ON THE COVER

The Outfield

New beginnings are not common among established rock 'n' roll bands. Most tend to stick with the personnel and approach that made them popular. But the Outfield is a different story. After three albums and international commercial success, this London-based rock combo decided it was time for a shake-up. They streamlined down to a tight duo line-up, featuring guitarist/songwriter John Spinks and vocalist Tony Lewis. They changed record companies. And they created a vibrant collection of new songs in the studio without the use of an outside producer. The results can be heard on Diamond Days, the Outfield's debut album on MCA Records. According to Spinks, the album "is us rediscovering what we set out to do seven years ago," which was to create honest, engaging records that galvanized the Outfield's environmental roots with their musical visions. The new album sums up all its title, according to Spinks.

"Diamond days," he says, "are the best days of your life."
Morris Named Co-Chief Exec Officer

THE ATLANTIC RECORDING CORPORATION announced on November 30 that Doug Morris has been appointed co-chairman and co-chief executive officer. Morris, who held the position of president and chief operating officer prior to this appointment, will continue working alongside Atlantic founder/co-chairman/co-CEO Ahmet M. Ertegun. Morris has a long career in the music industry. After graduating from Columbia University, Morris became a staff songwriter for the music publisher, Robert Mellin, Inc. He joined Laurie Records in 1965, for which he was a writer and producer before being promoted to vice president and general manager. Morris left Laurie in 1970 to start his own label, Big Tree Records—which was acquired by Atlantic in 1978. In 1980, Morris was promoted to president of Atlantic. And in 1989, he assumed the additional position of chief operating officer for the Atlantic Recording Corporation. The Atlantic Recording Corporation is a subsidiary of the Warner Music Group, which is owned by Time Warner Inc.

Time Warner's senior executive Robert J. Morgado, said, “Atlantic Records has played a major role in the recent strong growth of the Warner Music Group, and we are extremely fortunate to have the leadership provided by Ahmet and Doug. Their partnership ensures a wonderful future for Atlantic.”

Doug Morris

AND THE WINNER OF THE 1989 BEST NEW ARTIST GRAMMY AWARD TAKEN AWAY FROM MILLI VANILLI IS...: No one.

BUTTERFLY: BMG and Terry Ellis, co-founder of Chrysalis Records (the sold his half of Chrysalis in 1985), have formed The Imago Recording Co., a new label to be directed exclusively by Ellis and based in New York City; the custom label is a joint venture between Ellis and BMG. Like Chrysalis, Imago plans to restrict the label to new artists exclusively and maintain a “sparse” release schedule; the first two quarters of ’91 will each see a single Imago release.

HARRIET AND HARRIET: Harriet Wasserman, manager of Sheena Easton, has left Gold Mountain Entertainment to form Harriet Wasserman Management, which will share offices with Harriet Sternberg Management. Both offices are at 15260 Ventura Blvd., Sherman Oaks, CA 91403.

RE: ISSUES: Rhino Records, those fervent rewers of the genres and jamp of pop music past, last week launched a new artists label, called Rhino (Rhino New Artists). Ex-Xer Exene Cervenka’s new album, Running Sacred, kicks off the label, which chimes in January with Time Yourself, a benefit album for PETA (People for the Ethical Treatment of Animals) featuring the B-52’s, Michael Stipe, the Indigo Girls and others.

HELLO CENTRAL, GIVE ME DR. NEW MUSIC: Music Access, Inc., is a new interactive telephone service which, for a mere 95 cents per minute, allows callers with a touch-tone phone to hear snippets of independent releases in a variety of styles. Interested labels should call the new company at (718) 398-2146 (no, it won’t cost you a buck a minute); those who’d like to check out the service should dial (900) 454-3277 (that’s where the buck a minute comes in).

WEST COASTINGS: L.A.-based Total Music Public Relations and Concert Concepts have merged. The new company is called Coast To Coast Entertainment and promises “full entertainment services.” Call them at (213) 461-3066 and judge for yourself.

KOHCH US IF YOU CAN: Shanachie Records, the New Jersey-based World Music specialists, and Koch International Corporation, have formed a joint venture whereby Koch has acquired a stock holding interest in the label and will act as Shanachie’s exclusive marketing and distribution company in the U.S.

PICTURES AT AN EXHIBITION: Blinds and Shutters, a book of the photographs of the late Michael

Continued on page 7

EXECUTIVES ON THE MOVE

SBK Records has promoted Daniel Glass to the newly-created post of executive vice president/general manager. He has been senior vice president of promotion since the company’s inception in April, 1989—a job he previously held at Chrysalis—and has helped steward SBK’s success with such artists as Vanilla Ice, Wilson Phillips and Technotronic.

Capitol Records has appointed Tom Corson to the position of vice president, international artist development. Corson comes to Capitol after spending five years with A&M—which hired him as product manager in 1985, promoted him to executive director/assistant to then label president Gil Friesen in 1989 and named him vice president, marketing in April 1990. Corson now works out of Capitol Tower in Hollywood, reporting directly to Capitol Records president Hale Milgrim.

Virgin Records has promoted Gemma Corfield, formerly director of A&R, to the position of vice president of A&R. The announcement was made by Jordan Harris, Virgin’s co-president. Corfield’s new position will involve overseeing and planning all of Virgin’s forthcoming and ongoing A&R projects. Corfield has been with Virgin since 1977, when she joined the company’s U.K. office. Corfield, who is based out of Virgin’s Los Angeles office, has been with Virgin Records U.S. since its inception in 1987.

CBS Records has appointed Danny Wynn vice president, business affairs, East Coast, making him the senior person responsible for negotiating East Coast talent and music properties; he has been director, business affairs since 1988, and has been with the label since 1983, when he joined CBS Inc. as an attorney. Michael Forbes has been appointed promotion director of Columbia House’s video club, where he will supervise the editorial staff and freelance copywriters in Video Club promotions and, along with the senior art director, oversee day-to-day operations of the Video Creative teams. He joined Columbia House as a copywriter in 1989.

RCA Records has appointed Tim Leffel and Greg Linn to the newly-created posts of managers, national product development, RCA Records label. They will head a team involved with media, promotion, A&R, sales and product management and be the label’s “strike force” covering promotional and concert tours. Leffel has been with RCA since 1986; he was most recently manager, product development, Nashville. Linn has been with the company since 1985; he was most recently marketing manager, BMG Boston. And Bob Anderson has been appointed Northeast regional director, RCA Records label, making him responsible for the Boston, New York, Philadelphia and Washington markets. He’ll be based in New York; he has been with BMG for six years.

ASCAP has promoted Nancy Knutsen to the position of director of film/television repertory, Western region from director of film and symphonic repertory/West Coast, although she will continue her involvement in the concert music field as well as overseeing ASCAP’s West Coast film and television activities. And Wanda Lebron has joined ASCAP as a membership representative.

Zomba Recording Corp. has promoted Julia Lipari to manager, marketing/international for the Jive and Silvertone labels from her previous post as marketing assistant/international coordinator for the labels. Jim Swindel, senior vice-president and general manager for Virgin, has announced the formation of a product management department for the label and that Sheilla Coates, Diana Fried and Mike Rosenberg have been named product managers. Coates comes to Virgin from long-time San Francisco Bay Area R&B station KSOL-FM, for which she spent five years as promotion director. Fried most recently held the position of director, national singles sales for Virgin, while Rosenberg most recently held the position of Virgin’s East Coast regional sales manager.

A&M Records has appointed Bert de Ruiter to the position of European marketing director for U.S. repertoire. Although de Ruiter will work out of A&M’s London office, he will only be responsible for the European marketing activities of artists signed to A&M U.S.
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<th>#1 Single: Stevie B</th>
<th>High Debut: Tevin Campbell #67</th>
<th>To Watch: Cinderella #54</th>
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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
**POP REVIEWS**

**ALBUMS**

**STEVE WINWOOD:** *Refugees Of The Heart* (Virgin 2-91405)

Steve Winwood has another captivating album in the self-produced *Refugees Of The Heart*. Winwood applies his soulful, gutsy vocals to the haunting rock ballad “I Will Be Here” and to such funky, R&B-flavored rock as “One And Only Man,” “Come Out And Dance” (which boasts some Sax-influenced horns) and “Another Deal Goes Down.” While Winwood is more likely to make the playlists of rock and pop stations than Black stations, the influence of traditional soul music (especially the classic Memphis soul) continues to greatly influence and inspire him. Winwood—who plays keyboards, Hammond organ, electric guitar and vibes—wrote most of the album’s eight songs with Will Jennings, although he wrote “One And Only Man” with Jim Capaldi.

**CINDERELLA:** *Heartbreak Station* (Mercury/PolyGram 848 018-2)

Aerosmith-influenced Philadelphia Cinderella have another AOR-friendly offering in *Heartbreak Station*, which was produced by lead vocalist Tom Keifer and John Jansen. The album has its share of grungy hard rockers like “Sick For The Cure,” “Love’s Got Me Doin’ Time,” “Love’s Gone Bad” and “Make Your Own Way,” but Cinderella’s slower side is displayed on the ballads “Winds Of Change” and “Heartbreak Station” and the bluesy “Dead Man’s Road.”

**VAN MORRISON:** *Enlightenment* (Mercury/PolyGram 847 100-2)

Rock veteran Van Morrison proves he hasn’t lost his touch on his first album of the 1990s, the self-produced *Enlightenment*. Though he shows his forceful side on “Real Gone,” a melodic rocker with an R&B edge, ballads and mid-tempo fare such as “Avalon Of The Heart,” “So Quiet In Here” and “See Me Through” are more prevalent.

**DANNY ELFMAN:** *Music For A Darkened Television* (MCA MCAD-10065)

This all-instrumental album, composed by Danny Elfman and orchestrated by Steve Bartek, contains music from various films and television programs—including excerpts from *Beetlejuice*, *The Simpsons*, *Midnight Run*, *Tales From The Crypt* and *Batman*.

**INNER CITY:** *Fire* (Virgin 4-91587)

Inner City, whose debut album of 1989 contained the dance hits “Good Life” and “Big Fun,” give listeners another dose of techno (a style of house music that came out of Detroit) on *Fire*. “My Heart’s Not Here With You,” “Lovelight,” and “Fire” display the talents of vocalist Paris Gray and should fare well in dance-music circles.

**ROSEANNE BARR:** *Enjoy Being A Girl* (Hollywood Records HR-61000-4)

America’s slightly tarnished favorite comedienne sinks her teeth into a variety of taboos, conventions, and stereotypes, not destroying them so much as playfully wagging a finger at them. She screeches her way through some American pop standards as well as doing a heavy-metal version of the title song. Longtime fans will love it, those not yet converted probably will remain that way.

**PHIL DRISCOLL:** *Inner Man* (Artful Balance Records ABD-7000)

Two years after *Supersonic: The Album*, J.J. Fad returns with a second album, *Not Just A Fad*. The closest the album comes to the ultra-fast, speeded-up “Planet Rock”-type sound of “Supersonic” is “Work It.” But on the whole, *Not Just A Fad* is closer to Salt-N-Pepa or a Silk X Leather’s dance-oriented rap. *Not Just A Fad* was produced by N.W.A homeboy Yella, with Eazy-E acting as executive producer.

**MAMOU:** *Mamou* (MCA MCAD-10124)

Mamou is an individualistic band that fuses rock & roll with Louisiana bayou-ish sensibilities. Aggressive electric guitar is combined with fiddle and accordion. Most of the songs are performed in French, “Hurricane” and “Between The Lines” being among the exceptions.

**BARSHA:** *Barsha’s Explicit Lyrics* (Bum Rush/Virgin 4-91588)

As its title infers, *Barsha’s*...
Explicit Lyrics finds the Brooklyn rapper getting raw and risqué. But while songs like "Knockin' 'Empire," "Raw Type Sh**" and "Internal Affairs" deal with sexual matters, the album isn't as consistently raunchy as a Too Short or 2 Live Crew album. Homey sends a shot out to his burrough on "Brooklyn, Brooklyn," boyeece. The album's producers include Audio Two and The King Of Chill.

**SINGLES**

**LOOSE ENDS: "Don't Be A Fool" (MCA 12-53906)**

Long before Soul II Soul took the world hostage with their sound, Loose Ends were turning out silky, irresistible records that you could either dance, meditate, or make love to. Timing is everything, though, and they have had to watch as Soul II Soul took a formula they perfected and made a killing. With the door now wide open, hopefully the band can reap some of the benefits. "Fool" is as solid an offering they could possibly come up with to do just that.

**CONCEPT OF ONE FEATURING NOEL: "The Question" (Cutting Records CR-244)**

Noel is back with a dancefloor entry that sizzles. It should be right at home on pop radio, but was undoubtedly conceived with the club dancefloor in mind. Solid beats and an insistent groove make this one click instantly.

