisma/Cutting Crew237) - 2 In A Room
17. "SENSITIVITY" (MCA 59392) - Ralph Tresvant
18. "HANG IN LONG ENOUGH" (Atlantic 4-87600) - Phil Collins
19. "LOVE WILL NEVER DO (WITHOUT YOU)" (A&M 15037) - Janet Jackson
20. "SO CLOSE" (Arista 38T-73635) - Hall & Oates

21. "ICE BABY" (SBK 4JM-07335) - Vanilla Ice
22. "ONE AND ONLY MAN" (Virgin 98952) - Steve Winwood
23. "MILES AWAY" (Atlantic 4-87820) - Winger
24. "MY LOVE IS A FIRE" (Capitol 44634) - Donny Osmond
25. "PRAY" (Capitol 44659) - M.C. Hammer
26. "B.B.D.J." (Capitol 50397) - Bell Biv Devoe

27. "THE FIRST TIME" (Columbia 38-73502) - Surface
28. "I DON'T HAVE THE HEART" (Warner Bros. 4-19911) - James Ingram
29. "AFTER THE RAIN" (MCA 59393) - Vanessa Williams
30. "THINK" (Reprise/Tommy Boy 7-19691) - Information Society
31. "JUST ANOTHER DREAM" (Polydor 877 962-4) - Cynthia Dennis
32. "FAIRWEATHER FRIEND" (Motown 2049) - Johnny Gill
33. "ON THE WAY UP" (Chrysalis 23497) - Elisa Florido
34. "FOR YOU" (MCA 79079) - The Outfield
35. "GIVING YOU THE BENEFIT" (MCA 79079) - Peabo & Boyz II Men
36. "HICCUP CHICK" (Atco 4-94808) - Sossa
37. "KNOCKIN' BOOTS" (Epix 34-73450) - Candymen
38. "I'M NOT IN LOVE" (Epix 347-73636) - Will To Power
39. "BLACK CAT" (A&M 1477) - Janet Jackson

40. "GONNA MAKE YOU SWEAT" (Columbia 38-73604) - C.C. Music Factory Feat./Freedom Williams
41. "ANYTHING IS POSSIBLE" (Atlantic 79793) - Debbie Gibson
42. "I'LL GIVE ALL MY LOVE TO YOU" (Elektra 4-64915) - Keith Sweat
43. "DO THE BART MAN" (Geffen A-4179) - The Simpsons
44. "GETTIN' MY GROOVE ON" (Atlantic 19660) - Don Henley
45. "HARD TO HANDLE" (Columbia 38-73668) - The Black Crowes
46. "CAN'T STOP" (Virgin 4-98961) - After 7

51. "WICKED GAMES" (Reprise 4-19704) - Cris Isaac
52. "AND SO IT GOES" (Columbia 387-73602) - Billy Joel
53. "DISAPPEAR" (Atlantic 4-87784) - Inxs
54. "YOU'RE AMAZING" (Atlantic 4-73038) - Robert Palmer
55. "CHERRY PIE" (Columbia 387-73610) - Warrant
56. "NO MATTER WHAT" (Columbia 387-73603) - George Lamond Feat./Brenda Starr
57. "JOEY" (J.R.S. 73014) - Concrete Blonde
58. "GOTTA LOVE SOMEONE" (MCA 59393) - Elton John
59. "WORLD IN MY EYES" (Sire/Warner Bros. 21735) - Depeche Mode
60. "STOP THAT FUNNY MUSIC" (SBK 4JM-07597) - Vanilla Ice
61. "DONT SIT UNDER THE APPLE TREE" (Capitol 4-87820) - Bad Company
62. "HOW TO SLEEP SLEEP" (Columbia 387-73597) - Van Halen
63. "AMAZING" (Enigma/Capitol 44617) - Human League
64. "LOVE MAKES THINGS HAPPEN" (MCA 59397) - Pebbles
65. "HEART LIKE A WHEEL" (Atlantic 4-19551) - Christine McVie
66. "WHEREVER YOU WERE" (Epic 33870) - Simple Trick
67. "MONEY TALKS" (MCA 98912) - A.C.D.
68. "HEAT OF THE MOMENT" (Virgin 4-96553) - After 7
69. "SHELTER ME" (Polygram 877 700-7) - Cinderella
70. "HOUSE FULL OF REASON" (Reprise 4-19530) - Jude Cole
71. "CANDY" (Virgin 4-96090) - Iggy Pop With Kate Pierson
72. "MISSUNDERSTANDING" (Warner Bros. 4-19950) - Al B. Sure!
73. "I WANNA GET WITH U" (MCA 59393) - Guy
74. "AROUND THE WAY GIRL" (Del Jarr/Columbia 38-73610) - L.L. Cool J
75. "EVERYBODY EVERYBODY" (RCA 2221) - Bootsy Collins
76. "PRAYING FOR TIME" (Columbia 38-73512) - George Michael
77. "CLOSE TO YOU" (Charisma 4-94851) - Maxi Priest
78. "WHERE DOES MY HEART BEAT NOW" (Epic 34-73536) - Gleeton Dion
79. "FROZEN" (Chrysalis 23527) - Pat Benatar
80. "HEARTBREAKER" (Capitol Bros. 4-19698) - Notorious B.I.G.
81. "LIVIN' IN THE LIGHT" (EMI 50146) - Karen Walker
82. "CRASH...HAVE SOME FUN" (Tommy Boy/Warner Bros. 4-19557) - TKA Feat./Michelle Visage
83. "LYIN' TO MYSELF" (Enigma 73544) - David Cassidy
84. "UNCHAINED MELODY" (Polydor 871862-2) - Righteous Brothers
85. "LOVE AND AFFECTION" (DOG 4-19699) - Nelson
86. "I'M FREE" (Atlantic 877 568-4) - The Soup Dragons
87. "NEW POWER GENERATION" (Paisley Park/Warner Bros. 4-4515) - Prince
88. "SERIOUS" (RCA 4-19557) - 2 Unlimited
89. "SOMETHING HAPPENED ON THE WAY TO HEAVEN" (Atlantic 87885) - Phil Collins
90. "ROMEO" (Island 78010) - Dino
91. "NEVER ENOUGH" (Elektra 4-64911) - The Cure
92. "OH GIRL" (Columbia 387-73577) - Paul Young
93. "FALLING TO PIECES" (Slash/Reprise 4-19563) - Faith No More
94. "THIS IS THE RIGHT TIME" (Arista 2049) - Iota
95. "THE BOOMIN' SYSTEM" (Del Jarr/Columbia 38-7357) - LL Cool J
96. "SO HARD" (EMI 50129) - Pet Shop Boys
97. "EVERY TIME" (MCA 98906) - Bell Biv Devoe
98. "MY MY MY" (Motown 2039) - Johnny Gill
99. "YOU HAVE SEEN HER" (Capitol 44679) - M.C. Hammer

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
NEW FACES

Paris

IN THE TRADITION OF THE NATION OF ISLAM, of which he is a devout member, Tommy Boy Records rap artist Paris hopes to "uplift and educate" African-American youth through his music. Unlike many so-called socially aware rappers, Paris puts his music where his mouth and mind are—and the results show he's not just hopping on anybody's bandwagon. The video for the first single, "Break the Grip of Shame," features an electronic collage of such Black leaders as Marcus Garvey, Malcolm X, Elijah Muhammad and Louis Farrakhan juxtaposed against images of skinheads and the KKK, hoping to focus on the good that each of these Black leaders—regardless of ideological differences—have done for Black people. Paris isn't only concerned with social and economic politics, however, but also, with those that dictate how rap is presented and received.

Says Paris, "My music is really an alternative to the misplaced materialism of the gaudy gold chains and the sick-minded misogyny that has been broadly portrayed by some of the media as the mindset of rap."

When asked about broader aims and goals he hopes to achieve through his music, the 22-year-old rapper replies, "I may or may not make a difference, but if I make an ignorant album and a new wave of ignorance overcomes the listeners, then I am part of the problem. If I make a righteous album, then at least there is the possibility that I can be part of the solution. I'd rather take the higher ground and strive for righteousness than bask in ignorance."

The Horse Flies

BY ALEX HENDERSON

COMBINE ROOTSY, FOLKSY ELEMENTS with quirky, spacey, artsy, bizarre "alternative" touches, and you've got the music of The Horse Flies—a band from Ithaca, New York whose album, Human Fly was released independently in 1987 and recently reissued by MCA Records (for which the band is now recording). Violin and banjo are key instruments on Human Fly, which also has its share of synthesizers. The album's content includes an unorthodox version of the lullaby "Hush Little Baby" and a cover of The Cramps' "Human Fly."

The lineup on Human Fly includes Jeff Claus (vocals, banjo, guitar), Rich Stearns (vocals, banjo), Judy Hyman (vocals, violin) and John Hayward (bass). After the album was completed, The Horse Flies' lineup was augmented to include Peter Dodge (synthesizers, accordion) and Taki Mastuk (drums, percussion. Presently, the band is in Los Angeles working on a follow-up to Human Fly with producer Hilton Rownthal, who has worked with South African artist Johnny Clegg. MCA is looking at a possible spring 1991 release.

TALENT REVIEW

Teenage Mutant Ninja Turtles

UNIVERSAL AMPHITHEATRE, LOS ANGELES—The Turtle concert was fantastic. Their singing was great. The characters are the bad guys Shredder, Baxter Stockman and the foot soldiers; the good guys are April, Splinter and the Turtles.

Shredder hates music so he tried to steal all the music. Donatello, a turtle, made a shield that would make them invisible to the Shredder for five minutes. April and two (2) workers were tied up. The Turtles said the only way to bring music back was to sing. We got the music back. Then the Shredder left. This is my review of the concert, "Coming Out Of Their Shells."