**LOOKING AHEAD**

December 15, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. **THIS HOUSE** (Capitol) ........................................... Tracie Spencer
2. **I'LL GIVE MY LOVE TO YOU** (MCA) ......................... Johnny Gill
3. **I FOUND LOVE** (Hollywood) .............................. The Party
4. **DEEPER SHADE OF SOUL** (Arista) ...................... Urban Dance Squad
5. **MELT IN YOUR MOUTH** (Capitol) ...................... Candyman
6. **LOVE MAKES THINGS HAPPEN** (MCA) .............. Pebbles
7. **GO FOR IT** (Epic/Capitol) .................................. Joe B. Ellis
8. **THE ONLY ONE I KNOW** (RCA) .................... The Charlantans UK
9. **WAR** (Motown) .................................................. Edwin Starr
10. **AFTER THE SUMMERS GONE** (Def Tech) ............ PC Quest
11. **KING OF DREAMS** (RCA) ............................... Deep Purple
12. **CALLING OUT YOUR NAME** (EMI) ...................... Atooz
13. **CAROLINE** (RCA) ........................................... Concrete Blonde
14. **LET'S MAKE THE TIME** (Atooz) ...................... Tricia Leigh Fisher
15. **SHE'S MY BABY** (Warner Bros) ...................... Traveling Wilburys

**RETAIL NEWS**

**Rappin' With The Retailer**

**BY JEFF KARP**

**SOUTHWEST WHOLESALE**, Houston, Texas

Reporting: Norman Nessis

"Vanilla Ice is our biggest seller, of course. Guy has been strong right out of the box. It's in our top ten, and it will stay there for a while. Mariah Carey just won't stop! We expect it to stay top 10 all the way through Christmas. Madonna should stay in our top 10 for a while. Ralph Tresvant, Bette Midler and Whitney Houston are also happening right now. Garth Brooks has been huge. It was our #1 for a long time. Clint Black and George Strait are the other country biggies right now. Yanni has been a strong breakout. We're expecting to do very well with the Simpsons. Run DMC is our hot Indy right now. We just got a new Ice Cube EP in—it will be heavy duty for us down here.

**HOUSE OF GUITARS**, Rochester, New York

Reporting: Armand Schaubroeck

"Both the Led Zeppelin box and the Robert Johnson are flying out of here right now! The Robert Johnson is selling in all configurations. The people that were buying New Kids On The Block are now buying Vanilla Ice. Paul Simon is very strong and looks like it's going to be steady all year. ZZ top is also showing a lot of strength. The metal stuff, like Judas Priest and Iron Maiden, are starting to move up our chart. Scorpions are very strong. We're going through boxes of that every week. R&B-wise, Ralph Tresvant is very strong for us. The new Freddie Jackson jumped right out of the box to the top of our charts. N.W.A. is still very consistent for us. Father M.C. is showing a lot of promise. Clint Black is dominating our country sellers. The Chet Atkins/Mark Knopler album is a natural at our store. It's doing very well. Garth Brooks and K-T. Oslin are also doing well. King Diamond Eye on Roadracer is a very strong Indy for us. A blues artist by the name of Joe Beard on Ichiban is starting to sell for us."

**MOBY DISC, Reseda, California**

Reporting: Bob Say

"Cinderella has been strong out of the box. The continuous good sellers have been Morrissey, Madonna, McCartney, Led Zeppelin, Traveling Wilburys and the Cure. A/C/DC has really picked up a lot, due to their new single. The Black Crowes has also started to come on real strong. We've been getting tons of requests for Toy Matinee. Trash cans Sinaritas have been selling well for a band that's fairly unknown. Chris Isak has also started to come on real strong. It sells real well from in-store play. R&B-wise Ralph Tresvant and Guy are our top sellers. Indie-wise, we sell a lot of Eggplant Astrology on Dr. Dream Records. It also gets good sells from in-store play. Nine Inch Nails has been our most consistent indie throughout the year."

**ZIP'S, Tuscon, Arizona**

Reporting: Rick Andrade

"Vanilla Ice is our best seller. We're doing well with Paul Simon and the Vaughan Bros. The Black Crowes have really picked up. Both Tesla and H-T-Five have been strong out of the box and look to stay that way for a while. Guy and Ralph Tresvant are real hot right now. Mariah Carey is still hanging in there. The Madonna collection is doing well. Clint Black and Garth Brooks have been our hottest country sellers. They've been in our top twenty since their releases."

**MUSIC PEOPLE**, Oakland, California

Reporting: Jason Blaine

"It looks like a rap Christmas here! Vanilla Ice is very hot. M.C. Hammer is still doing great! Too Short and L.L. Cool J are hot. Paris on Tommy Boy looks good. Run D.M.C. and Dana Dane on Profile also look real good. All the big box sets are doing pretty good. Led Zeppelin is leading the pack. The Ike Gosples, Marvin Gaye, Allman Bros., and Elektra's Rubaiyat are all close behind. MCA seems to be real hot on the R&B side with Ralph Tresvant, Guy and Pebbles. Mariah Carey is still a strong seller. Whitney Houston is doing great. On the country side, Garth Brooks and Clint Black looks good. Reba McEntire is selling strong. A lot rock stuff is real strong. Judas Priest, Megadeth and AC/DC are all doing well. The Scorpions looks like it's got a pretty good run. Paul Simon, Steve Windwood and The Traveling Wilburys are all selling great."

"Both the Led Zeppelin box and the Robert Johnson are flying out of here right now! The Robert Johnson is selling in all configurations. The people that were buying New Kids On The Block are now buying Vanilla Ice. Paul Simon is very strong and looks like it's going to be steady all year. ZZ top is also showing a lot of strength. The metal stuff, like Judas Priest and Iron Maiden, are starting to move up our chart. Scorpions are very strong. We're going through boxes of that every week. R&B-wise, Ralph Tresvant is very strong for us. The new Freddie Jackson jumped right out of the box to the top of our charts. N.W.A. is still very consistent for us. Father M.C. is showing a lot of promise. Clint Black is dominating our country sellers. The Chet Atkins/Mark Knopler album is a natural at our store. It's doing very well. Garth Brooks and K-T. Oslin are also doing well. King Diamond Eye on Roadracer is a very strong Indy for us. A blues artist by the name of Joe Beard on Ichiban is starting to sell for us."
Cooper (whose work included the album covers of Sgt. Pepper’s and Their Satanic Majesties Request) has been published in an elaborate, leather-bound limited edition, featuring recollections by a slew of famous people who knew Cooper and were photographed by him. Each book contains an original print, signatures of at least 10 of the participants (with consult Bill Wyman’s John Hancock in every copy), and lots more. It sells for $650 and is available only through Tower Records L.A.

AROSE BY ANY OTHER NAME: The MCA Distributing Co. has been renamed Uni Distribution Corp. and its audio distribution staff and manufacturing capabilities have been increased. The name change, says Uni executive vice president John Burns, “provides us with an important opportunity to solidify our identity in the marketplace.”

DEAL! ASCAP and the organizations which comprise the Music Licensing Task Force have announced an agreement on a non-exclusive form of music licensing for sponsors of conventions, exposions, industrial shows, trade shows, etc. If this applies to you and you want the details (or ASCAP’s explanatory brochure) call (800) 627-9805.

NO, NOT THE LOWER EAST SIDE GUY: BBC deepjazz John Peel has been airing live performances by bands on the cutting edge of rock and roll since 1967. Now Dutch East India/Strange Fruit is releasing The Peel Sessions, some 50 of those legendary broadcasts. The first fourteen, featuring Syd Barrett, the Buzzcocks, the Cure, the Damned, Gang of Four, the Smiths and others, will be out in mid-December, just in time for last minute Christmas shopping. Too late for Christmas shopping with the Library release from these same folk of new albums by the Cramps, the Residents and DEVO, albums that will be available in vinyl only. Vinyl. What the hell is vinyl?

DISC JOINTED: Warner Reprise Video enters the blossoming laser disc market with five new laser disc titles: by Madonna, Frank Sinatra, Depeche Mode, R.E.M. and David Lynch/Angelo Badalamenti.

ROCKIN’ NEW YEAR: The tradition continues, as for the 19th consecutive year, Dick Clark will lead America into the new year on Monday, Dec. 31, when Dick Clark’s New Year’s Rockin’ Eve ’90 airs on ABC Television. (Check local listings for the right time.) Clark will be reporting on the festivities and the countdown to Midnight from Times Square in New York, while personalities Nina Blackwood and General Hospital star Jack Wagner will preside over west coast segments of the show, introducing top artists such as The Beach Boys, Bell Biv DeVoe, the Kentucky HeadHunters, Nelson, the O’Jays and Sweet Sensation. Performances will include The Beach Boys singing two of their big hits, “Kokomo” and “Good Vibrations,” Bell Biv DeVoe will be offering their “B.B.D. (Thought It Was Me)” and “Let Me Know Something.” The Kentucky HeadHunters will do “Dumas Walker” as well as “Daddy Was A Milkman” and Nelson will perform “Love And Affection.”

NOT TO MENTION THE FACT THAT:... “The Jingles Business—Achieving Commercial Success” is a free seminar for songwriters being sponsored by ASCAP. It’ll take place from 6 to 8:30 p.m. Dec. 10 at the Chicago Recording Co. studios, 232 E. Ohio St., Chicago... Rock Radio Vietnam features a peek into a real Good Morning, Vietnam broadcast. The K-Tel compilation features an authentic 1970 Armed Forces broadcast from Saigon, with DJ Jim Amrose playing hits as well as talking about relevant G.I. items. An odd, but unique, Christmas item for the Vietnam Vet on your list... The application deadline is approaching for artists who want to appear in the showcases of the South by Southwest Music & Media Conference, which is coming up next March. Is that you? Call ’em up at (512) 477-7979 and they’ll tell you just what to do about it... Chris Stamey and Peter Molappel, formerly the frontmen of the dB’s, are recording a new album for RNA (Rhino New Artists). How do you like that? The dB’s, you might recall, recorded once for Bearsville, and Rhino has just renewed its contract with Bearsville... Lou Rawls will once again be hosting his Parade of Stars telephone to benefit the United Negro College Fund. Look for it Dec. 29... The second volume of The Stars Come Out For Christmas 1990, an album from Panasonic to benefit the American Cancer Society, has been released, featuring Christmas classics done by Elton John, The Commodores, The Beach Boys, Papa Jo, and others... In papers filed in New York County Supreme Court, Lisa Mottola, estranged wife of CBS Records chief Tommy Mottola, is accusing her husband, the Sony Corp., their lawyers, executives and accountants of a conspiracy to defraud her and the couple’s two children by concealing his assets at the time of the signing of their separation contract in June... Prince has been added to the already overstuffed lineup of next month’s Rock in Rio II extravaganza. Milli Vanilli, by the way, can’t do it... E.M. has released new video compilations by Talk Talk and Vixen... For the third consecutive year, special radio promotion packages for the Recording Academy’s Grammy Awards will once again be handled by the Los Angeles-based Radio Promotion Media Consultants (RPMC). The Grammy Awards show takes place at Radio City Music Hall in New York on February 20, 1991.

PARTY TIME: Lenny Kravitz lays congratulations on Kiss’ Paul Stanley after the wrap party for the band’s Hot in the Shade Tour, which ended at Madison Square Garden.

Quincy Jones Productions will co-produce the 25th edition of the Montreux Jazz Festival. In addition, the company will begin compiling a LaserDisc retrospective of the Festival’s musical history. These announcements of Jones’ co-production deals with the Festival were made in Los Angeles recently at a gala dinner that featured video footage of memorable Montreux performances. Pictured above at an unveiling of the 25th Montreux Festival Poster (+1) are: Jones; Louise Velasquez, president, Quincy Jones Productions; and Claude Nobs, general director, Montreux Jazz Festival.

MATTHEWS AT McCabe’s: Singer/songwriter Iain Matthews recently celebrated the release of his latest solo album Pure and Crooked on Gold Castle Records, at McCabe’s club in Santa Monica, CA. Matthews, whose career has included stints with Fairport Convention and Matthews Southern Comfort, just returned from an Extensive European tour featuring an all-acoustic show. Pictured backstage at McCabe’s (+1) are: David Hayes (bassist and fellow Gold Castle recording artist who joined Iain onstage); Jeff Helman, vice president of publicity and promotion for Gold Castle; and Paula Jeffries, president of Gold Castle.