—Written by Brian, George Albert's grandson

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HEAVY METAL

BY ALEX HENDERSON

HIGHWAY TO HELL: During Doro's recent American tour, some live material was recorded in various cities for a "best of" album that will contain both live tracks and previously released studio material. The album may be released in Europe in January 1991, but at this juncture, it is undecided whether or not PolyGram will release in the U.S... Death Angel is playing some West Coast dates in late November and December... In late November and December, Sweet FA is touring in support of its debut album on MCA Records, Stick To Your Guns. Lead vocalist Steve DeLong, whose 19-year-old cousin is among the American soldiers stationed in the Persian Gulf as a result of Iraqi dictator Saddam Hussein's invasion of Kuwait, recently sent him a case of cassettes of the album—asking him to distribute the tapes among American troops stationed there...

VILLAINS ON VIDEO: A's Vision Entertainment, Atlantic's video arm, is scheduled to release Skid Row's first-ever home video on December 4, titled Oh Say Can You Scream... The video will contain concert footage of live performances of songs from the band's triple-platinum debut album of 1989 as well as songs not included on the album. The 100-minute video will also contain Skid Row's videos for "18 & Life," "Youth Gone Wild," "I Remember You" and "Piece Of Me..." Def American Recordings has a video for Slayer's "War Ensemble," a chilling cut from Seasons In The Abyss—which is turning out to be the death-metal thrashers' most successful album yet... The black-and-white clip is basically a "concert" video depicting a "live" performance. Another recently-released thrash video is Testament's clip for "Souls Of Black," the title track of its current album on Megaforce/Atlantic...
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■ ALBUMS

q RUN-D.M.C.: Back From Hell (Profile Records PCD-1401)

Inarguably the most successful rap act thus far, and certainly one of the most influential, Run DMC have also been one of the most lambasted—by critics and fans alike. Their credibility reached a real low with their Ghostbusters rap, a career move that cost them dearly. Answering those who have counted them out altogether, though, finds the trio lean and sharp. Gone are the obvious and grating bids for crossover appeal, a move that may actually be what brings them that coveted bonus as well as restore their street cred. Harder than they've been in a very long time and with some of the dopest rhymes of their impressive career, Run DMC are back in rare form.

q THE POGUES: Hell's Ditch (Island 422-846-999-2)

The Pogues continue fusing traditional Irish music with punkish rock & roll on their latest effort, Hell's Ditch. On "The Wake Of Mesusa," the band combines their Irish and rock sensibilities with Middle Eastern touches—if you can imagine that. But despite its contemporary feel and progressive nature, the album is consistently rootsy and steeped in tradition. Hell's Ditch was produced by Clash graduate Joe Strummer.

q GERALD ALBRIGHT: Dream Come True (Atlantic 7 82087-2)

Like its predecessors, Gerald Albright's third album, Dream Come True follows a commercial jazz/R&B/pop path that "quiet storm" programmers are likely to greet with open arms. The self-produced album contains mostly originals, an exception being a cover of Johnny Gill's "My, My, My." Although Dream Come True is mostly instrumental, the straight-up R&B cut "Growing With Each Other" boasts guest BeBe Winans singing lead.

q THE HORSE FLIES: Human Fly (MCA 10123)

Violin and banjo are key instruments on The Horse Flies' Human Fly, which fuses rather rootsy, folksy elements with abstract, off-the-wall "alternative" pop. If you can imagine Anglo-American folk played as bizarre, spacey "alternative" fare, you've got The Horse Flies in a nutshell.

q BLUE PEARL: Blue Pearl (Big Life/PolyGram 847 405-2)

Just in time to restore your faith in dance acts' authenticity, Blue Pearl manage to move both your feet and your heart—and the person billed as the singer, Durga McPhee, is just that; she also wrote or co-wrote almost everything on the disc. The lyrics are meaningful (covered here is Kate Bush's "Running Up That Hill") and provocative, matched by the McPhee's hearty, rich vocals. A great debut from a very promising new musical entity.

q SPECIAL GENERATION: Take It To The Dancefloor (Bust It/Capitol C1-94846)

This release on M.C. Hammer's Bust It label is, on side one, predictably upbeat dancefloor that should bowl them over at Top 40 and urban radio stations—as well as young party-goers. Side two slows things down a bit for ballads with beats. This pop/hip-hop won't impress the hardcore set, but will easily win over everyone else.

q E.U.: Cold Kickin' It (Virgin 2-91379)

E.U., known for its 1988 hit "Da Butt," has been associated with go-go—a 1970s-born style of funk that flourished in the band's native Washington DC. But there's no hardcore go-go to be found on E.U.'s latest effort, the high-tech and generally Black radio-friendly Cold Kickin' It. The album ranges from the slow, romantic "Longer Than Time" to the reggae-influenced "M-O-N-E-Y" to technofunk cuts like "Keep It Up," "Hot

LOOKING AHEAD

Dec. 8, 1990 Independent producers 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. SHOW ME THE WAY (A&M) ............................................. Styx
4. DEEPER SHADE OF SOUL (Arista) ..................................... Urban Dance Squad
5. MELT IN YOUR MOUTH (Epic) ......................................... Candyman
6. LOVE MAKES THINGS HAPPEN (MCA) ............................. Pebbles
7. GO FOR IT (Bust It/Capitol) .............................................. Joe B. Ellis
8. THE ONLY ONE I KNOW (RCA) .......................................... The Charlatans UK
9. BETTER NOT TELL HER (Arista) ....................................... Carly Simon
10. GET HERE (Polygram) ................................................... Oleta Adams
11. KING OF DREAMS (MCA) ............................................... Deep Purple
12. CALLING OUT YOUR NAME (EMI) ..................................... Atooz
13. ONE MORE TRY (Quality) ................................................ Timmy T
14. JUST A LITTLE BIT LONGER (Charisma) .............................. Maxi Priest
15. AROUND THE WAY GIRL (Def Jam/Columbia) ....................... L.L. Cool J
Rappin' With The Retailer

BY C.J. AND JEFF KARP

TRACKS, Savannah, Georgia
Reporting: Diane Mance
"Vanilla Ice has been a surprise! It's still number one! The Whitney Houston album is starting to pick up a bit. The Black Crows are resurging. Big Daddy Kane and Al B. Sure are selling real smooth. Keith Sweat is still hanging in there. The new Surface is doing well. Garth Brooks is our #1 country seller. The Clint Black is doing well too. Ralph Tresvant looks to be a strong break out along with the Led Zeppelin."

UNIVERSAL RECORDS DIST., Philadelphia, PA
Reporting: Debbi Houghton
"Vanilla Ice is really selling here. Guy is very hot. Debbie Gibson took off with a bang. Run DMC is of course doing well. So is Tesla. Whitney Houston is doing very well. Big Daddy Kane is another one that is doing very nice for us. Dana Dane is moving up. Deee-Lite seem to be building momentum all the time. Clint Black is hot as hell. KT Oslin is selling real well. Ever since Mary Chapin Carpenter appeared on the Grammy Awards she has really nailed it. It has even brought her other albums out of retirement. Mark Chesnutt is a dart board. We are racking with Dwight Yoakam's new one."

ASSOCIATED DIST., Phoenix, AZ
Reporting: Bob Fenty
"Vanilla Ice is really flying out of here and so are the Traveling Wilburys. Too Short is doing well. Al B. Sure is moving along with no problems. M.C. Hammer continues to be omni-present. Deee-Lite is doing real well. Clint Black is a big seller. Dwight Yoakam is selling really well. Randy Travis has been a good one for us. Ralph Tresvant came out of the box full steam. The Rocky V soundtrack is doing good."

CENTRAL SOUTH MUSIC, Nashville, Tennessee
Reporting: Tony Ross
"Vanilla Ice is just going crazy. Madonna is coming up real strong. Bette Midler is doing well. Too Short is moving up. The Black Crows are hot! Warrant is still hanging in there. The new Cinderella looks like it's going to be something else. Ralph Tresvant is doing real well. The Traveling Wilburys are moving great. Guy did just great out of the box. Garth Brooks is getting some big numbers. Reba McEntire is strong as well. Vince Gill is selling real well for us. Debbie Gibson is pushing her way through again. The Go Go's might be a possibility."

TOWER RECORDS, New York, New York
Reporting: Maria Wibbles
"Our #1 is the Three Tenors! We just had a wonderful in-store with them. Vanilla Ice has finally decided to sell here. We are still doing very well with Harry Connick Jr., Pet Shop Boys, Whitney Houston and Red, Hot and Blue have all been real popular for new stuff. Deee-Lite is still hanging in there. Bette Midler and the Neville Brothers are doing well. Edie Brickell is making a strong stand. Kings X and Kate and Ann McGarrigle seem to be doing fine. Black Box and Guy are holding their own and then some. Ralph Tresvant is seeing some good action. Queensryche and Lynch Mob are both making waves."