SHAKIN’ UP THE RITZ: Atlantic Records’ Reid Krosa recently headlined a three- bill CMJ showcase at New York City’s Ritz coinciding with the release of its debut album for the label, Third Eye. The group has since embarked on a major national tour as special guests of the Go-Go’s. Picture backstage at the Ritz (+1) are: Joe Iannello, vice president/Promotion, Atlantic; Shelly Cooper, vice president/Creative Services, Atlantic; Mark Schulman, senior vice president/general manager, Atlantic; Ahmet Ertegun, chairman, Atlantic; Robert Hecker and Jeffrey McDonald of Reid Krosa; Andrea Ganis, senior vice president, Atlantic; Steven McDonald of Reid Krosa; Mel Liewinter, c/o senior vice president, Atlantic; and Lou Sicurezza, vice president/National Promotion, Atlantic.
RALLY 'ROUND: Last week I finally sat down and watched The Civil War, which I had taped during one of its airings, and I was thunderstruck. Ken Burns' 11-hour documentary is the most magnificent thing I ever remember seeing on television. It is perfection.

But, of course, you already know that: The TV critics made that perfectly clear in September, when the show first aired. However, one of the elements of the series is the music and Elektra has just had the good sense to issue the soundtrack.

The series, in the series is mostly music that is important in the Civil War: "Dixie," "The Battle Hymn of the Republic," "When Johnny Comes Marching Home," "The Battle Cry of Freedom," "Jacob's Ladder," etc. For the most part, Burns chose simple, moving arrangements of these songs and repeated them over and over and over again, until they seared into your skin, the use of the music, like the use of the source quotes, narration, contemporary commentary, and sound effects.

The series theme, it turns out, is an original piece of music by violinist Jay Ungar called "Ashokan Farewell," from a Flying Fish fiddle album of a few years ago. I don't know anything about this song, and I have no idea how I would react to it if it wasn't now so indelibly linked in my ears with that wonderful film and that horrible war. All I know is, after living with the song for 11 hours, I am in love with it: It breaks my heart, it fills me with awe, it rattles my bones. And, as lagniappe, the album ends with a recording of the most moving thing in the entire film, one of the most moving things I've ever heard in my life. The reading of a letter by a soldier named Sullivan Ballou to his wife, written as a farewell a week before, as it turns out, he died in battle. With "Ashokan Farewell" playing somberly in the background, the reading, by Paul Robeson, encapsulates the war, somehow encapsulates America.

For anybody who sat rapt through the series, this album is a beautiful memento.

BROTHER BLOOD: Saw the Neville Brothers at Roseland last week. May be the worst place in the city to see live music: overcrowded, fussy sound, crummy sightlines. The Nevilles, on the heels of two superb albums, retrogressed to a greatest hits set. I was hoping to hear them dig into Brother's Keeper, one of my favorite albums of the year, but they only did three pieces from that, one from Yellow Moon (one of my favorite albums of last year), and the usual "Hey Pocky Way"/"Tell It Like It Is"/"Iko, Iko"/"Big Chief" slate. I never thought I'd complain about hearing the Nevilles do "Iko, Iko," but, with four exceptions, this set could have had 10 years old.

The Nevilles will be on Saturday Night Live on the 15th, and then they'll be headlining from here in ('90 was spent opening for Tina Turner in Europe, then for Linda Ronstadt here.)

I recently asked Charles Neville about the constant road haul:

"Whenever somebody asks me, 'Man, don't you guys get tired of doing this?,' my answer is always, 'I've had worse jobs.' It's fun to do, it's what we really like doing. Sometimes it can get tiring, but whenever that happens, I always think, 'It's not as tiring as carrying those sacks of grain from the boxcar to the ship.'"

Hopefully they'll begin digging deeper into Brother's Keeper, an album that gets better and better with each listening.

The theme of the album is pretty much the fact that we're aware of all people as brothers and sisters," says Charles Neville. "We feel that if everyone around the world kind of recognized that we're all part of this one little unit, this planet, and we are interconnected and really depend on each other for the survival of this unit—which makes us our brothers and sisters' keepers—and approached life from that point of view, things would be a whole lot better than they are for all of us."

Say amen, somebody.

—Lee Jeske

BALLROOM BLITZ: After a ten-year absence from the American concert circuit, British rockers Sweet returned for a three-month tour. At the two Los Angeles dates (the Strand and Spice), the five-member band—featuring original guitarist Andy Scott and drummer Mick Tucker—delivered a solid 75-minute set that made its importance, talent and influence on today's "pop-metal" posses (including Motley Crue and Poison) quite obvious. After opening with the 1976 hit "Action," Sweet rocked like they were never away on such 1970s classics as "Sweet F.A.," "Love Is Like Oxygen" and "Hellraiser." Closing the set with the two-one-two punch of "Fox On The Run" and "Ballroom Blitz," Sweet had the enthusiastic crowds screaming for more. While the set contained its share of "greatest hits," the band explained to Cash Box that it has new songs and is in search of a new record deal.

"Not every Sweet fan at all the gigs," Scott notes. "We had forgotten how influential we were on groups like Motley Crue, Poison and Def Leppard. We're encouraged by the response and look forward to securing a major label deal so we can get back to the top the way groups like Aerosmith, Heart and AC/DC have done." Tucker sized up the tour response: "We're constantly told our records stand up over time. We've got lots of new songs and we're ready to tour with anyone—Motley Crue, Def Leppard or anyone else. The American market is our #1 priority, and we plan to regain our status and move forward here. They'd have to shoot us to get us to stop."

Interested bands should contact Sweet, c/o Chris Goldsmith at (619) 481-3030.

DON'T THE TWIST: A party and dance contest commemorating Chubby Checker, best known for his hit "The Twist," was held at The China Club in Hollywood on December 9. Thirty-nine regional finalists were flown in from across the U.S. for the "Oreo Twist Finals"—which were judged by such celebrities as actor Sherman Hemsley of Jeffersons and Amen fame; Mickey Dolezol of The Monkees; dance-music artist Stacey Q; rock band Dramarama; Hello Dolly's Carol Chang; Soleil Moon Frye of Punky Brewster and Kim McGuire of Cry Baby. The event, for which Gary Owens acted as master of ceremonies, boasted a live performance by Checker.

—Alex Henderson

IF ROBERT PALMER WERE A COCKTAIL HE'D BE A MANHATTAN: Two shots rye, very wry whiskey, one shot vermouth for that sweet aftertaste you don't expect. Palmer, above anything else, hates to be predictable, and he isn't. For a start, he's shorter and more like a thug, his skin more mottled and rough, than the Armani silk-smooth complexion his video image suggests. Those videos have catapulted him to an omnipresence on music television over the past few years. The image lingers: Palmer, the lothario in an exquisite suit, backed by airbrushed and airbrushed bimbos strutting and pouting in identical designer black spray-on dresses.

They notched up a multi-millions success for the single "Addicted to Love" and labelled Palmer as the most outrageous of suitors. The label taunts him:

"On my last American tour, the front few rows always dressed up to be the living video. Then they'd find a way of being introduced to me. They'd gone to great lengths to look like that, assuming I'd like it. The whole thing isn't my speed. If somebody's dressing up assuming I'd see it as attractive, it's very, very unfortunate. It feels embarrassing for them and embarrassing for me. The videos were a parody."

Palmer speaks with a grit-and-sand Scarborough flatness, despite having lived most of his life abroad. He grew up in Malta and has since made homes in New York, the Bahamas, Lugano and Milan. Sophisticated is a word that is overused in descriptions of him. The voice suits his character: down to earth, hard-working, value for money (he points out that Don't Explain, his new release, is a double album for the price of one).

Don't Explain has already spawned "I'll Be Your Baby Tonight," the top five single with UB40. The megapackage blends heavy rock, happy-go-lucky funk, swarming torch songs (a la the Billie Holiday title track) and moody bossa novas.

We are brunching at the St. James Club, where he likes to reside when in London.

"What do you think about Alafia's stuff?" he asks, wanting to discuss the idea once and for all that he has a preference for the designer's trademark: very slickly black tuxedo-tight tuxes. "Don't you think it's attractive for six-foot beanpoles? And since the archetypal model is that, it's propagating a stereotype. Achieving that aesthetic is a contemporary version of wearing corsets and having your feet bound."

"The last thing it is is sexy," he adds, suggesting that a real man wants a real woman.

"It's a strange personality that goes in for liposuction. It must require discipline. The thought of somebody going through that to achieve an aesthetic ideal which in a ten-year cycle will have changed seems ridiculous to me. Jack Nicholson doesn't have any aesthetic and he's regarded as an attractive man. I can see that."

He nods between stuffing enthusiastic mouthfuls of our St. James club poached egg into his face. Yes, it's obvious he can see it. Those burning eyes and that slow, practiced corner smile are very Jack. Next week, our brunch continues: we eat more egg and Robert Palmer discusses his own looks.

—Chrissey Iley
Steve Coleman & Five Elements

BY ALEX HENDERSON

STEVE COLEMAN & FIVE ELEMENTS DELIVER A HIGHLY AFROCENTRIC fusion of jazz and funk on their latest Novus/RCA release, Rhythm People (The Resurrection Of Creative Black Civilization). The album’s so funky that Greg Tate gave it a rave review in his R&B column in Pulse. “My music is not presented in melodious, nursery-rhyme style,” explains alto saxophonist Coleman, whose sidemen in Five Elements include guitarist David Gilmore, keyboardist James Weidman, bassist Reggie Washington and drummer Marvin “Smitty” Smith. “It comes more from movement and rhythm than anything else. Rhythm was here on the planet long before melody—and to me, rhythm, not melody, is the most important musical element.”

Coleman’s emphasis on rhythm is something he has in common with the hip-hop nation. And, to be sure, song titles as “The Pose” and “Ain’t Going Out Like That” employ hip-hop terminology, boyeeee. Coleman, whose influences range from Charlie Parker to Maceo Parker, notes, “My music is an extension of the music that Black people have made in this country—soul, rhythm and blues, jazz and funk—which is an extension of music that Black people have made in the world... The Resurrection Of Creative Black Civilization... refers to the way Black civilization regenerated itself in recent generations. I feel that creative Black was surprised beginning with Black slavery, but it has been re-emerging ever since. And that’s what this music talks about.”

Hi Five

Hi FIVE ARE A GROUP OF All-American boys from Waco, Texas and Oklahoma City blessed with the unique pop blend of R&B and hip hop that will surely impact audiences in the same way the Jackson Five did in their day. Hi Five, the group’s eponymously titled debut album on Five/RCA Records, introduces the lyrical lead vocals of “Little Tony” Thompson rounded out by the rich harmonies of Roderick “Pooh” Clark, Russell “Russ” Neal, and “Marcus — Mac” Sanders. The group thrives on superb showmanship and sharp choreography. So far they have sandwiched recording and photo sessions, dance rehearsals and live performances into holiday and summer breaks from classes at Waco High. However, Hi Five doesn’t seem to be afraid of stardom or intimidated by their new surroundings. When asked about the prospect of becoming teen idols, Russell offers, “It’s pretty cool. That’s because we know we’ll be up there someday.”

Hi Five

January 18-27 in Rio De Janeiro. Non-headbangers scheduled to perform range from Jody Watley to Billy Idol... King’s X is touring Germany in December in support of its current album on Megazone/Ableton, Faith Hope Love... In January and February, The Black Crowes are scheduled to tour the U.S. opening for ZZ Top. The Crowes’ debut album on Def American Recordings, Shake Your Money Maker, was certified gold by the RIAA in October and had exceeded sales of 800,000 units in late November. A platinum certification seems to be around the corner... Before Y & T disbands for good, the hard rockers will embark on a farewell tour. When Y & T decided to break up, they had been together 17 years and had recorded 11 albums... Ratt’s international Detonator Tour takes the rockers to Canada in January. After that, Ratt ventures to Japan and Australia before returning to the U.S. in March. Ratt’s current album on Atlantic, Detonator, is gold...

METALHEAD MISCELLANEOUS: Guitarist Bobby Gustafson has left Overkill. Although Overkill has hired Rob Cannavino as a replacement, the band is searching for a second guitarist. Headbangers interested in auditioning can contact Ken Kriete of Lou-N-Proud management at (718) 234-0922... Cold Sweat is no longer recording for MCA and is in search of another record deal...
Justice is also venturing into soul and blues. “My intent is to create a company that is a pioneer of traditional music forms,” Justice founder/president Randall H. Jamal explains. “It was exclusively jazz the first year, but we’re adding blues and R&B in ‘91. When I talk about R&B, I’m talking about traditional R&B like the old Stax stuff—I’m not talking about urban contemporary.”

Justice’s first release was This Is Me by Emily Remler, who died a drug-related death at the age of 32 in March 1990. A contemporary jazz effort, This Is Me came as a surprise to those who were used to hearing the late guitarist in a mainstream jazz setting. Justice later released drummer Sebastien Whitaker’s First Outing, vocalist Kelly Gray’s Standards In Gray, pianist Dave Catney’s First Flight and vibist Harry Sheppard’s Viva Brasil.

In January 1991, Justice salutes the late Lzmer with the release of Just Friends: A Gathering & Tribute To Emily Remler, Volume I, which features Leni Stern, David Benoit, Marvin “Smitty” Smith, Eddie Gomez, Bill O’Connell, Jay Ashby, Herb Ellis, Kristen Buckley and Ricky Sebastian. In February 1991, Justice enters the R&B market with an album by singer Wendy Staten, whose approach to jazz ranges between ballads and swinging R&B. Also due out on Justice in 1991 is an album by bluesman Mighty Sam McClain, who previously recorded for another label before suffering several years of homelessness in New Orleans.

When asked about demographics on Justice’s jazz releases, Jamal notes, “We’re finding younger and younger people buying jazz records. We’ve had showcases for our artists here in Houston and noted who was coming. As expected, there were the 40-60-year-olds. But the amount of college kids was amazing. A lot of them weren’t the baby boomers but the kids of the baby boomers... I think there’s a very principle reason for that. I’ve argued this to people—and some of them sold it off—but I think there’s a backlash to all this computerized music. The last ten years have seen such a mechanization, a computerization, a dehumanization of popular music. You have machines doing everything. In pop music, you really don’t have that human quality any more. After ten years of being pounded on by drum machines and sequencers, young people are looking for humanity in their music again—and jazz is one of the principle places they can find that.”

While Concord, Coxton, Triloka, Time Is and other Indies releasing jazz aren’t pressing vinyl at all, Justice has released some titles on vinyl. Jamaal estimates that Justice’s audio sales are 60% CD, 30% cassette and 5% vinyl or 65% CD and 35% cassette if a release doesn’t come out on vinyl. “There’s still a lot of jazz lovers who love vinyl, and we’re not gonna abandon them,” Jamaal asserts. “Plus, there’s still a lot of countries in Europe—Scandinavia in particular—that are still heavy vinyl purchasers.”

### INDIE REVIEWS

#### ALBUMS

- **ICE CUBE: Kill At Will** (Priority 7230)
- **CAROL SLOANE: The Real Thing** (Contemporary/Fantasy CCD-14060-2)
- **KING DIAMOND: The Eye** (RC 9346)
- **THE MELLOW FELLOWS: Street Party** (Alligator 4793)
- **JOE BEARD: No More Cherry Rose** (KingSnake/Ichiban KIN 4040)

#### KING DIAMOND: The Eye (RC 9346)

Gothic, Judas Priest-influenced metalhead King Diamond deals with some bloody subject matter on The Eye. But his lyrics aren’t gore for the sake of gore—rather, such songs as “Eyes Of The Witch,” “The Trial” and “Burn” take a look at atrocities committed in the name of Christianity.

#### THE MELLOW FELLOWS: Street Party (Alligator 4793)

Soul music as we knew it in the 1960s and 70s is rare in 1990, but anyone whose familiar with Malaco and Ichiban Records knows it hasn’t disappeared altogether. While Alligator’s specialty is blues, the Chicago-based indie has a strong soul release in The Mellow Fellows’ Street Party—which inspires comparisons to the southern-style soul of folks like Wilson Pickett, Dyke & the Blazers, Sam & Dave and Joe Tex.

#### JOE BEARD: No More Cherry Rose (KingSnake/Ichiban KIN 4040)

King Snake/Ichiban has another noteworthy urban blues release in singer/guitarist Joe Beard’s No More Cherry Rose. A master of “towdown” blues, Beard takes that approach on “No More Cherry Rose,” “Papa’s Little Angel Child” and “Heaven Of My Own,” but takes “Highway 49” and the humorous “When I Get Drunk” at a faster pace.

#### THE MALEMEN: First Class Male (Malaco MSS 2207)

While Malaco is known for releasing retro soul, the label aims at the “urban contemporary” market with The Malemen’s debut album, First Class Male. High-tech, drum machine-conscious cuts like “Round Up The Posse” and “All Or Nothing” have more in common with Bell Biv Devoe, Today and Guy than Johnnie Taylor or Latimore.
COCINANDO

BY TONY SABOURIN

"VINI, VIDI, VINCI," OR WHATEVER ITS DOMINICAN TRANSLATION, Rafael ("Chato") Briones may be buttering himself after a scrumming 20 days through New York, during which he:

1.) Manufactured an extension of a successful Sonia Silvestre performing tour from an auspicious beginning at the refurbished Teatro Puerto Rico in The Bronx to performances at other important city clubs.

2.) Coordinated arrivals and departures for over 48 persons performing at the three successful performances of the show Sergio at Lehman College, the best attended event in the most hectic weekend of the year (which included a two-day show featuring Rubén Blades, Eddie Palmieri and others only four blocks away).

3.) Ridiculed the recent award show naming "El Africano" Merengue of the Decade to El Nacional's Guillermo Diaz Gomez, mainly because, as a cover of a Colombian tune, it disrespects Dominican composers in general. (Brenes' choice was Luis Diaz's "Baila en la Calle," whose version by Villalona gave the singer five years of popularity, according to Brenes.)

4.) Met with important city distributors to dispel, once and for all, any notions regarding his role in the parallel import business emanating from Dominicana.

5.) Discussed with multinautional representatives licensing possibilities for several of his own Ol Records productions.

6.) Tied up marketing and promotional coordination for Sergio's forthcoming February release in a meeting with CBS International vice president Tomás Muñoz and promoter-producer-label owner Ralph Mercado. Mercado now handles the singer's bookings in the U.S. and Puerto Rico and will personally supervise his radio promotion in these areas as part of the RMM Records juggernaut.

The immediate result? Sergio will return to New York March 1 to headline, as the only tropical representative, a Madison Square Garden international music event (produced by Mercado, of course) as part of the promotional push behind the new release.

THE INDUSTRY IS STILL REELING FROM POLYGRAM LATIN'S announced phase-out, a shallow reflection of minimal corporate commitment to a three-person operation that had more than its expected share of achievements. This was a hot-running hole before this column's feature on its general manager Norberto de la Rosa last July; almost from the moment former PolyGram president Dick Asher left more than a year ago.

However, there is no unresolved and piercing unknowns. Contrary to one published trade report, PGL had other artists besides the departed José Luis ("El Puma") Rodríguez: muy particularly gold album-winning salsero Johnny Zamot; PolyGram México licensee Miguel Gallardo, a highly popular singer-composer-baller with a new release 1 + 1 = 3; and the onda tejana artists acquired through the distribution deal with M&M Records. Since it wasn't stated on the release, one has to wonder which PolyGram division will continue the specialized task of the Latin division.

Rumor has it that this hard-to-chew nut will be dropped into the jazz division's lap, an impossible task without the consistent assistance of an independent consultant corps, which may cost, even at its minimum, far more than PolyGram Latin's total payroll. Don't count for help either from recent acquisitions A&M Records—Latin-less for the past several years—or Island Records, unable to thoroughly work its own Latin releases even before recent weakening layoffs.

The reported Capitol/EMI-Latin interest in licensing PGL artists is, at its worst, a snoozer; at its best, a nice effort to get gratis ink. Think about this: Any licensor only has distribution jurisdiction in the U.S. and Puerto Rico. The licensing fees being requested for PolyGram Latino products, reportedly in the $400,000 per year range, are a bit optimistic considering its estimated total sales numbers at the rule-of-thumb approach of $1 per unit sold. Moreover, sources inside CEL tell us this division has heavily mortgaged its finances for the next few years with investments in the tropical and onda tejana fields—the latter having an inauspicious beginning with CBS Discos' recent release of La Mafia's Con Tanto Amor, a production upon which Cara Records was relying to justify its steep sale price to CBS.

The other remaining Latin American territory available to recoup this licensing commitment—including México and its adjacent parallel business—is Venezuela. PolyGram is distributed there by Sonográfica; Capitol is with the competition, Rodven. To expect that one will allow the other a competitive advantage in the dollar-strong U.S. market is to believe that oil mixes with water. Therefore, the heavy favorite in this scenario should be Sonográfica, PolyGram's previous distributor in the U.S.

However, isn't it particularly strange that when everyone in the world is becoming more latino, an otherwise successful multinautional goes against the obvious market tendency, like a Poli, The Parrot running away from the Hispanic cracker? We would have wanted to ask this from PolyGram president Alain Levy, but, unfortunately, according to the label's publicity relations department, he does not grant interviews to the press.

This raises another possibility more tangible than a rumor, focused on the aforementioned PolyGram Mx. Its top man Guillermo Infante is acknowledged to be the highest-ranking Hispanic within PolyGram's corporate structure. Next to him for the past six months has been Jorge Pino, an executive with sufficient credentials to restructure PolyGram (or Mercury) Latin in the U.S. market, assuming a willing licensor is not found by May 31. The issue looms as to whether the Pinos will be willing to uproot their children from the tranquility and calm Mexican confines to the ever-evolving and recessionary Northeast, as their school year also ends around May 31, the date the division is scheduled to be dissolved. I will not be surprised if both Levy and Infante makes the trip worth its while for the Pino family.

If it's true, as some others swear, that this PolyGram Latino phase-out is irreversible, and the company has truly turned its back on the bonanza of marketing Spanish-language products in the U.S. and Puerto Rico, it'd be a damned shame for an artistic community that wasn't properly represented by the defunct division. Almost as big a shame as the one being felt by the many other potentially successful artists who won't have the chance Johnny Zamot did; as ingnominious as listening to Zamot's "You Are My Everything" all over the place—arguably the most requested product at the New York retail level as of this writing—and not being able to find his album because PolyGram Latino is no longer a corporate priority.
ON JAZZ

BY LEE JESKE

DRUMMIN' MEN: And how! Burt Korall, who wears two hats (jazz critic and BMI’s director, special assignments) recently was the subject of a BMI celebration in honor of his long-awaited book, Drumm'n Men: The Heartbeat of Jazz, The Swing Years (Schirmer). That’s Burt behind the drums, surrounded by a herd of drummers, namely (from left) Ben Riley, Connie Kay, Panama Francis, George Simion, Johnny Blowers, Stanley Kay, Marvin “Smitty” Smith, Shelton Gary, Paul Motian, Dennis Mackrell, Barry Green- en, Eddie Locke, Chico Hamilton and Charli Persip.

CELEBRATING RALPH: Last weekend at the JazzTimes Convention, two episodes of Ralph J. Gleason’s Jazz Casual television show were shown. It seems that Gleason’s widow, Joan, and their son, Toby, are trying to get a distribution deal for a series called The Best of Ralph J. Gleason’s Jazz Casual. Their phone number is (415) 526-6695. Call them. Get those videos out.

Jazz Casual was the ideal jazz TV show. There are 28 half hours, says press release in my hand, and they aired over San Francisco’s KQED-TV from 1961-68. Over the years, I’ve seen bits and pieces of the programs at jazz film shows. They were uneriting in their simplicity: Gleason, dressed in a sweater (hey, it wasn’t called Jazz Casual), hosting informal performances by a jazz band. The band would play a number or two, then Gleason would interview the leader for a few minutes—actually, engage in conversation in a better term than “interview”—and the band would play another couple of numbers. End of show.

Some of the artists on these half hours: Sonny Rollins, John Coltrane, Earl Hines, Dizzy Gillespie, Mel Torme, Cannonball Adderley and Woody Herman.

The press release, though I got thinking about Ralph J. Gleason, a man who was very important to me. I never met him—he died in 1975—but his writing made a strong impression on me in the years I started listening to jazz (I attended my first jazz concert on a hot July afternoon in 1972). See, I was a rock and roller who thought, like most rock and rollers think, that jazz was too elite, too high-falutin’ for me. I mean, how could I buy one Duke Ellington record when there were hundreds in the store? Which one would I buy? And would I then have to buy them all to be hip, to have all the right material? Who could be bothered: it was easy for me to have every Rolling Stones album, I’d been buying them, one at a time, as they came out. But jazz? Forget about it. Plus, the people who wrote about jazz wrote about it as if it were some higher calling.

Except Ralph J. Gleason. First of all, Gleason wrote in Rolling Stone—hell, he helped found Rolling Stone—and Rolling Stone was something I read. He wrote a regular column, mostly about jazz, in a direct style that conveyed the kind of simple excitement about guys like Johnny Hodges that I felt about guys like Bob Dylan. And then when I’d check out something else by Gleason, I found that he was as much into Dylan as I was; he even went seeking out Dylan bootlegs like I did.

Within a few years of each other, Gleason published two important books. One was The Jefferson Airplane & the San Francisco Sound. The other was celebrating the Duke & Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy & Other Heroes. That tells you a lot about Ralph J. Gleason, who did most of his writing for the San Francisco Chronicle, but who was syndicated in, I believe, The New York Post.

Here is Ralph J. Gleason from a Rolling Stone column on the death of Albert Ayler:

“Jazz has had a peculiar history. . . Just at the moment when it assumed the mantle of the most creative music in this society, the whole electronic world erupted, rock and radio gave birth to the amazing amalgam of poetry and music with which we have been blessed past few years, and jazz seemed to diminish, somehow.