EXECUTIVES ON THE MOVE

Executives • Ron Fair has been promoted to the position of senior vice president, A&R/staff producer at EMI and will be re-locating to the company's New York headquarters. Prior to this appointment, Fair was vice president, A&R/staff producer at EMI in Los Angeles. • Adam Block has been promoted to the position of manager, Marketing EMI Records. Block will continue to be based in the company's New York headquarters. Prior to this, Block was in the Publicity Department, having held that role since he joined EMI in 1988. • Charley Lake has been appointed vice president of national promotion for East West America, a division of Atlantic Records. In his new capacity, Lake will oversee East West America's CHR, AOR and adult contemporary promotions. Before joining East West America, Lake was vice president of promotion for Epic Records. Before that, Lake spent years at A&M Records, four of which he held the position of director of national pop promotion. • Elektra Entertainment has promoted Tom Finch to the position of vice president, production. The four-year Elektra veteran was previously director, production; he began his record industry career with Arista in 1976. • PolyGram has named Barry Fiedel attorney, legal affairs; he comes to the label from the law firm of Kaye, Scholer, Fink, Hays & Handler. • CBS Records has named Jennifer A. Stewart director, procedures and controls, CBS Records Operation. A CPA, she comes to the label from Integrated Resources, Inc. The label has also named John Ingrasia and Jonathan M. Polk directors of business affairs, making them responsible for the negotiation of contracts with artists, the associated labels and others. Ingrasia had been director, A&R administration; Polk has been at PolyGram since '88. • PolyGram Records has promoted Ann Latore to the post of assistant controller, PRI and Associated labels. She most recently a manager of financial reporting for the label. And Michael Klein has been named local promotion manager, Mercury Records, based in Denver.

Cafaro New A&M President

LOS ANGELES—Al Cafaro has been named to the position of president of A&M Records according to a joint announcement made by Jerry Moss, chairman and CEO/A&M Records, and Herb Alpert, vice-chairman/A&M Records.

Most recently Cafaro served as the label's senior vice president and general manager. He joined A&M in 1977 as promotion manager for the Carolina's and went on to serve in a similar capacity in Philadelphia and New York City. He became the label's album promotion manager in 1983 and worked in that position for four years. In 1987, he was promoted to vice president of promotion and relocated to the label's Los Angeles headquarters. In 1988, Cafaro was promoted to vice president and general manager. Earlier this year, he was named senior vice president and general manager.

Prior to joining A&M, Cafaro was the GM and morning man at WRPL, Charlotte, NC, and he first worked in the industry as an on-the-air personality at WDHY/Sumter, SC and at WGGD/Chester, SC.

Commenting on his appointment, Cafaro said, "I believe in our artists. I believe in our people. My job is to forge a future based on the best of A&M's traditional values and our new competitive team spirit. I am confident that I will deliver on the trust that Herb and Jerry have placed in me."
BUZZING ABOUT: The beat generation jazz of the James Taylor Quartet has been around for four years, but only now is it the NEXT BIG THING. Bands like the Charlatans and the Inspiral Carpets are citing the JTQ’s Hammond organ as their major influence with as much pride as George Michael touts Stevie Wonder.

JTQ says they are part of the Acid Jazz Movement. You will now when other groups have jumped onto that bandwagon, not necessarily because of the beat generation groove, but because of the goatees, high fringes, duffle coats and parkas.

And if that isn’t enough to make you suspect that pop music is getting just a touch hollow, let me “Take Your Breath Away.”

Four years ago, this became a classic ballad when Terri Nunn and her group Berlin took it to the number one spot for several weeks. The same song—no remix, no cover version, everything note for note—now nestles at number three. This is the first time that a song which has not been re-recorded has managed to do this in such a short space of time.

I was surprised to see Terri once again reclining over her Top Gun fighter plane on Top of the Pops, but not as surprised as she was: “You’re kiddin’? Are they crazy? Why?”

She had a vague recollection of the song being used for a car advert, but wasn’t sure what car. Berlin has long since split up and Terri has just started recording with a new band. No one ever bothered to tell her about the re-release. Obviously she has done no promotion, no press, and yet the song, because of the power of the advert—which was re-released after the television screening of Top Gun, where the song is part of the soundtrack—is doing almost as well the second time out.

Which is more than can be said for self-destructive Adamski wailing, “I don’t care,” like a carbon copy of John Lydon. Even Mark Goodyear of Radio One, who was his champion, says that his latest single, “Flashback Jack,” has “lost the plot.”

Posters show him poised with a gun to his head. Poor precious Adamski is sick and tired of fame and success and L.A. All he wants to be is a crooning old punk. Fainting himself with this air of delicious tragedy, he is laboring under the misconception that old punks die—vaporizing in a whiff of too much glue or on the end of a slinky silver needle. But old punks, like his hero Lydon, end up as surf bums in Malibu, spearheading an advertising campaign for Jimmy’s surf gear.

Happily, Seal, who sang on Adamski’s number one, “Killer,” has become a hero. He has signed up with forgotten genius Trevor Horn, the man who invented the producer as personality, who was making hits for the Frankies and the like while Stock Aitken Waterman were making tea.

CHRISSEY ILEY

TOKYO NEWS

TOKYO—Marking its 25th anniversary, Tokuma Japan Records recently held a charity concert at Tokyo Bay Hall in Tokyo attracting some 6,000 people. With this event, the company established a “Thanksgiving Fund” which will be used, according to label chief Yasuyoshi Tokuma, to protect the natural environment and for welfare of the elderly and needy children of the world.

According to the Japan Assoc. of Rights of Authors, Composers and Publishers (JASRAC), total royalties collected during the first six months of fiscal year 1990 (April 1 - Sept. 30) were 28,974 million yen ($223 million), up 20.8% over the comparable period of the prior year. A breakdown of this figure reveals that performance royalties rose 22.8% to 7,799 million yen ($66 million), while mechanical royalties climbed 23% over the comparable term of the prior year with 17,248 million yen ($132 million). A JASRAC spokesperson said that the “increase of royalties collected by the organization was due to the prosperity enjoyed by the record industry in Japan this year.”

“T.S. I Love You,” by Pink Sapphire and “Manatsu No Kajitsu,” by the Southern All Stars were both certified platinum singles by the Japan Phonograph Record Assn. (JFRA) in October. At the same time, the Southern All Stars “Inamura Jane” was certified a gold album.

Next year, CBS-Sony Group will establish Shizukooka Second Production Center, its second record pressing plant in Shizukooka. The new facility will have a pressing capacity of three million units per month. The company’s present facility currently manufactures nine million compact discs in one month.
Horace Silver

many other artists start their own labels: a desire for artistic freedom. When the legendary jazz pianist (who Chick Corea cites as one of his main influences) recorded for Blue Note, the company wasn’t overly supportive of what he terms “metaphysical self-help music”—a unique style of jazz with lyrics expressing Silver’s spiritual philosophy. Since starting Silver in 1961, Silver has recorded five albums for his label, the most recent of which is 1968’s *Music To Ease Your Disease*. Especially interesting was *The Continuity Of Spirit*, for which veteran jazz drummer Chuck Nichols (arguably the Symphony Sid of L.A.) portrayed the spirit of Duke Ellington.

Saleswise, Silver’s spiritual jazz hasn’t fared as well as his instrumental secular jazz. Thus, he founded another label, Emerald Records, in 1984. Emerald’s first two releases contained previously unreleased live dates by Silver and trumpet great Clark Terry, both recorded in 1964. Emerald’s most recent release (and its first CD release) is the previously unreleased *The Natives Are Restless Tonight*, which was recorded live at the Half Note in New York in 1965 and ‘66 and features Joe Henderson on tenor sax, Carmel Jones or Woody Shaw on trumpet, Larry Ridley or Teddy Smith on bass and Roger Humphries on drums.

“At the time I formed Silverto,” Silver recalls, “I had no inkling of Emerald in my mind—I was so gung-ho about the metaphysical music I started in the early ‘70s with *The United States Of Mind* series on BlueNote. But then, I kind of realized that some of the fans weren’t into it. Some of them accepted it, but some of those old fans just wanted to hear the instrumental Horace Silver music with no metaphysical or spiritual connotation. I didn’t want to lose those people. Rather than put both types of music on the same label, I said, ‘Let me keep the Silverto label for metaphysical music, and let me start the Emerald label for straight-ahead jazz.’ Right now, I’m mainly interested in building up the Emerald catalogue and having as many releases on Emerald as I do on Silverto. I’ve got five releases on Silverto and only three on Emerald. Quite frankly, Emerald is more favored by the public. The concept of the Silverto label isn’t as well-accepted as the straightforward things on Emerald. I’m not giving up the Silverto label by any means; but before I do anything else with Silverto, I want to bring the Emerald catalogue up to five releases.

Silver’s first project for 1991 is reissuing his 1964 album on CD. After that, he plans to record a soundtrack for a musical he’s written, titled *Rockin’ With Rachmaninov*. In conjunction with the City Of Los Angeles, Silver hopes to present the musical live at the city’s Walt Disney Concert Hall in June and later release a soundtrack on Emerald. This extended work entails an 8-piece orchestra, choreography, male and female narration and actors. Silver explains, "I told (L.A. Mayor) Tom Bradley that the premise of the thing is that classical composer Rachmaninov dies and goes to heaven and meets Duke Ellington, who turns him on to jazz. They become buddies, and Duke introduces him to various jazz venues in the afterlife. There are also upbeat songs like Louis Armstrong, Thelonious Monk and Coleman Hawkins."

Silver’s other goals for 1991 include recording a trio album for Emerald and reissuing *Music To Ease Your Disease*. Recording two labels is an expensive, time-consuming task, but one thing that helps cover expenses is his status as a songwriting artist. He earns from his many compositions—including “Song For My Father,” “Strollin’,” “Sister Sadie,” “Banjo Blue,” “Que No!” “Filthy McNasty” and “Peace.” While many jazzmen record as many standards as originals, Silver estimates that he’s recorded at least 95% of original material over the years. Aged 50, Silver is the only living member of the original sextet of the *Miles Davis Quintet.*

**INDIE NEWS**

**BAINBRIDGE: At a time when an abundance of mindless Kenny G and David Sanborn clones are being passed off as legitimate jazz-fusion artists, Active Ingredient is showing just how exciting and spontaneous real fusion can be. Extra Strength, due out in January on Bainbridge, features two of the most significant instrumentalists, Pat Metheny and Dave Goodman, with an ensemble of creative melodies and harmonies, individualistic solos and spirit of improvisation that have made me think of Chick Corea, Pat Metheny, Joe Henderson, Spyro Gyra and Michael Brecker.**

**ALBUMS**

**A MONTH IN THE BRAZILIAN RAIN FOREST: Dawn Chorus (Rykodisc 30180)**

Dawn Chorus, the latest addition to Rykodisc’s *Atmospheric Collection* series, is a 60-minute recording that captures the sounds of the Amazon rain forest. Recorded with a portable Sony digital recorder, the CD comes alive with the authentic sounds of the Amazon—including birds, crickets, frogs, etc. A portion of the CD’s profits are being donated to efforts to curb the destruction of Amazon’s rain forest.

**BIG CLOCK: The Boy With The Wooden Head (White Canvas 1002)**

College and “alternative” radio may want to investigate Big Clock’s abstract *The Boy With The Wooden Head.* Lyrically, the CD’s most thought-provoking cuts include: "Lonely," which describes a young woman’s difficult search for romance in The Big Apple, and "If I Had My Way," a reflection on Nicaragua before and after the 1979 revolution.

**BANISTER TARLETON: Cruisin’ (American Radio 9100)**

Barrister Tarleton goes for a rather ’60s-ish pop sound on this EP’s four songs: "Cruisin’, "She’s My Favorite Girl," "Rock & Roll With You," and "Rockin’ In America," all of which Tarleton wrote. The EP was produced by Tarleton and Joey Welz.
ON JAZZ

BY LEE JESKE

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

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

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

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

The show, a benefit for the Graham-Windham children agency and two autism treatment foundations (one of Ellis Marsalis’s six sons is autistic), bounced amiably along for two hours, with members of Wynton’s band—notably bassist Reginald Veal and drummer Herlin Riley—fleshing out the various groupings of Marsalis.

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

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

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

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

Yikes.

HO HO HO: So New Year’s Eve is next month, it stands to reason that Christmas is next month too (hey, I didn’t spend four years in college for nothing). Is it my imagination, or are there a lot of Christmas albums coming out this year? Back in the ’50s and ’60s, Christmas albums used to come out in stacks, but those days have been gone for decades, haven’t they? I guess they haven’t—a day hardly goes by without another Christmas album. Jazzwise (the wise this page concerns itself with) there’s Joe Williams’ *The Holiday Feelin’* (Verve), reissues of old Ella Fitzgerald and Stan Kenton holiday packages (Capitol), Blue Note’s mostly-new compilation *Yule Struttin’* (with Benny Green, Dianne Reeves, Bobby Watson, John Scofield, Dexter Gordon and others), Marcus Roberts’ three-song ‘Let It Snow EP’ (GRP/Novus) and Columbia’s *A Jazz Yuletide* (SCT) with two Harry Connick, Jr./Branford Marsalis love songs and numbers from Monte Croft, Terence Blanchard and others. To name a few. That’s not to mention Columbia’s wacky Christmas Party with Eddie G (with its raft of oddball Christmas novelties from yesteryear) or its Acoustic Christmas (which features the unlikely pairing of Pol Davidson and the Dirty Dozen Brass Band, as well as a Wynton Marsalis/Marcus Roberts duet and Connick’s “Winter Wonderland”), Rhino’s packages of country Christmas numbers and traditional (Bing and Nat Cole) Christmas hits, etc., etc., Christmas, it seems, is in this year. Jack Frost is nipping at my collar.

CONTEMPORARY JAZZ

CASH BOX DECEMBER 8, 1990

Dec. 8, 1990 The square bullet indicates strong upward chart movement.}

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BY ERNEST HARDY

Janet Jackson fans will definitely want to check out her new *Rhythm Nation Collection*—if for no other reason than to see the number of danceable shots director Herb Ritts manages to cram into the clip for Jackson's new single, "Love Will Never Do Without You." Includes the already familiar mini-films for "Come Back To Me," "Alright," "Escapade" and the two dozen or so other videos culled thus far from the *Rhythm Nation 1814* CD.

Very quickly, two more video compilations of note, both from SBK Records: Vanilla Ice—*Play That Funky Music White Boy*, which includes the title clip as well as "Stop That Train" and "Ice Ice Baby." And also, Technotronic—*Trip On This—The Videos*, already in stores.

Motown's golden cherubs, The Boys, are set to star in "Tears For a Christmas Tree," a radio play to air the weekend of December 22 and 23 on the nationally syndicated entertainment news program, RadioScope. "Tears" tells the story of an inner-city kid, Marcus, who (along with his brother, Teddy) hooks up with a neighborhood drug dealer to get some fast money in order to give the family a decent Christmas. The results, predictably, are disastrous. Cameron Turner, RadioScope managing editor, says he wrote "Tears" because, "America is a very materialistic society and poverty creates a unique kind of shame that is particularly strong during the holidays."

**VIDEO TROUBLE:** *Cosby Show* star Malcolm Jamal Warner, who is building quite a name for himself as a video director, is shown here with Motown rap artist, MC Trouble, on the set of her new video "Gotta Get A Grip," which Warner, of course, directed.

**WORKIN' IT JUST A LITTLE BIT:** The duo of Dose and Rog Nice are shown here with Club MTV hostess, Downtown Julie Brown, after performing their club and pop smash, "Wiggle it." Left to right are: Brown, Dose, and Rog Nice.

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**RAP/DANCE ALBUMS**

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<td>Cutting CR 237</td>
<td>In A Room</td>
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<td>5</td>
<td>TOM'S DINER</td>
<td>A&amp;M 75021 2342-1</td>
<td>DNA Feat/Suzanne Vega</td>
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<td>6</td>
<td>SENSITIVITY</td>
<td>MCA 53933</td>
<td>Ralph Tresvant</td>
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<td>7</td>
<td>THINK</td>
<td>Tommy Boy TB901</td>
<td>Information Society</td>
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<td>8</td>
<td>JUST ANOTHER DREAM</td>
<td>Polydor 877 963-1</td>
<td>Cathy Dennis</td>
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<td>9</td>
<td>FOUND LOVE</td>
<td>Epic 49-73548</td>
<td>Double Dee Feat/Dany</td>
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<td>10</td>
<td>I'M YOUR BABY TONIGHT</td>
<td>Atlantic 0-21203</td>
<td>Whitney Houston</td>
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<td>LOVE SO SPECIAL</td>
<td>Atlantic 0-86124</td>
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<td>12</td>
<td>DON'T MAKE YOU SWEAT</td>
<td>Columbia 44-73005</td>
<td>C &amp; C Music Factory</td>
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<td>13</td>
<td>KNOCKIN' BOOTS</td>
<td>Epic 49-73437</td>
<td>Candyman</td>
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<td>WORLD IN MY EYES</td>
<td>Sire/Reprise 0-21735</td>
<td>Depeche Mode</td>
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<td>WARM LOVE</td>
<td>Sire 0-21739</td>
<td>Beatmasters Feat/Claudia Fontanl</td>
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<td>FAIRWEATHER FRIEND</td>
<td>Motown 4727</td>
<td>Johnny Gill</td>
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<td>17</td>
<td>THAT MAN (HE'S ALL MINE)</td>
<td>Virgin 0-9413</td>
<td>Inner City DEBUT</td>
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<td>18</td>
<td>DON'T THE DO</td>
<td>Sire/Warner Bros. 0-21581</td>
<td>Betty Boo</td>
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<td>MISSUNDERSTANDING</td>
<td>Warner Bros. 0-21744</td>
<td>Al B.Sure</td>
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<td>HIPPYCHICK</td>
<td>Atco 0-96428</td>
<td>Soho</td>
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<td>ICE ICE BABY</td>
<td>SBK V-19224</td>
<td>Vanilla Ice</td>
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<td>TRY ME</td>
<td>Warner Bros. 0-21597</td>
<td>Jasmine Guy</td>
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<td>23</td>
<td>PRAY</td>
<td>Capitol V-79268</td>
<td>M.C. Hammer</td>
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<td>24</td>
<td>GIVING YOU THE BENEFIT</td>
<td>MCA 24075</td>
<td>Pebbles</td>
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<td>GROOVE IS IN THE HEART</td>
<td>Elektra 0-66222</td>
<td>Deee-Lite</td>
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<td>26</td>
<td>B.B.D. (I THOUGHT IT WAS ME)</td>
<td>MCA 53899</td>
<td>Bell Biv DeVoe DEBUT</td>
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<td>SUICIDE BLONDE</td>
<td>Atlantic 0-87860</td>
<td>Inxs</td>
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<td>28</td>
<td>I DON'T KNOW ANYBODY ELSE (RCA 2735-1)</td>
<td>Black Box DEBUT</td>
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<td>29</td>
<td>THIS IS THE RIGHT TIME</td>
<td>Arista 02049</td>
<td>Lisa Stansfield</td>
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<td>BLACK CAT</td>
<td>A&amp;M 75021</td>
<td>Janet Jackson</td>
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<td>31</td>
<td>THIEVES IN THE TEMPLE</td>
<td>Paisley Park/Warner Bros. 0-21596</td>
<td>Prince</td>
<td>25</td>
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<td>I LOVE THE WAY YOU LOVE ME (WTG/Epic 41-7340)</td>
<td>Nayobil</td>
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<td>33</td>
<td>CRASH (HAVE SOME FUN)</td>
<td>Tommy Boy TB-903</td>
<td>SKA Feat/Michelle Visage</td>
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<td>FEELS GOOD</td>
<td>Epic 877 437-1</td>
<td>Tony! Toni! Toné!</td>
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<td>THE GHETTO</td>
<td>Jive/RCA 1397</td>
<td>Too Short</td>
<td>DEBUT</td>
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<td>FREEDOM</td>
<td>Columbia 44-73584</td>
<td>George Michael</td>
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<td>37</td>
<td>WHATEVER MAKES YOU HAPPY</td>
<td>Atlantic 0-86123</td>
<td>Ten City DEBUT</td>
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<td>38</td>
<td>OOOPS UP/BELEIVE THE HYPE</td>
<td>Arista AD-2071</td>
<td>Snap</td>
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<td>LOOK INTO MY EYES</td>
<td>Columbia 0-73509</td>
<td>George Lamond</td>
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<td>40</td>
<td>HEART LIKE A WHEEL</td>
<td>A&amp;M 75021 2336-1</td>
<td>The Human League</td>
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BAHIA SOARS TO NEW ALTITUDE: Bahia Entertainment recording artists Altitude recently completed studio work on their debut album project under the new label, for release in late February next year. The album features two cuts produced by Norman Connors—"Someone Like You" and "I Can't Resist." Connors is pictured above (far right) with Altitude group members Terrah, Pam Baker and Pam Gibbons (lr), Bahia director of A&R, Dino Perera; and Greg Peck (rear lr).