“But, as might have been expected, that was only an ostensible diminishing. What was really happening was that the centers of gravity, the major forces of thrust in jazz, were changing. The concepts were shifting around and the very purpose of jazz’s existence was being redefined.

1. "It did not then and it does not now make older forms and styles of jazz any less important or any less creative, more than the existence of Jimi Hendrix was a denial of Bessie Smith. Rather, the opposite. But it did take from in front of jazz the mass audience it almost had and made it again a truly underground art form in its best and most creative sense.

2. "And that is where the Gleason Sheffield connection shows.

3. It has since become fashionable for critics to write about both jazz and rock and almost anything else. Robert Palmer did it in The New York Times for years, where John Pareles and Peter Watrous carry on: writing about AC/DC one day, Mariah Carey the next. In fact, I think the trend has watered down jazz criticism: I think a lot of people are writing about jazz who don’t know too much about it.

4. Ralph J. Gleason did it a long time ago—treating music by the aimed-for criteria of good or bad—and did it with wit, passion and just plain good writing. Although not a jazz critic once sniffed to me that Gleason wrote about rock because his kids put him up to it. Me, I don’t believe that; his writing had too much heart.

5. If Gleason were alive today, I think he’d feel gratified that many writers can now use Jimi Hendrix and Bessie Smith in the same sentence, in a piece about Albert Ayler no less. I think he’d be disappointed that the spirit of experimentation that Ayler represented has been ignored, I think he’d be disappointed at the way Jann Wenner has not kept a jazz viewpoint in his magazine, and I think he’d be disappointed that there’s no more jazz on TV now than when he made his final bow.

6. Ralph J. Gleason’s writing lives in his few books. His shows can now live on video.
RAP/DANCE

BY ERNEST HARDY

NEWS:
THE 1989 BEST NEW ARTIST GRAMMY AWARD SLOT—previously given to Milli Vanilli—will remain vacant, with no other artist or group being named, following a decision by the Recording Academy's national board of trustees, it's been announced by Michael Greene, president of the Recording Academy (NARAS).

"The Grammy process does not, and is not intended to produce a ranked result," said Greene in a statement. "The Grammy procedure is not structured as a 'Win, Place, or Show' situation. There is one winner. There is no first runner-up. We either have a winner or we give no award. It was decided that when a Grammy Award is withdrawn following the presentation, as is the case with Milli Vanilli, the category will remain vacant."

MCA recording artist Bobby Brown received the 1990 American Black Achievement Award in Music, presented at the 12th Annual American Black Achievement Awards in Hollywood. Brown's last album, Don't Be Cruel, sold in excess of six million copies and produced a string of hit hits. In addition, he's sold out stadiums around the world on his tours. Brown is currently in the studio working on his next album, which will be released in 1991.

Motown's multi-platinum R&B pop sensation Johnny Gill co-headlines with multi-platinum recording artists Bell Biv Devoe and Keith Sweat for an 80-city, five month tour which kicks off December 19 at the War Memorial in Syracuse, NY. The 1990-91 tour will include multiple concert dates at L.A.'s Forum and Madison Square Garden, as well as other major venues.

THE FRESH PRINCE EMBRACES HIP-HOP SPONSORS: The 2nd Annual "Hip-Hop Jam II," sponsored by Olde English 800 and co-sponsored by ASCAP and Los Angeles radio station, KJLH, was a total success. Southern California's best Rap and Dance Acts battled it out for the title of being #1, as well as for various prizes. A demo record deal courtesy of A&M Records, a video deal and $1,000 courtesy of Virgin Records, $500 scholarships for 1st place winners in each category donated by Olde English 800, and the selection of one winner for a voice-over staff announcer's position at KFOX's TV show, Pump It Up, were the prizes being offered. The Fresh Prince (center) showed up to congratulate the winners and sponsors Bernard Tarver (right), brand manager for Olde English 800, and Alonzo Robinson, ASCAP's representative.

LEAVING THEM BREATHELESS: After receiving rave reviews for his work with Madonna on the Dick Tracy movie, Grammy winning producer/composer/arranger Jeremey Lubrock (r) has been hotter than ever. Here he's shown with Sire recording artist, Tommy Page working on tracks for a Christmas release.
ANYONE WHO HAD A HEART: Select Records R&B act, Whistle, is planning to donate proceeds from their new single, "Do You Care," to homeless charities. The video for the single includes special guests: Najee, Joeski Love and his dancer Lou Love, Kwame and Tahsh Lambert from A New Beginning, Dure, Barbara Lewis, EMD of UGTO, DJ Slice, Stevy D from the Force MD's, Jer Stair, CC Rogers, Money D, Free from En Touch, and Doctor J and Peter Gun from Fascinating Force. Shown (l-r) during the video shoot: Tork, Jazz and Kraze of Whistle.

MOORE, MOORE, MOORE: Recording artist/songwriter/producer, Rene Moore, recently signed a new label deal with Motown Records, with a solo debut scheduled for release in the spring of 1991. Moore has been writing and producing various projects for other artists, including the forthcoming debut from the hit songwriter, La La, on Motown. Shown above at the signing with Moore (seated in front) (l-r) are: Motown senior vp of Marketing, Pat Drosin; Moore's manager, Barry Gross; Motown president & CEO, Jheryl Busby; vp of Promotion, Paris Ely; vp of A&R, Zack Vaz; chief operating officer, Harry Anger; and Rene Moore Productions associate, Kevin Wagner.


EARTH ANGELO: Wing/Polagram recording artist and three-time Grammy nominee, Vanessa Williams, was busy in the studio recording the title song for the Paramount Picture comedy, Almost An Angel, starring and produced by Crocodile Dundee star Paul Hogan. The song, "Some Wings," was composed by Academy-Award winning composer Maurice Jarre (lyrics by Ray Underwood) who produced the film's soundtrack as well. Pictured at the recording session are (sitting, l-r): engineer, Gerry Brown; Vanessa Williams; (back row, l-r) Maurice Jarre; Ray Underwood, and actress Linda Kozlowski, the film's co-star.
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<th>No.</th>
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<td>LOVE TAKES TIME</td>
<td>Columbia 387-73455</td>
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TOP 200 ALBUMS

December 15, 1990

(G) = GOLD (RIAA) Certified
(P) = PLATINUM (RIAA) Certified

High Debut: Yanni #58

51 TASTE OF CHOCOLATE (Cord Chillin/Reprise 26300) ....................................................... BIG DADDY KANE 37 5
52 SOUNDTRACK (Varay/MCA 5278) ...................................................................................... GHOST 38 16
53 MERRY MERRY CHRISTMAS (Columbia 45290) NEW KIDS ON THE BLOCK RE-ENTRY 44 9
54 THE REAL THING (Giant/Reprise 28578/Warner Bros./WEA) ................................................. FAITH NO MORE 48 42
55 LABOUR OF LOVE II (Virgin 91324) ...................................................................................... UB40 58 47
56 AIN'T NO SHAME IN THE GAME (Epic 46947) ........................................................................ CANDYMAN 64 7
57 BACK FROM HELL (Profile 1401) .......................................................................................... RUN DMC 68 2
58 REFLECTIONS OF PASSION (Private Music 2067) .................................................................... YANNI DEBUT
59 BONA DRAG (Site/Warner Bros. 26221) .................................................................................... MORRISSEY 45 4
60 NO PRAYER FOR THE DYING (Epic 46906) .............................................................................. IRON MAIDEN 47 9
61 NO MORE GAMES/THE REMIX ALBUM (Columbia 46958) ......................................................

1 TO THE EXTREME (SBK 95305) ............................................ VANILLA ICE 1 12
2 PLEASE HAMMER DON'T HURT 'EM (Capitol 92657) ................................................................. M.C. HAMMER 2 40
3 I'M YOUR BASTARD TONIGHT (Arista 8616) ............................................................................. WHITNEY HOUSTON 3 4
4 THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440) ................................................ MADONNA 6 3
5 THE RHYTHM OF SAINTS (Warner Bros. 26098) .................................................................. PAUL SIMON 47 7
6 VOL3 (Warby-Warner Bros. 26324) .......................................................................................... TRAVELING WILBURYS 5 5
7 MARIAH CAREY (Columbia 45202) ......................................................................................... MARIAH CAREY 22 16
8 PUT YOURSELF IN MY SHOES (RCA 2372) ............................................................................ CLINT BLACK 12 4
9 SERIOUS HITS...LIVED (Atlantic 82157) ................................................................................... AC/DC 8 11
10 THE RAZORS EDGE (Aloe 91413) ............................................................................................. PHIL COLLINS 13 4
11 RECYCLER (Warner Bros. 26265) ............................................................................................. ZZ TOP 9 7
12 SOME PEOPLE LIVES (Atlantic 82129) ...................................................................................... BETTE MIDLER 10 10
13 LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46938) ......................................................... GEORGE MICHAEL 16 12
14 REFUGEES OF THE HEART (Virgin 91405) ....................................................................... STEVE WINWOOD 18 11
15 SHAKE YOUR MONEY MAKER (Geffen GHS 24278) ..................................................................
16 WILSON PHILLIPS (SBK 90745) .............................................................................................. WILSON PHILLIPS 11 35
17 RESTLESS NIGHTS (Polygram 849198) ....................................................................................... SCORPIONS 20 4
18 NO FENCES (Capitol 83660) ..................................................................................................... GARTH BROoks 26 13
19 GUY...THE FUTURE (MCA 10115) ............................................................................................. GUY 39 3
20 LED ZEPPELIN (Atlantic 82144) ............................................................................................... LED ZEPPELIN 29 6
21 FLESH AND BLOOD (Enigma/Capitol 91813) ............................................................................ POISON 23 21
22 RHYTHM NATION 1814 (A&M 3920/BMG 8.98/P3) ................................................................. JANET JACKSON 53 63
23 POISON (MCA 6387) ................................................................................................................. BELL BIV DEVOE 22 36
24 MIXED UP (Electra 60978) ........................................................................................................ THE CURE 21 5
25 SHORT DOGS IN THE HOUSE (Jive 1348) .................................................................................. TOO SHORT 28 12
26 FIVE MAN ACQUALUM JAM (Geffen 24311) ........................................................................... TESLA 44 3
27 BLAZE OF GLORY (Mercury/Polygram 846473) ........................................................................... JON BON JOVI 27 18
28 X (Atlantic 82140) .................................................................................................................... INXS 15 11
29 FAMILY STYLE (Epic 46265) ...................................................................................................... THE VAUGHAN BROTHERS 17 10
30 RALPH TREVESANT (MCA 10116) ............................................................................................ RALPH TREVESANT 53 2
31 STEP BY STEP (Columbia C45129) .......................................................................................... NEW KIDS ON THE BLOCK 86 26
32 DAMN YANKIES (Warner Bros. 26159) ...................................................................................... DAMN YANKIES 42 38
33 TRIPPING THE LIGHT FANTASTIC (Capitol 94778) ................................................................. PAUL McCARTNEY 14 4
34 PRETTY WOMAN (EMI 93492) .................................................................................................. SOUNDTRACK 24 38
35 WORLD CLIQUE (Elektra 92806) ............................................................................................. DEE-LITE 30 13
36 HEARTBREAK STATION (Polygram 848018) .............................................................................. CINDERELLA 50 2
37 PRIVATE TIMES... AND THE WHOLE 9 (Warner Bros. 26005) ............................................... ALL B. SURE! 31 7
38 CHERRY PIE (Columbia 45487) ............................................................................................... WARRANT 36 12
39 EMPIRE (EMI 92806) ............................................................................................................... QUEENSRYCHE 32 13
40 GHOST OF A DOG (Geffen 24304) .............................................................................................. EDIE BRICKELL & NEW BOHEMIANS 33 5
41 AFTER THE RAIN (Capitol/Columbia 24290) .............................................................................. ENRICO 43 21
42 THE REVIVAL (WingPolygram 849192) ...................................................................................... TONY TONI TONE 52 30
43 SOUNDTRACK (Warner Bros. 26316) .......................................................................................... TWIN PEAKS 40 11
44 EVERYTHING IS POSSIBLE (Atlantic 82167) ................................................................................ DEBBIE GIBSON 71 3
45 STICK IT TO YA(Chrysalis 21702/CEMA 9.98) ............................................................................. SLAUGHTER 35 43
46 IN THE HEART OF THE YOUNG (Atlantic 82103) ................................................................. WINGER 46 19
47 SOUL PROVIDER (Columbia 45012) ......................................................................................... MICHAEL BOLTON 73 47
48 MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46868) ....................................................... L.L. COOL J 41 11
49 ALWAYS (MCA 10025) ............................................................................................................... PEEBLES 51 11
50 TRICKER (Mechanic/MCA 6389) .............................................................................................. TRICKER 57 8