HOMEGIRL MADE GOOD: Warner Bros. recording artist Jasmine Guy, whose new single, "Try Me," is currently moving up the charts, was recently honored in her hometown of Atlanta, GA by Mayor Maynard Jackson. Guy, who also stars as Whitney Gilbert on NBC's A Different World, was in Atlanta promoting her self-titled LP, Jasmine Guy. Shown in photo (lr) are: Kathy Jones, Atlanta City Council aide; Brenda Smith, promotion manager, Warner Bros. Records; Jasmine Guy; Mayor Jackson; Pat Jones, manager, artist relations, Warner Bros. Records; and Teddy Astin, national director promotion, Warner Bros. Records.

CLOSE TO SUCCESS: Charlama Recording artist Maxi Priest (r) is seen here having a laugh with actor/comedian and host of Showtime At The Apollo Sinbad, following a recent taping he completed for the television show.

To the Extreme (SBK 95259)  
Please Hammer Don't Hurt 'Em (Capitol 92857)  
I'm Your Baby Tonight (Arista 8516)  
The Rhythm of Saints (Warner Bros. 26093)  
Vol. 3 (Wb/Warner Bros. 26324)  
The Impacat Collection (Wb/Warner Bros. 26440)  
Mariah Carey (Columbia 45200)  
The RAZORS Edge (Asco 91413)  
Recycler (Warner Bros. 26260)  
Some Peoples Lives (Atlantic 82129)  
Wilson Phillips (SBK 93745)  
Put Yourself In My Shoes (Rca 23722)  
Serials..Live! (Atlantic 46204)  
Tripping the Light Fantastic (Capitol 49776)  
The X Factor (Rca 82140)  
Listen Without Prejudice Vol.1 (Columbia 46984)  
Family Style (Epic 46229)  
Refugees of the Heart (Virgin 91046)  
Shake Your Money Maker (Geffen GHS 24278)  

Restless Nights (Polygram 848906)  
Mixed Up (Elektra 00978)  
Poison (MCA 6387)  
 Flesh and Blood (Epic/Capitol 91813)  
 Pretty Woman (EMI 93492)  
 Rhythm Nation 1814 (A&M 3920/ BMG 9.89/P3)  
 No Fences (Capitol 93866)  
 Blaze Of Glory (Mercury/Polygram 846473)  
 Short Dogs in the House (Jive 1348)  
 Led Zeppelin III (Atlantic 82144)  
 World Clock (Elektra 60574)  
 Private Times... and the Whole '91 (Warner Bros. 29020)  
 Empire (EMI 92806)  
 Ghost of a Dog (Geffen 24304)  
 Soul Provider (Columbia 45025)  
 Stick It To Ya (Chrysalis 21702)  
 Cherry Pie (Columbia 45317)  
 Taste of Chocolate (Gold Chillin/Reprise 26303)  
 Soundtrack (Varese/MCA 5276)  
 Guy..The Future (MCA 10115)  
 Soundtrack (Warner Bros. 29316)  
 Mama Said Knock You Out (Def Jam/Columbia 4688)  
 Damn Yankees (Warner Bros. 26159)  
 After the Rain (Geffen)  
 Five Man Acoustical Jam (Geffen 24311)  
 Bona Drag (Warner Bros. 26221)  
 In the Heart of the Young (Atlantic 82103)  
 No Prayer For The Dying (Epic 46905)  
 The Real Thing (Capitol/Reprise 25678/Warner Bros. JWEA)  
 Heartbreak Station (Polygram 848018)  

Always (MCA 10025)  
The Revival (Polygram 841902)  
 Ralph Tresvant (MCA 10116)  
 Do Me Again (Capitol 92217)  
 Enlightenment (Polygram 487100)  
 Red Hot & Blue (Chrysalis 21799)  
 Trixter (Mechanic/MCA 6369)  
 Labour of Love II (Virgin 91524)  
 Rust In Peace (Capitol 91905)  
 Hos & Friends (Warner Bros. 26210)  
 Banned in the U.S.A. (Luke Skywalker/Atlantic 91424)  
 Behavior (EMI 94310)  
 Violator (Sire/Reprise 26081)  
 Ain't No Shame in the Game (Epic 46947)  
 Nomads,Indians, Saints (Epic 46820)  
 Feeding Frenzy (MCA 10002)  
 Wicked Sensation (Elektra 60954)  
 Back From Hell (Profil 1401)  
 Compositions (Elektra 00222)  
 Times Up (Epic 46202)  
 Anything Is Possible (Atlantic 82167)  
 Johnny Gill (Motown 26203)  
 Love & Emotion (Lmr/DA 3507-F)  
 ...But Seriously (Atlantic/Wea 9.98/P2)  
 Have You Seen Me Latley (Arista 6650)  
 The Righteous Brothers Greatest Hits (Verve 226562)  
 Ritual De Lo Habitual (Warner Bros. 29593)  
 Daryl Hall & John Oates (Arista 6614)  
 Graffiti Bridge (Fatsky Park/Warner Bros. 27493)  
 I'll Give All My Love To You (Elektra/Vintnerainment 90081)  
 Cerreras-Damingo-Pavarotti in Concert (London Polydor 430333)  
 Midnight Stroll (Mercury/Polygram)  
 Love In A Small Town (Rca 23665)  
 Daryll Hall & John Oates ...HITS (Atlantic)  
 No More Games/The Remix Album (Columbia)  
 Starry Night (Columbia 45129)  
 Brigade (Capitol 91003)  
 Seasons In The Abyss (Geffen/Atlantic 46207)  
 Deep (Columbia 66772)  
 Dream Child (Rca 2221)  
 100 Miles and Runnin' (Ruthless/Polygram 72224)  
 Ragged Glory (Reprise 26351)  
 Edge of the Century (A&M 5201)  
 Bloodletting (R.I.S./Mca 80237)  
 Pickin' On Nashville (Mercury 638 744 1)  

The Kentucky Headhunters  
 Stick It Live (Chrysalis 21816)  
 Don't Explain (EMI 90395)  
 To Be Continued... (Mca 10110)  
 Because It's Christmas (Arista 6644)  
 If There Was A Way (Reprise)  
 Lovegog (Big Life/Mercury 94)  
 Here In the Real World (ELEKTRA 86203)  
 Killin' Time (RCA 9696/BMG 9.89/P3)  
 Dr. Feelgood (Elektra 60289/WEA 9.98/P2)  
 The Complete Recordings (Columbia 46222)  
 Garth Brooks (Capitol 90937)  
 The End of Innocence (Geffen 24217)  
 Hangin' Tough (P/Columbia FC 40989)  
 Rope A Dope Style (Atlantic 82164)  

The square bullet indicates strong upward chart movement.
ICE CUBE

KILL AT WILL

FEATURING FOUR BRAND NEW TRACKS AND THREE NEW REMIXES GUARANTEED TO BLOW YOU AWAY, INCLUDING THE FORTHCOMING SINGLE AND VIDEO "DEAD HOMIEZ" & STOKES

DECEMBER 7. ON CD, CASSETTE & 12" VINYL. PRODUCER/DEEUR

SMILE, BIG GIRL & CHILLI GIRL

1990 PRIORITY RECORDS, INC.
COCINANDO

BY TONY SABOURIN

EXCUSE ME, BUT MY AFRO IS UP AND SEETHING THIS week. This is why. During this past Thanksgiving, my wife, my brother and sister, a client/friend and I decided to trek to The Palladium—that wonderful beehive of musical activity and technological wizardry at 14th St. and Irving Pl.—to see a Ralph Mercado production of a someo festival featuring the usual suspects of late: Luis Enrique, Tony Vega, Joseph Albers ("El Canario"), Tito Nieves, Millie Y, Tito Bridge, etc. and some recent ones, like Domingo and returning veteran Israel Miranda. The price, $30 a pop. I didn’t mind. The lineup was worth it. I didn’t even mind that my name wasn’t recognized at the press door; I had not called ahead of time and, after all, I could never pay Mercado all the freebies I’ve gotten from him throughout the years. Neither my brother nor my sister had been at the Palladium. So it was fascinating to see them each recording and absorbing everyone’s moves, the light games and the sound that reached perfectly to the third level balcony, where, away from the oppressive crowds, we enjoyed live cinema under the Renaissance-decorated cupule. The music was alright too. Luis Enrique, in particular, played a set far more vibrant than his recently chronicled Garden performance. The problem was when we departed, and saw the ominous yellow NYPD tape extended across The Palladium’s main exit. Eventually, the news reported the tragic death of one of the club’s doormen and the wounding of another, allegedly caused by an enraged customer ejected minutes before the incident.