104 PICKIN' ON NASHVILLE (Mercury 833 74 1)POL
105 THE KENTUCKY HEADHUNTERS 96 52
106 DR. FEELGOOD (Elektra 80829/WEA 8.98/P2) ........................................................................... MOTLEY CRUE 105 5
107 ROPE A DOPE STYLE (Atlantic 82164) ...................................................................................... LEVERT 110 2
108 LIVIN' IT UP (MCA 6415) ......................................................................................................... GEORGE STRAIT 111 28
109 SEASONS IN THE ABYSS (Def American/Geffen 24307) ......................................................... SLAYER 89 9
110 100 MILES AND Runnin'(Ruthless/ Priority 7224) ................................................................. N.W.A. 92 16
111 BLOODLETTING (J.I.S.M/MCA 82037) ...................................................................................... CONCRETE BLONDE 95 27
112 EDGE OF THE CENTURY (A&M 75021 3327) ......................................................................... STYX 94 8
113 RAGGED GLORY (Mcafe 26315) ............................................................................................... NEIL YOUNG & CRAZY HORSE 93 12
BMG Music—New Film & TV Music Dept.—John M. Parres has been named to the newly-created position of director, Film and Television Music for BMG. The creation of this post is the initial step in the consolidation of all licensing, administration and creative placement of songs in this area. Prior to joining BMG, Parres was co-manager, A&R, Film/Television for Warner Special Projects in Burbank, CA, where he was responsible for the licensing of masters to film and television production companies, promotion of the WEA catalog, and song placement. In a move to better service the motion picture and TV users earlier this year, BMG released its first music publishing collection, a six-volume box set covering 30 years of music... There’s no question that BMG’s writer/producer Rhett Lawrence is on a serious cover streak. He has two simultaneous B-sides on two back-to-back #1 hits, Mariah Carey’s “Love Takes Time,” and Whitney Houston’s “I’m Your Baby Tonight.” Lawrence also has a cut on the multi-platinum Teenage Mutant Ninja Turtles (SBK) LP...

MCA Music—President/CEO Levy announces the signing of several new publishing agreements which significantly enhance the company’s overall catalog. MCA has signed an administration deal with Ray Evans and his company, St. Angelo Music, which contains classic compositions from famous motion pictures and television programs of the 50’s & 60’s. They include “Que Sera Sera,” “Tammy,” “Theme from Bonanza” and the thoroughbred “Theme from Mr. Ed.” The deal is worldwide, excluding the territories of Germany, Austria and Switzerland. An administration deal was also concluded with writer/musician/recording artist Joe Sample and his company, Four Knights Music. MCA strengthens its contemporary catalog of jazz and jazz influenced r&b with the addition of this acquisition which contains songs recorded by Sample’s former group, The Crusaders, including the band’s mainstream hit, Street Life. It also contains songs on Sample’s seven solo albums including his latest Warner Bros. release, Ashes To Ashes. In addition, MCA has inked an administration deal with Diamondback Music Co. & Great Pyramid Music for compositions written by former Jefferson Airplane and Starship frontman, Marty Balin. This provides MCA with the rights to several Balin’s biggest hits which include, “Miracles,” “Hearts,” “With Your Love” and “Count On Me.” MCA will be exploiting each of these catalogs via newly produced samplers which will be serviced to industry contacts...

National League Music—Jay Warner, president, National League Music, announced that 1990’s third quarter is the most successful in the company’s six-year history. This peak period results from songs on five charting albums, including the quadruple platinum MC Hammer LP, Please Hammer Don’t Hurt ’Em, containing the #1 hit single, “U Can’t Touch This,” co-written by National League-administered Rick James. Other recent charters include three songs on Earth, Wind & Fire’s platinum Heritage album, written by staff songwriters Victor Hill and Bernard Searles, and three on the Gap Band’s Round Trip LP, co-written by Ross Vannelli, who together with Richard Marx co-wrote last summer’s top ten hit, “Surrender To Me” from the Warner Bros. film, Tequila Sunrise. Remaining chart activity resulted from two songs on Ace Juice’s self titled LP by NLM’s scribe Felton Pilate (currently producing and writing with MC Hammer), and two tracks on the Main Ingredient’s Just Wanna Love You album, featuring the top 20 r&b hit title track. In film music, Warner noted that the company’s catalog has been well represented in several recent films, such as Warner Bros.’ Good Fellas and Impulse, and New Line’s Book Of Love. The end title song of the latter, “Everybody Needs Someone,” was written by Ross Vannelli and recorded by Kim Carnes. More than three months after the film’s release, the Ossum Possum Records single of the title track is still garnering national airplay. All this action has been done just by just one hard-working man. Congratulations Jay Warner on your well deserved banner year...

Zomba Music—Zomba celebrates four singles in the top 10 on the r&b charts. They include LeVert, Guy, Freddie Jackson and Hi-Fi. In other exiting news, writer/producer, Carl Bourell (of “Do Me” by Bell Biv DiVoe fame), is in the studio producing several cuts for Christopher Williams’ (Geffen) forthcoming release, as well as cuts for D’Atra Hicks and Gary Brown. Carl has also produced three songs on the new Hi-5 (five) LP, and for the next Wee Papa Girl’s single, “Best Of My Love” produced by Carl...

U-Heard It First!—18 months ago, and prior to its release, I was pleased to exclusively inform you of the Pretty Woman soundtrack, which to date is the biggest selling world-wide soundtrack of the year, and looks like a Grammy winner for that category. Also, Glen Medeiros (MCA) was another, you heard it first that also went #1. It looks like the buzz for ’91 will be Herb Alpert’s (A&M) North On South Street LP. The enthusiasm surrounding this album is similar to the time Alpert won the Grammy for his monster #1 instrumental hit, “Rise.” He describes his new music venture as a combination of contemporary dance, jazz, with a touch of salsa. Always looking for new forms of expression, he is working with fresh, new “streetwise” talent. Alpert is setting his musical sites on an album that will have wide appeal. To date, the first single, tentatively titled “It’s The Last Dance,” will be out early in ’91. I’ll keep ya posted...

Trixter Treat! Mechanic/MCA recording group Trixter recently rocked the Whiskey in Los Angeles to rave reviews with a driving set of originals from their self-titled debut album. Pictured backstage after the Whiskey performance (l-r) are: Al Teller, chairman, MCA Music Entertainment Group; Pete Lorin, Trixter; P.J. Farley, Trixter; Bill Wray, Trixter producer; Mark Scott, Trixter; Richard Palmese, president, MCA Records; Steve Brown, Trixter; and Steve Sinclair, president, Mechanic Records.

ASCAP recently presented its 28th Annual Country Music Awards at Opryland Hotel’s Presidential Ballroom in Nashville, TN. At the ceremony, EMI Music Publishing was singled out as Publisher Of The Year where, with ten award-winning songs, it earned the most performance credits. EMI Music also received four out of five awards presented for ASCAP’s Most Performed Country Songs Of The Decade. Flanked (l) by ASCAP associate director Merlin Littlefield, and (r) by Connie Bradley, southern executive director, ASCAP, (l-r) are: Irwin Robinson, president and chief operating officer, EMI Music; Martin Bandler, vice chairman, EMI Music (holding plaque); Celia Hill Froehlig, vice president/general manager, southern region, EMI Music, Nashville; and Charles Koppelman, chairman and chief executive officer, EMI Music (holding plaque); all of whom accepted the award on behalf of EMI Music Publishing.
COUNTRY MUSIC

NASHVILLE NOTES...
BY KIMMY WIX

Statler Brothers’ Variety Series To Tape In March

Pictured at the recent contract signing of the new TV series are from left (standing): Marshall Grant, The Statler Brothers’ manager/agent; Jim Owens, president, Jim Owens and Associates, Inc.; and David Hall, vice president and general manager, TNN. (Seated): The Statler Brothers—Phil Balsley, Jimmy Fortune, Harold Reid and Don Reid

ONE OF THE MOST AWARD-HONORED ACTS IN COUNTRY MUSIC, The Statler Brothers will soon be seen on their own weekly variety series, which will be aired weekly on The Nashville Network. This announcement was just recently made by TNN vice president David Hall. Telecast during primetime on Saturdays, the new series will be the network’s first original variety series.

The one-hour programs, to be produced by Jim Owens and Associates, Inc. and Statler-Grant Productions, will debut in October of 1991 and taping will begin on Monday, March 18th.

“When you take a country group with the longevity and popularity of The Statler Brothers, and put them in a program format that has such strong appeal to television viewers, you’ve got yourself a winner,” says Hall.

The new Statler Brothers series is expected to be an instant success. The group has already proved such expectations to be true by the number of viewers they’ve previously reached on TNN. Another Coming With The Statlers, a special program which aired in May, reached over 1.2 million households, achieving a 2.4 rating.

“We always enjoyed doing television specials, but we never thought in terms of a weekly show,” says Statler Brothers’ lead singer Don Reid. “The idea came up, and the more we talked about it, the more excited we became. This is something new and fresh for us, and above all, it’s going to be fun. This show will not be over-produced. We’ll keep it simple, and let the talent speak for itself. We’ll bring viewers good, solid entertainment with a healthy dose of nostalgia and comedy every week.”

The Statler Brothers, Harold and Don Reid, with Balsley and Jimmy Fortune, are one of the most award-winning musical acts in the history of country music. They’ve won three Grammys, three American Music Awards, a record breaking nine Country Music Association Vocal Group Of The Year Awards, and 38 Music City News Awards. Additionally, the Statlers have released numerous #1 singles as well as gold, platinum and double-platinum albums.

The group hails from Shenandoah Valley, Central Virginia, and found themselves after a brand of facial tissue they spotted in a hotel room. Their first #1 hit was the classic, “Flowers On The Wall,” and was followed by such chart-toppers as “Bed Of Roses,” “Do You Remember These,” “Class Of ’57,” “I’ll Go To My Grave Loving You” and “Elizabeth.”

IT WAS A MEMORY-MAKING MOMENT when Barbara Fairchild (center) was joined in a Nashville studio recently by two other leading ladies of country music—Sharon White (left) and Connie Smith (right). The three close friends each recorded a verse of the title cut from Fairchild’s forthcoming album project, entitled The Light. Although the popular performers have sung together as a trio for several special occasions, The Light marks the first time they have recorded together. Fairchild’s first solo recording in seven years is slated for a February release.

CASH BOX DECEMBER 15, 1990

James E. Myers: Still Rockin’ Around The Clock In A Country State Of Mind

AFTER ALMOST FORTY YEARS OF ROCKIN’ AROUND THE CLOCK, who could imagine that the mind behind such a renowned classic would remain such an active force in today’s music industry...preferably country?

When actor /producer /director and tunesmith James E. Myers first befriended the concept of creating a tune with a hard-licking beat and a cheeky theme, he had no idea as to what impact the outcome would ultimately have on the world of music. Today, Myers, who co-wrote the tune with the late Max Freedman, utilizes the same talent and creativity in the pennedmanship of country-meets-lyrical mammoth, “Rock Around The Clock,” a song so catchy that someone needs to touch the lives of those who hear his work.

“I wrote that song when I came back out of the army,” remembers Myers. “I spent four years in the South Pacific...in combat most of that time, and this melody kept going around and around in my head. It took me quite some time to work it out on paper. We needed something with a beat and we needed a happy sound, because this was after the war and people had to get themselves back together again. I think I was very successfully created that happy sound,” Myers continues. “Every today, that record is bigger than it was when it became the top song of 1955.”

“Rock Around The Clock” has been recorded more than 500 record labels, many of which Myers also produced. Among them, the first recording of the popular single by Sonny Bono and his Knights, and then by the legendary Bill Haley and the Comets. Other greats who have recorded the song over the years are Ray Anthony, Pat Boone, Freddie Cannon, Chubby Checker, Meyer Davis, And, Deep River Boys, Alan Freed, Isley Brothers, Mickey Katz, Buddy Knox, Sandy Nelson, Harry Nilsson with Ringo Starr and Keith Moon (produced and arranged by John Lennon), The Osmonds, Carl Perkins, The Platters, Sex Pistols, Sha Na Na and Mac West, just to name a few. Perhaps representing the most unique music copyright in existence, and the most played cut in the world, “Rock Around The Clock” has been translated into more than 30 different languages, featured on countless commercials, television and radio programs and performed in approximately 40 movies, including Born On The Fourth Of July and a play entitled On The Verge.

Although the hands of time have certainly turned since “Rock Around The Clock” first hit the charts as a musical powerhouse several years ago, Myers continues to lend his hand to music. Currently, he’s taking it to the country. Not the “Rock Around The Clock” single, but his long-time credibility as a talented songwriter and producer. In addition to celebrating the continuing success of his And Then I Wrote series, a 12-cassette album project which features various Myers-penned numbers, he’s recently witnessed additional singles hit the country charts, including tunes such as “One Way Ticket,” co-written with Larry Molinaro and recorded by Joey Welz, “Sixteen Ways,” co-written and recorded by Welz and his latest release entitled “Headin’ For Armageddon,” which is also garnering noteworthy response from country radio.