(To the club’s defense, it must be stated that every paying customer is forced to walk a gauntlet of security personnel who frisk, male bodies and check women’s bags. In this case, the alleged shooter went to the adjacent parking lot after his ejection, retrieved the weapon from his car and returned for his carnage.)

This particular crime really got me upset, though, for a number of reasons. First, for the sudden loss of a human life, a feeling which exacerbated the bitter memory of a similar death in my family. Then, it reminded me that I hadn’t been at the Village Gate for the past two years, since that fatal Monday when, at a Sonora Poncería and El Gran Combo double bill, someone 45-ed somebody else to a sizzle at the club’s doors. Before then, six years ago, I gave up going to Queens for the same reason, just as I quit on The Bronx and Upper Manhattan more than three years ago. Now Death had successfully stalked The Palladium doors, less than five blocks away from my supposedly safe-area East Village residence.

This was just the latest incident affecting Downtown’s club life. Three blocks north, the Underground, once-popular with the Bridge & Tunnel crowd, was recently forced to change its name, and then to close altogether as a result of gun-related violence. Four blocks further north, two people were killed several months ago in front of Killimanjaro, a venue catering to World Music audiences. The Emerald Club, known in a former incarnation as The Red Parrot, another popular Latin spot on West 57th St. near 12th Ave., has been closed for the longest time for the same reason. The national attention bestowed on the murder of Utah tourist Brian Watkins by hooligans who used the money to go to a nearby Roseland event effectively eliminated operations at this important venue for club, house and hip-hop acts.

I won’t subscribe to the limiting theory of blaming New York City Mayor David Dinkins for the perceived increase in citywide crime, an issue overblown by the media in general. I place the blame on the gun proliferation nationwide, a federal issue upon which Dinkins, like any other U.S. mayor, has very little control. More specifically, I’ll focus on the gun lobbyists primarily sponsored by the National Rifle Association.

These fools survive on three notions. One is that the Constitution allows citizens the right to bear arms, a popycock vantage when the intent behind this freedom was the defense of the incipient nation’s territory and independence. Another supposes that guns don’t kill people, but rather that people kill people. Those simplistic notions who wish to adhere to this theory just have to think that, if we’d use fruits as weapons to discharge our psychological anger the land used for cemeteries will be filled with crews and condiments, as no one has been known to die in a banana or apple duel. The last notion is that arm-bearing is a time-honored method to preserve one’s own property, hence becoming part of our system’s common laws.

As much as I agree with the relative merits of this last point, that principle hardly applies in a heavily condensed and highly-patrolled metropolis like New York City. Particularly when the illegal gun trade has reached a pervasive public accessibility at an almost retail level, cheapening human lives in the process to the approximate value of a chewed gum stick stuck on someone’s shoe.

When it comes to our beloved music industry, this presents a highly poignant problem. The music-consuming citizenry has to feel confident in its ability to go out to a reputable club in a safe city area. Otherwise, nightlife will dwindle and clubs will disappear. (Real estate principles claim that, by comparison, shopping malls are more profitable and less troublesome.) The artistic community needs clubs. They are essential for the development of artists who aren’t gold-record sellers yet, and, with the correct mix, they are a healthy form of recreation.

Record companies need an artist development process that precedes the gold record profitability phase. Therefore, it stands to reason that a reduction in club attendance will also affect record sales negatively. In the absence of a known fertile body (sort of a National Association of Night Clubs), it behooves a record industry entity (perhaps RIAA or NARAS) to counteract the gun lobby efforts, supporting tougher gun control laws, and abrogating for severe legislation and castigation at a state level—preventive measures all against this nightclub crime wave that threatens to become, like piracy and parallel imports, an overwhelming problem.

If you think this is New York’s problem exclusively, think again and look around your big city. Then think again, and ask yourself whether you’re willing to give up a part of personal and corporate entertainment as integral to a healthy development as backseat necking.

CASH BOX DECEMBER 8, 1990

LOS ANGELES LATIN LPs

December 8, 1990 The square bullet indicates strong upward chart movement.

1. LOS EXITOS DE (CBS Discos) GLORIA ESTEFAN
2. BANDIDO (CBS Discos) AZUZAR MORENO
3. LO NUEVO Y LO MEJOR (Tri/Rodven) LOS TEMERARIOS
4. TU AMIGO (Fonovisa) BRONCO
5. CUANDO YO AMO (Sonotone) RUDY LA SCALA
6. EL PIANO DE AMERICA (BMG/Ariola) RAUL DI BLASIO
7. QUIEN COMO TU (CBS Discos) ANA GABRIEL
8. ETERNAMENTE BELLA (Fonovisa) ALEJANDRA GUZMAN
9. MEXICO VOZ Y SENTIMIENTO (CBS) VARIOUS ARTISTS
10. UN TOQUE DE MISTERIO (Tri/rodven) RICARDO MONTANIER
11. EL EMIGRADO (Capitol/EMI-Latin) JUAN VALENTIN
12. PARA ADOLORIDOS (Fonovisa) LOS TIGRES DEL NORTE
13. DOS (Capitol/EMI-Latin) MIRIAM HERNANDEZ
14. TE VOY A HACER FELIZ (Fonovisa) MARIA SORTE
15. LAS CLASICAS DE JOSE ALFREDO (CBS) V. FERNANDEZ
16. MI ACOORDEN Y O (Fraddie Records) RAMON AYALA
17. LA TROPICALISMS (Sonotone) LA SONORA DINAMITA
18. INDUSTRIA DEL AMOR (Ramas) INDUSTRIA DEL AMOR
19. A TODO GALOPO (Fonovisa) BRONCO
20. VEINTÉ ANOS (WEA Latina) LUIS MIGUEL

Source: Cato Associates Research
PRIMAT AMERICA MUSIC—president Sam Trust announced that jazz guitarist/composer Grant Geissman has been signed to an exclusive writer/co-pub deal. Geissman, in addition to his six solo albums, has played and recorded with such artists as David Benoit, Michael McDonald, Tiffany, Dan Siegel, Chuck Mangione, Air Supply and David Byrne. His latest album, Take Another Look (Mesa/Blue Moon), made the Top 20 on the contemporary jazz charts and hit #2 on the R&R NAC chart. His other albums include All My Tommorrows (featuring eight of his own compositions), Snapshots, Drinkin’ From The Money River, Put Away Childish Toys and Good Stuff. His playing has appeared on literally hundreds of commercial jingles, TV shows and feature films. Geissman recorded the new-classic guitar solo on Chuck Mangione’s two million-selling hit “Feels So Good,” appeared on four Chuck Mangione albums and toured internationally with Mangione’s band. “I am thrilled to have signed with Primat,” said Geissman. “Sam Trust has repeatedly demonstrated enthusiasm for my music. I wanted to be with a publisher that would fully exploit my abilities in the areas of writing and scoring for film and television. The creative team of Brooks Arthur and Tami Lester affords me those possibilities. Sam has shown an ongoing commitment to artist development that I believe will be fully realized at Primat.” ...

VIRGIN MUSIC—New Signings—just inked, out of the box smash new group Deee-lite, is already being touted in the press as “the most innovative music to come from NYC in the last 10 years—Holographic house groove.” Already a hit in the US and UK, and rapidly spreading throughout the rest of the world. The media coverage has been incredible, including Lady Miss Keir recently doing a photo shoot for Italian Vogue... Also new to the company roster is Love On Ice, a four-piece rock band from Portland, Oregon. Already signed to Interscope Records, big name managers are chomping at the bit for this new act... Writer News—Mick Leeson & Peter Vale, from England, who wrote Max Priest’s song “Human Work Of Art,” were currently visiting the L.A. offices, meeting with Virgin Staff and other record company executives... Elliot Wolff is writing and producing Robert Daniel’s (Columbia) debut album... Russ Ballard was in L.A. working with Bad English (Epic), for their next release... Derek Bramble is in the studio with Mick Murphy (Atlantic) working on his solo venture. Derek is also working with Tisha Campbell (Capitol) for her solo outing... Cole & Civillies (Columbia) are finishing their album project C & C Music Factory, as well as Trilogy’s (Atco) LP... Nicky Holland is working with Lloyd Cole (CBS Associated Labels) for her upcoming debut album... and Oliver Leiber is working on new songs for Paula Abdul’s (Virgin) follow-up to her smash debut LP... 

SAMUELLE’S SOLO—After the separation of his former group Club Nouveau, writer/artist Samuelle’s (Atlantic) first single off his debut LP, “So You Like What You See,” sailed up the charts to the #1 spot in record time. His second single and LP title track, “Living In The Black Paradise,” is expected to do just the same. The success of this LP could be considered a homecoming. It marks the reunion of his current producers/co-writers Denzil Foster & Thomas McElroy of 2-Tuff E-Nuff Productions and himself, all who were former members of Club Nouveau. This LP also adds to the growing number of hitmakers from the new music powerhouse city of Oakland, CA, that serves as home to groups such as, Foster & McElroy, MC Hammer, Tony! Toni! Tone! and En Vogue...