“I always believed that a songwriter, a good songwriter, should be able to write on demand, no matter what type of song that’s required,” explains Myers, whose held on to show business for 55 years. “Whether it was a polka, ballet, pop or country...you name it...that’s what it’s all about.” Right now I average writing about one new song a month, and it’s usually country.” To date, he has written more than 200 songs and is still writing.
<table>
<thead>
<tr>
<th>COUNTRY SINGLES</th>
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<tbody>
<tr>
<td>December 15, 1990</td>
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<thead>
<tr>
<th>#1 Single: Clint Black</th>
<th>High Debut: The Judds #45</th>
<th>To Watch: Lionel Cartwright #30</th>
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<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>1 PUT YOURSELF IN MY SHOES</td>
<td>Clint Black</td>
<td>6</td>
<td>6</td>
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<tr>
<td>2 GHOST IN THIS HOUSE</td>
<td>Shenaadoah</td>
<td>11</td>
<td>11</td>
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<td>3 I'VE COME TO EXPECT IT FROM YOU</td>
<td>George Strait</td>
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<td>4 CHASIN' THAT NEON RAINBOW</td>
<td>Alan Jackson</td>
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<td>5 NEVER KNEW LONELY</td>
<td>Vince Gill</td>
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<tr>
<td>6 BACK IN MY YOUNGER DAYS</td>
<td>Don Williams</td>
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<td>7 TURN IT ON, TURN IT UP, TURN ME LOOSE</td>
<td>Dwight Yoakam</td>
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<td>8 NOW THAT WE'RE ALONE</td>
<td>Rodney Crowell</td>
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<td>9 LIFE'S LITTLE UPS AND DOWNS</td>
<td>Ricky Van Shelton</td>
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<td>10 UNANSWERED PRAYERS</td>
<td>Garth Brooks</td>
<td>14</td>
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<td>11 FOREVER'S AS FAR AS I'LL GO</td>
<td>Alabama</td>
<td>19</td>
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<td>12 COME NEXT MONDAY</td>
<td>K.T. Oslin</td>
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<td>13 SOMEONE ELSE'S TROUBLE NOW</td>
<td>Travis Tritt</td>
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<td>14 PUT SOME DRIVE IN YOUR COUNTRY</td>
<td>Travis Tritt</td>
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<tr>
<td>15 COME ON BACK</td>
<td>Carlene Carter</td>
<td>7</td>
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<td>16 WHAT A WAY TO GO</td>
<td>Ray Kennedy</td>
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<td>17 THERE FOR A WHILE</td>
<td>Steve Wariner</td>
<td>25</td>
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<td>18 YOU WIN AGAIN</td>
<td>Mary-Chapin Carpenter</td>
<td>20</td>
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<td>19 ROCK 'N ROLL ANGEL</td>
<td>Kentucky HeadHunters</td>
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<tr>
<td>20 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE</td>
<td>Doug Stone</td>
<td>4</td>
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<tr>
<td>21 IT WON'T BE ME</td>
<td>Tanya Tucker</td>
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<tr>
<td>22 RUMOR HAS IT</td>
<td>Reba McEntire</td>
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<tr>
<td>23 THE NIGHT'S TOO LONG</td>
<td>Patty Loveless</td>
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<tr>
<td>24 CRAZY IN LOVE</td>
<td>Conway Twitty</td>
<td>17</td>
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<td>25 WE'VE GOT IT MADE</td>
<td>Lee Greenwood</td>
<td>7</td>
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<tr>
<td>26 A FEW GOOD THINGS REMAIN</td>
<td>Kathy Mattea</td>
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<td>27 DADDY'S COME AROUND</td>
<td>Paul Overstreet</td>
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<td>28 THINGS ARE TOUGH ALL OVER</td>
<td>Shelby Lynne</td>
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<td>29 LEARNING THE GAME</td>
<td>.Blackie &amp; The Rodeo Kids</td>
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<td>30 SAY IT'S NOT TRUE</td>
<td>Lionel Cartwright</td>
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<tr>
<td>31 COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE</td>
<td>Glen Campbell</td>
<td>42</td>
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<tr>
<td>32 YOU'VE GO TO STAND FOR SOMETHING</td>
<td>Eddie Rabbit</td>
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<td>33 AMERICAN BOY</td>
<td>Eddie Rabbitt</td>
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<tr>
<td>34 BORDERTOWN</td>
<td>Dan Seals</td>
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<tr>
<td>35 BROTHER JUKEBOX</td>
<td>Mark Chestnut</td>
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<tr>
<td>36 ROLLIN' HOME</td>
<td>Pirates Of The Mississippi</td>
<td>42</td>
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<td>37 WHEN LOVE COMES CALLIN'</td>
<td>Sawyer Brown</td>
<td>10</td>
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<td>38 YET</td>
<td>Exile</td>
<td>15</td>
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<td>39 THIS AIN'T MY FIRST RODEO</td>
<td>Vern Gosdin</td>
<td>16</td>
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<td>40 AIN'T NECESSARILY SO</td>
<td>Willie Nelson</td>
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<td>41 YOU'RE MY SOUL AND INSPIRATION</td>
<td>Oak Ridge Boys</td>
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<td>42 GAME CALLED LOVE</td>
<td>Jim Martin</td>
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<tr>
<td>43 CAN'T HAVE NOTHING</td>
<td>Foster And Lloyd</td>
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<td>44 MOONSHADOW ROAD</td>
<td>T. Graham Brown</td>
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<td>45 LOVE CAN BUILD A BRIDGE</td>
<td>The Judds</td>
<td>1</td>
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<td>46 YOU REALLY MAD ME GOING</td>
<td>Holly Dunn</td>
<td>17</td>
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<td>47 WOMEN IN CHAINS</td>
<td>Donnie Messick</td>
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<tr>
<td>48 FEED THIS FIRE</td>
<td>Anne Murray</td>
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<tr>
<td>49 SLOW HEALING HEART</td>
<td>Dolly Parton</td>
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<tr>
<td>50 WALK ON FAITH</td>
<td>Mike Reid</td>
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<th>#1 Indie: Black Tie #29</th>
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<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>51 WHOLE Lotta LOVE ON THE LINE</td>
<td>Charley Pride</td>
<td>5</td>
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<tr>
<td>52 BABY DON'T DANCE</td>
<td>Larry Gatlin Band</td>
<td>3</td>
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<tr>
<td>53 THOUGHTS ON THE FLAG</td>
<td>Tommy Bowden</td>
<td>5</td>
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<tr>
<td>54 WILL LOVE BRING HER AROUND</td>
<td>Bob Crosby</td>
<td>6</td>
<td>6</td>
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<tr>
<td>55 WHAT WE REALLY WANT</td>
<td>Rosanne Cash</td>
<td>11</td>
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<tr>
<td>56 COUNTRY ROCK AND ROLL</td>
<td>John Conlee</td>
<td>6</td>
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<tr>
<td>57 THE KING OF COLUMBUS AVENUE</td>
<td>Scott Carter</td>
<td>9</td>
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<tr>
<td>58 DOGHOUSE</td>
<td>John Conlee</td>
<td>10</td>
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<tr>
<td>59 DON'T TELL ME WHAT TO DO</td>
<td>Pam Tillis</td>
<td>5</td>
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<tr>
<td>60 WHY SHOULD WE TRY ANYMORE</td>
<td>Eddie Bond</td>
<td>6</td>
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<tr>
<td>61 SO CLOSE</td>
<td>Ron and Karen</td>
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<tr>
<td>62 BREAKIN' ALL THE WAY</td>
<td>Tim Ryan</td>
<td>2</td>
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<tr>
<td>63 THE PLACE WHERE WE LIVE</td>
<td>Billy J. Smith</td>
<td>7</td>
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<tr>
<td>64 CHANGE OF HEART</td>
<td>Sandy Elwager</td>
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<tr>
<td>65 COWBOY RAP</td>
<td>Jimmy Collins</td>
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<tr>
<td>66 HEARTACHE IN HIGH HEEL SHOES</td>
<td>Billy Walker</td>
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<tr>
<td>67 TWO BEST FRIENDS (New Act 010)</td>
<td>Jerry Ruby</td>
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<tr>
<td>68 MY WAY OR THE HIGHWAY</td>
<td>Debra Dudley</td>
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<td>69 TAKE THE KEY TO MY HEART</td>
<td>Emerald Eyes</td>
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<tr>
<td>70 IF YOU WANT ME TO</td>
<td>Joe Diffie</td>
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<tr>
<td>71 LITTLE THINGS</td>
<td>Vince Hatfield</td>
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<tr>
<td>72 IF IT WASN'T FOR LOVE</td>
<td>Arne Benoni</td>
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<tr>
<td>73 TOO SOON AFTER TOO LATE</td>
<td>Dawn Austria</td>
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<td>74 WITH HIS HAND IN MINE</td>
<td>Cricket Rhodes</td>
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<tr>
<td>75 SPIRIT OF AMERICA</td>
<td>Jack Barlow</td>
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<td>76 WHY BABY WHY</td>
<td>De-Kota</td>
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<td>77 THE LORD OF BIRMINGHAM</td>
<td>B.T. Kern</td>
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<tr>
<td>78 I STILL LOVE YOU</td>
<td>Tera Lynn</td>
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<tr>
<td>79 IT'S GOOD TO SEE YOU AGAIN</td>
<td>Eddie Lee Carr</td>
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<tr>
<td>80 FACE TO FACE</td>
<td>Vince Hopkins</td>
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<tr>
<td>81 HOME IS WHERE THE HEART IS</td>
<td>John Conlee</td>
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<tr>
<td>82 TOGETHER ALONE</td>
<td>Tony Mantilla</td>
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<tr>
<td>83 IN MY DREAMS &amp; IN MY MIND</td>
<td>Dwight Yoakam</td>
<td>2</td>
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<tr>
<td>84 IT AIN'T THAT FAR BACK TO KENTUCKY</td>
<td>Don Williams</td>
<td>3</td>
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The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
**NEW CHRISTMAS ALBUMS**

December 15, 1990  New Christmas product received for review.

- **HOME FOR THE HOLIDAYS** (RCA 2276-4-4) ............. Various Artists
- **CHRISTMAS TIME DOWN SOUTH** (Epic ET-46102) ............. Charlie Daniels
- **CHRISTMAS FOR THE 90'S VOLUME 1 & 2** (Capitol C494106-C493007) .... Various Artists
- **ALL TIME GREATEST CHRISTMAS RECORDS** (Curb 77351) .... Various Artists
- **CHRISTMAS PRESENT** (Curb 77352) ..................... Merle Haggard
- **CHRISTMAS MEMORIES** (MCA MCAD-10067) ............. Steve Wariner
- **FOLLOWING YODER STAR** (MCA MCAD-10068) ............. Skip Ewing
- **VOICES OF THE SEASON A CAPELLA** (Epic ET-466074) .... Various Artists
- **CHRISTMAS LIKE A LULLABY** (Windstar WR-5-3335-2) .... John Denver
- **CHRISTMAS WITH THE GATLINS** (Capitol C493442) .... Larry Gatlin & The Gatlin Brothers
- **HOME FOR CHRISTMAS** (Columbia CK 46796) ............. Dolly Parton

**ALBUM RELEASE**

**STEVE NOEL WARNER: CHRISTMAS MEMORIES** (MCA MCAD-10067)

Ever since the birth of Steve Noel Warner took place in 1954, Christmas has continued to place special meaning in the life of this country artist, therefore his new MCA Christmas release entitled Christmas Memories masters much more than music. Produced by Brown Bannister, Christmas Memories doesn’t really compare to Warner’s typical sounds of traditional country. Although Warner’s talented vocals flow through like always, his approach to this production drifts away from the South and enters into new dimensions—bringing forth Irish-laced instrumentation and contributing harmony from artists such as Maura O’Connell, Nanci Griffith, The Chieftains and childhood idol Chet Atkins. Warner whole-heartedly delivers a variety of familiar Christmas favorites like “Let It Snow, Let It Snow, Let It Snow,” “The Most Wonderful Time Of The Year,” “Do You Hear What I Hear” and “God Rest Ye Merry Gentlemen.” Other tunes include “Our Savior Is Born,” “Past Three O’Clock,” “I Saw Three Ships” and a medley which features striking renditions of various sacred favorites, including “The First Noel.” Fully orchestrated with flutes, whistles, waltz pipes and fiddles, Christmas Memories should prove to be intensely memorable for many holiday seasons to come.