JIMMY BUFFETT-FEEDING FRENZY FOR PARROT HEADS—Jimmy Buffett (MCA) threw an intimate little beach party for 40,000 of his closest friends. The fun started at 11:00 am on Smathers Beach in Key West, Fl. That’s when and where Buffett premiered his brand-new, world-class, rollicking live album, Feeding Frenzy, before the multitudes gathered there for the 12th Annual Fantasy Fest. Why give an album its world premiere on a beach? Why not do what every other artist does when he unveils a new album: play it in a recording studio for a bunch of high-powered record company executives, pop open a few beers, serve a little wine, munch on some cheese and call it a day? If you ask why, you don’t know Jimmy Buffett, or the rabid fans he calls Parrot Heads. “I made this album for the Parrot Heads,” Buffett says. “So I might as well play it for them first, too.” Recorded during four hot & wild August nights in Atlantic and Cincinnati, the LP includes such Buffett standards as “One Particular Harbor,” “Fins,” “Volcano,” “A Pirate Looks At Forty,” “Cheeseburger in Paradise,” and, of course, “Margaritaville.” In addition to those numbers—each landed on Buffett’s concert program via votes cast by members of his fan club—the album also includes two new songs, “In The City,” and a reggae-ized version of the Harry Belafonte hit “Jamaica Farewell.” The 15-song LP is out now. Buffett, who is also the author of a children’s book, The Jelly Man, with his daughter Savannah Jane, is working on “a character novel with a mystery in the middle about a seaplane pilot named Frank Bama who gets into trouble just for being who he is.” Hmm. Sounds like Jimmy Buffett...

to be continued...
COUNTRY MUSIC

NASHVILLE NOTES...
Country Radio Seminar Exhibit Hall Filling Fast

CRS Exhibit Hall 1990
ALTHOUGH THIRTY PERCENT MORE BOOTHS have been made available, almost half of the exhibit hall for the 1991 Country Radio Seminar has been booked. Due to such response, interested organizations are being urged to contact the presenters of the annual event for booth space.

CRS Exhibit Hall coordinator Dave Defoist says that although more exhibit space has been made available for the annual March event, advance bookings are nonetheless nearing the 50 percent mark. "We'll have more space available this year and we're already nearly half full," Defoist comments. "It's a real 'the sooner, the better' situation. The sooner we receive a commitment, the better the choice of booth space."

According to Defoist, who has served as exhibit hall coordinator for several years, many exhibitors have reserved multiple booth space for CRS 92. Among them are Broadcast Data Systems, Radio Computing Service, Music City News, Birch/Scarborough Research Corp., Country Music Association, RNN Inc., Tapscan Inc., TransGraphics and Satellite Music Network.

The upcoming seminar will again open its exhibit hall for a total of 20 hours, with half of that time being exclusive, which means no other seminar activities will be taking place while the exhibit hall is open. In addition, two annual seminar functions—the Thursday luncheon sponsored by TNNR (The Nashville Network Radio) and the Friday wine and cheese party—will be conducted inside the exhibit hall area.

Various music associations, equipment manufacturers, trade publications and radio syndicators and program suppliers are among the types of companies and organizations within the country music industry who have utilized the exhibit hall in past seminars.

Representation availed through the exhibit hall is considered to be an excellent opportunity to heighten a company's or organization's profile within the country radio music industry simply by sponsoring one of the many diverse events occurring during the seminar. Past event sponsors include such companies as McGavern Guild, Red Man Golden Blend Tobacco, ASCAP, BMI, The Nashville Network Radio, the Academy of Country Music, the Country Music Association, the Country Music Association, the Canadian Country Music Association, the 22nd Annual Country Radio Seminar will take place March 6-9, 1991, at Nashville's Opryland Hotel and Convention Center. The theme for CRS 92 has been designated as On The Road Again.

For exhibit hall information contact Dave Defoist, or for event sponsorship information contact Frank Mull, at CGB Inc., 50 Music Square West (6040), Nashville, TN 37203, (615) 327-4487 or 327-4488.

For publicity information contact Anisa Publicity, P.O. Box 22765, Nashville, TN 37202, (615) 269-7071/2, fax (615) 269-0131.

Extensive Distribution Opens Door To Independents

IN AN EFFORT TO NARROW THE COMPETITION BETWEEN INDEPENDENT AN MAJOR record labels, the Atlanta-based Intersound Inc. is making available its massive national and international distribution network in an attempt to overcome one of the biggest obstacles facing independents today.

Following a recent signing of a long-term distribution agreement with Nashville's DPI Records, Intersound is now offering to put the same global network to use for other select country independents as well.

"What we are offering is a viable national alternative to the piecemeal, regional distribution situation that most small labels and independents find themselves in," says Intersound president Don Johnson. "The simple fact is, it doesn't matter how good a given music product happens to be, if it never reaches the market place."

Since 1982, Intersound has distributed its own labels and a select group of independents through its branch distribution system reaching every major retail outlet in the United States on a direct basis. Backed by regional sales managers in New York, Minneapolis, Los Angeles and Atlanta, and international coverage through licensees and distributors in 26 foreign countries, Intersound's distribution includes such diverse independents as Chuck Mangione's Feels So Good Records, Steve Halpern's Halpern Sounds and DPI, a new Nashville label founded by country legend Mac Axton.

In addition to its extensive distribution network, Johnson noted that Intersound can also offer a flexible array of other services designed to help independents compete with the majors. He noted that these services included digital editing and post-production mastering, art and package design, compact disc and cassette manufacturing, national country radio promotion, chart promotion and marketing, national press and publicity, video production and promotion, national sales and merchandising, international sales coverage and copyright and mechanical royalty reporting.

"In a crowded marketplace, Intersound's distribution services give independents a tangible advantage over labels opting for the CEMA style low independent distributor route," concluded Johnson.

Parties interested in such service can contact Johnson at 1-800-695-4282.
Country Column

BY KIMMY WIX

Baillie & The Boys

BAILLIE & THE BOYS OPENING ON
ROGERS’ CHRISTMAS TOUR: RCA
Records duo Baillie & The Boys will be
spending a great deal of the Christmas
season with a very famous bearded fel-
low—Kenny Rogers. The two are slated
to open for Rogers during his annual
Christmas tour, which began in late
November and concludes on December
23, highlighted by appearances in
Detroit, Philadelphia, Cleveland, St.
Charles, IL and Westbury, NY. The art-
ists are concluding a year that has seen
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ing Reba McEntire, Ricky Van Shelton
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The Bellamy Brothers

BELLAMYS RECORDING IN
EUROPE: The Bellamy Brothers have
recently begun recording an album in
Germany, exclusively for the European
market. Produced by Ralph Siegel, a
noted German producer, the LP will be
released by Jupiter Records early next
Spring in Germany, Austria, Switzerland
and The United Kingdom. It was
in Europe that the Bellamys first found
fame with their worldwide hit, “Let
Your Love Flow.” Since that time, they
have annually played overseas. Plans
are currently underway for the duo to
tour Germany, Austria and Switzerland

Merle Haggard

HAGGARD CON-
CLudes 1990
TOUR: Curb recor-
ding artist Merle Hag-
gard is busy complet-
ing the last leg of his
1990 concert tour.
Haggard is currently
on a 24-day tour, in-
cluding concerts in
Daytona Beach,
Florida, Charlotte,
North Carolina,
Tulsa, Oklahoma,
and other cities, in
addition to the taping
of Austin City Limits
in Austin, Texas. This
leg of the tour
finished December
2nd in Chattanooga,
Tennessee.
Haggard's second
single "Blue Jungle"
from the Curb album
of the same name has
just been released to
radio. He recently
recorded his self-
penned 1969 hit
"Swinging Doors" as
a duet with
Curb/Capitol Nash-
ville recording artist
Tony Toliver for
Toliver's album to be
released April 5,
1991. A re-issue pack-
age of Haggard’s
Christmas music en-
titled Merle Haggard:
A Christmas Present
has also been released. The pack-
age includes his clas-
ic "If We Make It
Through December."

Curb recording artist Ronnie McDowell and his long-time producer Buddy
Killen are all smiles after giving their final touches to McDowell's rush-
released single "Unchained Melody." The song was recorded in Nashville
at Masterfonics Studio. At the same time, a new music video will also be
released, which features the sultry dance team of Kim Beasley and Alan
Parker.

Trust Your Ears

"Couldn’t Love Have Picked A Better Place To Die"

Writers: Curly Putman, Bucky Jones

Clinton Gregory

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W.T.M. Records Distributed By Bobby Fischer Music
(615) 292-3611 Nashville

CASH BOX DECEMBER 8, 1990

SINGLE RELEASES

OUT OF THE BOX
RONNIE McDOWELL: "Unchained Melody" (Curb CURBD-035)
Producer: Buddy Killen
Writers: Alex North/Hy Zaret
For a voice deserving nothing less than an incredible song, enters the magic of the long-time favorite "Unchained Melody." After witnessing the Righteous Brothers carry this musical treasure to the top of the pop charts, McDowell carries on the tradition by adding an even more emotional, yet personal approach. McDowell's pillow-textured vocals croon out a bouquet of soulful tunes like never before—flaunting a spectrum which stretches from gut-level baritone to a commanding high-tenor ring. "Unchained Melody" on country radio? Go for it—this could be big!

FEATURE PICKS
MARTY STUART: "Little Things" (MCA 53975)
Producers: Richard Bennett/Tony Brown
Writers: Paul Kennerly/Marty Stuart
"If The Hillbilly Rock" single endured heavy radio traffic, just wait until this spiced-up number soars through the speakers. "Little Things" sparkles a lot of gut, grind and grit, and Stuart's wailing performance is nothing less than commanding!

DONNA ULISSE: "Things Are Mostly Fine" (Atlantic 3443-2)
Producers: Josh Leo/Larry Michael Lee
Writer: John Adrian
Fresh from the Atlantic roster is newcomer Donna Ulisse, who vocally defines the meaning of pure tone quality and heart-felt singing. "Things Are Mostly Fine" generates a soothing ballad quilted with a powerful force of emotion and inspiration. Ulisse ultimately creates a magical tune, and you can bet this single will add some magic to her career—and quick. This one is ready to blossom!

TEXAS TORNADOS: "A Man Can Cry" (Reprise 7-19516)
Producers: Bill Halverson/Texas Tornadoes
Writer: Freddy Fender/Wayne Duncan
The sensation of Mexican-Country hits the scene once again as the tranquilizing vocals of Freddy Fender and the Texas Tornadoes deliver this emotional ditty about love's tearful heartaches. Enhanced with a graceful 50's doo-wop melody and relaxing instrumentation, "A Man Can Cry" should create a fresh addition to radio's battle of the traditional/new country format.

RAY STEVENS: "Help Me Make It Through The Night" (Curb/Capitol 79430)

JOHNNY CASH: "The Greatest Cowboy Of Them All" (Mercury 360)

BOBBY VINTON & THE CURB GIRLS: "Mr. Lonely" (Curb CURBD-003)

J.D.'s Corner
Starway Records artist Susi Beatty (l) recently checked the sky-rocketing gasoline prices with DJ Rhubarb Jones of WYAY Radio In Atlanta. Beatty was in the Atlanta area for one of the concert dates on her current nationwide tour, in support of her current album One Of A Kind. CHRISTMAS IN THE COUNTRY, a nationally distributed holiday special is back in production and available again for this season for Country radio. For the past five years, the 12-hour program was offered by the Los Angeles-based Weedeck Radio Network. The show has already been cleared on over 33 stations, including KRAB-Sacramento, KJMS-Seattle, WWYZ-Hartford and KKYX-San Antonio. The program consists of music by country's most popular artists, along with anecdotes and memories from virtually every star of the industry. Demos are available from Chris Lane Productions at (818) 988-4883.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: Don Fox, WSTT, Thomasville, Georgia; George Shannon, WTRI, Brunswick, Maryland; Barbara Justice, WNRK, Grundy, Virginia; Darrell Wayne, KICE, Bend, Oregon; Darrel Wilson, KTAN, Sierra Vista, Arizona. (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.)
Debra Dudley

The new CD featuring the debut nationally charted single "My Way Or The Highway"

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National Promotions by GARY BRADSHAW

512-732-6176 &

CHUCK DIXON

615-754-7492

GLENDA SUE FOSTER

COUNTRY ALBUMS

Dec. 8, 1990

The square bullet indicates strong upward chart movement.

#1 ALBUM: Clint Black

TO WATCH: Clint Black

#4
“I’m Ready for Just One More Broken Heart”

(Grace & Barry Miller)

Thank You Radio !!!

Produced by
Sibley Production Inc.
208 Huron Crescent
Thunderbay, Ontario
P7A 3K4

National Promotions by
Chuck Dixon
615-754-7492 &
Gary Bradshaw
512-732-6176

She’s Back and Still Country!

Indie Single Releases

Joey Welz: “Headin’ For Armageddon” (Caprice CJR-2370)
Producer: Joey Welz
Writers: James Myers/Ed Galiagner

The latest release from Caprice recording artist Joey Welz, presents an unusual blend consisting of both traditional country and on-edge southern gospel flavors, yet targets its listeners with a straight-forward message. Explicit lyrics penned by long-time tunesmith James Myers, who is also credited for such work as the famed “Rock Around the Clock,” places emphasis on the world’s many dilemmas and follows up with a sensible solution. Welz’ gravely vocals provide a unique melodic narration and displays emotions lined with concern and sincerity.

Tony Sands: “It’s After Midnight” (Lost Gold LG-1011)
Hoyle Axton: “Heartbreak Hotel” (DPI 5001)
Lynne & Roger Ferguson: “Out of the Blue” (Doublestop DSL-789)
Tony Mantor: “Don’t Tell My Heart” (Harmony Street HSR-6905)
Vince Hatfield: “Little Things” (Bluemoon BM-1002)
Redneck: “Caring Less And Less About More And More” (Zamgonz ZLG-1017)
Donnie Huffman: “One Kiss At A Time” (Phono P-100-8)
Beth-Ann Sheffield: “Honky-Tonk Jeannie” (NCT 28410M)

Up and Coming

Dec. 8, 1990 - Independent product most likely to reach the Top 100 Country Chart:

1. Change of a Heart (DoorKnob)
2. Hang Tough (Player)
3. Thoughts on the Flag (CCR)
4. We’re Not Married to Each Other (United Country)
5. Shaka Rang Dang Doo (Ridgewood)
6. How Many Breaks (CCR)
7. Together Alone (Killer)
8. Yesterday Just Passed My Way Again (Gagegrass)
9. Looking for Me (holton)
10. Mountain Right (Doors)
11. Home Is Where the Heart Is (Killer)
12. Heartache in High Heel Shoes (Tail Texan)
13. Why Baby Why (Orbit)
14. Every Now and Then (DoorKnob)
15. Take a Little Time (Player)
16. A Message to Uncle Sam (Sundai)
17. My Heart Goes Running (New Act)
18. Deer Hunter Blues (Grand Prize)
19. Mary Jane (Gallery II)
20. I Want You Need You Love You (Starger)

Radio Rider!

Jimmy Collins
Cowboy Rap

Promotion by
Chuck Dixon & Gary Bradshaw

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“Rock Around The Clock”

Back for it's countless return to the TOP WORLD CHARTS — This time on the recording 'Swing The Mood' by Jive Bunny and the Mastermixers - Also now in its 37th Feature Film, "Born on The 4th of July" and in another new play “On The Verge”.

* **GOODBYE FOREVER ONCE AGAIN** on the Charts for 16 weeks – Recorded by P. Jae Stanley on TRAC Records & by T.C. Cantrell & Vicki Lynn on MCR Records. (Written by Larry Molinaro & James E. Myers)

* **ONE WAY TICKET** on the Charts for many weeks - Recorded by Joey Welz on Caprice Records and still going strong. One Way Ticket - Top 10 for 7 weeks. (Written by Larry Molinaro & James E. Myers)

* **SIXTEEN WAYS** Hot on the Charts by Joey Welz on Caprice Records. Sixteen Ways - Top 20 for 6 weeks. (Written by Joey Welz & James E. Myers)


Now please play the NEW Joey Welz Caprice Recording

A great country record heading for the top of the country charts with the help of his many friends and fans.

Available on 45's & cassettes.

JAMES E. MYERS, Writer/Publisher & JOEY WELZ, Country Recording Artist get together in Nashville to talk about their next record release, “HEADIN ‘ FOR ARMAGEDDON” . . .

(Written by Ed Gallagher & James E. Myers, a.s.c.a.p.)

Published by

JAMES E. MYERS ENTERPRISES

ASCAP
1607 E. Cheltenham Ave. Philadelphia, PA 19124
PHONE: (215) 288-7824

PLEASE PLAY DEBBIE SUE'S RECORDING OF “ROCK AROUND THE CHRISTMAS TREE” ON Country Star Records . . .
ATLAS HOSTS POST-EXPO SHOWING AT NEW DIGS

CHICAGO—The new Atlas Distributing, Inc. facilities at 4500 W. Dickens in Chicago, provided the setting for a post-AMOA Expo showing which saw full manufacturer representation and a steady flow of operator traffic throughout the daylong event. It must be reported that attendees were as impressed with the new digs as they were with the terrific equipment spread. Atlas has a modern, spacious new home that is a far cry from its previous location (which everyone seemed to notice). Company luminaries Jerry Marcus and Ed Pellegrini, together with the members of the Atlas staff, went all out as hosts, making certain there was plenty to eat, drink and see! (photos by Pam Caposieno)

A buddies shot of Konami's Steve Kaufman and Data East Pinball's Gary Stern.

Getting their Int'l. Flipper Pinball Assn. pins are CB's Camille Camposio and Premier's Dan Clarton, from IFPA veepee Ed Velasquez(l)—and that's Title Fight at the right.

Nice to see retired coinbiz vet Leonard Zeidman (r), who stopped to chat with Konami's Steve Kaufman.

The FABTEK/lrem lineup included Pound For Pound, Hammerin' Harry and Blood Bros.—and you'll recognize Steve Blattspieler, of course.

Members of the Coin Controls crew, including Jim Brendel, Art Melesio, Ellen Evans and Mike Keisinger.

Another buddies shot, with Bromley's Lauran Bromley, and Data East Pinball's Gary Stern and Shelley Sax.

Atari's Frank Cosentino taking a spin in Race Drivin'!

CASH BOX DECEMBER 8, 1990
LELAND: Super Off Road; NINTENDO: R-Type; ROMSTAR: 50 Caliber; Final Blow; SNK: Gang Wars, Street Smart, Mechanized Attack; SEGA: Golden Axe, Gain Ground, Crashdown, Columns C/T; TEHKAN: Tecmo Bowl; WILLIAMS: NEXUS; TAITO: U.S. Classic C/T; AM. TECHNOS: WWF Superstars. FLIPPERS: DATA EAST: Playboy, Robo Cop, Monday Night Football; GOTTLEB: Bone Buster; WILLIAMS: Banzai Run. USED KITS: 88 Games H; Showdown H; Blockout H; Sky Soldier V; Bloody Wolf H; Spy Sp 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; Wrestle War; Cyberball 2072; Dynamite Duke H; Heavy Barrel V; Leader Board Golf S; Natar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Ring King V. CHANGERS: Standard $1.00 and $5.00 changers as is. Call Cell for games and kits and Dar ren for parts. New Orleans Novelties Co., 3030 N. Aransas Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldw ring, M & P Amusement, 658 W. Williams; Nac; TAITO: S-4415. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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