**NEW CHRISTMAS SINGLES**

December 15, 1990  New Christmas product received for review.

- **THIS CHRISTMAS FEELING** (EPH-LR-124-A) .............. Jimmy James
- **SANTA BRING MY DADDY HOME** (Round Robin RR-1893) ..... Steve Ross
- **HOW MUCH IS THAT PICTURE OF JESUS** (Tater Patch TP-107-A) ......... Little Jimmy Dickens
- **SILENT NIGHT** (Lost Gold LG-1013) ..................... Frank “Czech” Taylor
- **AIN'T THAT WHAT CHRISTMAS IS ABOUT** (Lost Gold LG-1012C) ....... Don Vinson
- **DON'TCHA TRY TO TELL ME THERE AIN'T NO SANTA CLAUS** (Lost Gold LGQX-2C) ............. Angie Daniels
- **BEFORE OUR CHRISTMAS TREE** (Great GP-124) .......... Jodi
- **OLD TIME CHRISTMAS** (Hummeagle of Glover MC-109) .......... Morgan Rupple/Lisa Carrie
- **CHRISTMAS WON'T BE CHRISTMAS** (Capitol NR-18541) ............ Donna Pope
- **OUR LITTLE CHRISTMAS TREE** (H & G Country HC-0101A) .............. Stoney Edwards
- **CAJUN CHRISTMAS** (Sumdall SR-187) ....................... Hal Gibson
- **ROCK AROUND THE CHRISTMAS TREE** (Country Star 1108-A) .......... Debbie Sue
- **SHAKE ME RATTLE** (Lost Gold LG-1015C) ..................... Lyndia Ann Tarton
- **HOLDING ON TO CHRISTMAS** (Dynatone VPAQ-5156) .............. Desperate Strangers
- **ALL I WANT FOR CHRISTMAS IS YOU** (Valiant VR: 92589A) ........... Vince Vance & The Valtians
- **STAR OF BETHLEHEM** (Lost Gold LGQX-1) ..................... Tony Sands
COUNTRY RADIO

Most Added Singles
(Singles receiving the most adds this week)
1. THE JUDDS—"Love Can Build A Bridge"—RCA/Curb
2. JOHN CONLEE—"Doghouse"—16th Avenue
3. PAM TILLIS—"Don't Tell Me What To Do"—Arista

Most Active Singles
(Singles receiving the most reports this week)
1. GEORGE STRAIT—"I've Come To Expect It From You"—MCA
2. RICKY VAN SHELTON—"Life's Little Ups And Downs"—Columbia
3. CLINT BLACK—"Put Yourself In My Shoes"—RCA

Most Conversions
(Singles converting from an add to a number)
1. THE JUDDS—"Love Can Build A Bridge"—RCA/Curb
2. MARK CHESNUTT—"Brother Jukebox"—MCA
3. LIONEL CARTWRIGHT—"Say It's Not True"—MCA

Hot Phones
(Singles receiving the most requests)
1. CLINT BLACK—"Put Yourself In My Shoes"—RCA
2. GEORGE STRAIT—"I've Come To Expect It From You"—MCA
3. ALAN JACKSON—"Chasin' That Neon Rainbow"—Arista

Hot Cuts
1. GARTH BROOKS—"Mr. Blue"—No Fences—Capitol
2. ALABAMA—"Here We Are"—Pass It On Down—RCA
3. SHERLY LYNNE—"I Walk The Line"—Tough All Over—Epic
4. MARK COLLIE—"The Good News And The Bad News"—Hardin County Line—MCA
5. EDDIE RABBITT—"Jersey Boy"—Jersey Boy—Capitol

J.D.'s Corner

DOLLY PARTON'S CHRISTMAS RADIO SPECIAL GOES WORLD-WIDE—REACHING 129 COUNTRIES: Parton's radio special, which features her latest Christmas project entitled Home For Christmas, will air December 7th, 8th, 9th and again at various times from December 21st through the 25th. This special presentation will be heard by over 500 million people in 129 countries. The program will air on 523 market exclusive radio stations in America, will be carried in its entirety to our troops overseas via the Armed Forces Radio Network, and will be taken to the world by British Broadcast Corporation (BBC) and the Voice of America. This special Christmas message from Dolly will be translated into 43 different languages.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING:

CASH BOX  DECEMBER 15, 1990

SINGLE RELEASES
OUT OF THE BOX
1. RESTLESS HEART—"Long Lost Friend" (RCA 2709-7-RAA)

Producers: Scott Hendricks/Tim DuBois/Restless Heart
Writers: Dave Robbins/Steve Bogard/Larry Stewart

This one could tear out the heart, yet mend it back together by the end of the second verse. "Long Lost Friend" is another offspring of the Fast Movin' Train LP, and if anything is capable of moving someone fast, it's this heart-rendering ballad about love's eternal strength. Built with simple lyrics and an acoustic underlining. "Long Lost Friend" perhaps garners its highest points in the vocal category as Restless Heart delivers an emotional and inspiring cry wrapped with a sensual blend of harmony. "Long Lost Friend" contains a message that's sure to touch its every listener, and should touch country radio a bit more and more

FEATURE PICKS
1. EMMYLOU HARRIS: "Wheels Of Love" (Reprise 26309)

Producers: Richard Bennett/Allan Reynolds
Writer: Marjy Plant

Whirling with sultry energy and pure country tradition is Emmylou Harris' "Wheels Of Love" release, and the wheels on this number should create a major turn for Harris. Spicy guitar licks, a bit of honky-tonk swing and Harris' mountain-tinged vocals blend together to create what should become an instant radio sensation. "Wheels Of Love" proves to be catchy, entertaining and a stellar performance by Harris!

CONWAY TWITTY: "I Couldn't See You Leavin'" (MCA 53983)

Producers: Jimmy Bowen/Conway Twitty/Dee Henry
Writers: Ronny Scaife/Rory Michael Bourke

From the Crazy In Love package, Twitty belts out a power-house performance with his latest release entitled "I Couldn't See You Leavin'". With high-level energy and flashy instrumentation, this love-walked-out-themed tune delivers the similarities of heart-torn balladry—with a snappy tempo.

WILLIE NELSON: "The Piper Came Today" (Columbia 38 73653)

LINDA DAVIS: "In A Different Light" (Capitol 79283)

TOP 10 SINGLES-10 YEARS AGO
1. CHARLEY PRIDE: "You Almost Slipped My Mind" (RCA)
2. ALABAMA: "Why Lady Why" (RCA)
3. MICKEY GILLEY: "That's All That Matters" (Epic)
4. THE BELLAMY BROTHERS: "Lovers Live Longer" (Warner/Curb)
5. JOHNNY LEE: "One In A Million" (Asylum)
6. LARRY GATLIN & THE GATLIN BROTHERS BAND: "Take Me To Your Lovin' Place" (Columbia)
7. RONNIE MILSAP: "Smoky Mountain Rain" (RCA)
8. BARBARA MANDRELL: "The Best Of Strangers" (MCA)
9. CONWAY TWITTY: "A Bridge That Just Won't Burn" (MCA)
10. MERLE HAGGARD: "I Think I'll Just Stay Here And Drink" (MCA)

COUNTRY RADIO

LIONEL CARTWRIGHT AT NATIONAL ASSOCIATION OF BROADCASTERS AWARDS—MCA/Nashville recording artist Lionel Cartwright recently participated in the NAB Crystal Radio Awards Luncheon, held during the NAB Convention in Boston. Cartwright performed several songs for the broadcasters, including his hit "I Watched It All (On My Radio)," and also co-emceed the awards presentation. The Crystal Radio Awards salute public service efforts by local radio stations. Shown following the reception from (l-r) are: (standing) Richard Novik, vice chairman, NAB board of directors; Paul LeBlanc, WTSN-AM, Dover, NH; Doug Lane, WBCT, Canton, OH; Cartwright; Albert Makkay, WPX, Hyannis, MA; Gayle Olson, WSJM, St. Joseph, MO; (sitting) Pete Petuniak, WHIZ-AM, Tanesville, OH; Sally Hawkins, W.LM, Wilmington, DE; Jo Ann R. Hackman, WDLB, Marshfield, WI; and Bob Green, WYAY/WYAI, Atlanta, Georgia.
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FOREST IMPACT

Former Saudi Arabian Advisor Singing New Tune:
Recording artist Pat Murphy, who spent time as a POW in Vietnam has good reason to celebrate. First, his new single, ‘The Gold In This Ring,’ was recently shipped nationally to country radio...and second, he’s nowhere near the hot South Arabian desert where he once lived. Murphy was once a military advisor to the Saudi Royal Family in 1976. As a desert communications specialist, the former Green Beret was one of those advisors to be sent to the Middle East following the Vietnam War.

“We were sent over on a DA (Department of the Army) contract with the Vinnell Corporation,” remembers Murphy. “We trained the (SANG) 1st MB. They were the royal family’s personal elite battalion formed to actually protect them from overthrow and to protect the King himself. It was a year I’ll never forget. I know what kind of conditions our troops are having to deal with and I hope everyone gives them full support. They’ll need it!” Since returning to his country roots and lifelong dream of recording his music, Murphy has charted four singles, and is currently celebrating the release of his debut LP on O.L. Records.

INDIE SINGLE RELEASES
SOUTH BY SOUTHWEST: “Ricochet” (Track America TRD-201)
Producers: Buzz Cason/South By Southwest
Writers: A. Roberts/B. Cason/C. Black
Just released and set to soar is this zesty number by newcomers South By Southwest. From Texas, New Mexico, South by Southwest pull together a harmonious blend which slightly resembles the sound of Crosby, Stills & Nash, yet holds onto the rings of honest traditional-country as their delivery is flavored up with a bluegrass appeal and a bouncy-feel good melody. “Ricochet” sparks the group’s first single release from their forthcoming LP entitled Deep In The West, and should, without a doubt, bounce on radio and stick!

ANDI & THE BROWNS: “It Ain’T That Far Back To Kentucky” (Door Knob DK90 359)
CRICKET RHODES: “With His Hand In Mine” (27906M)
DON ARTHUR: “Rhythm Of The Rain” (Evergreen EV-1134)
WYNN: “Am I Wasting My Time” (RCI R-2417-I)
CYNDIE JEANN: “If You’ll Still Have Me” (NCP 5001)

UP AND COMING
Nov. 24, 1990 Independent product most likely to reach the Top 100 Country Chart
1. HEADIN’ FOR ARMAGEDDON (Caprice) ............... Joey Welz
2. A MESSAGE TO UNCLE SAM (Bundal)............. Marty Clingham
3. THANKS BUT NO THANKS (Player)............... Danny Roy
4. MARY JANE (Galaxy 1) ............................... David Vincent
5. ANYTIME (Mandolin) ................................. Lisa Rich
6. CHICO, CALIFORNIA (AMC) ......................... Jeff Young
7. THE LOTTERY MILLIONAIRE (K-AH) ............... Buck Trent
8. SHAZA RANG DANG DOO (Ridgewood) ......... Lynne Thomas
9. TAKE A LITTLE A TIME (Player) ..................... Steve Googchid
10. I’LL ALWAYS HAVE YOUR MEMORY (Silver Strem) Walter Plant
11. LOOKING FOR ME (Pilchon) ......................... Jack Adams
12. TRASH MAN (Hilton) ................................. Frank Lowe
13. ONE KISS AT A TIME (Phono) ...................... Donnie Huffman
14. CARELESS MOON (K slices) ......................... S.H.U.C.K.S.
15. I’M WASHED MY HAND IN MUDY WATER (Am) Bobby Rich
16. I WANT YOU, I NEED YOU, I LOVE YOU (Stargarr) Orin
17. THIS ISN’T GOODBYE (Ridgewood) ................. Petrella Polleley
18. DEER HUNTER BLUES (Grand Prize) .............. Sandra Brown
19. HOW ARE THINGS IN PARIDISE (Bundal) ........ Cheryl Ann Christie
20. MOUNTAIN RIGHT (1CP) ............................. Hoyt Axton

“I DON’T TELL MY HEART”
SCOTT HANSEN

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CEDAR HILL STUDIO
Tyler, Texas
National Promotions
by CHUCK DIXON
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&
GARY BRADSHAW
512-732-6176
HARMONY STREET RECORDS

CALENDAR OF EVENTS
COMING UP:
CHARLIE DANIELS BRINGS HIS MUSIC HOME as he’ll be sharing self-penned Christmas songs and holiday classics on The Nashville Network’s Charlie Daniels: Christmas Time Down South. The holiday special is slated to air on Saturday, December 15th, at 5:00 PM Eastern Time.

LARRY GATLIN AND THE GATLIN BROTHERS will bring their live show to Nashville for the first time since 1981 when they present A Country and Christmas Concert at Jackson Hall in the Tennessee Performing Arts Center on Tuesday evening December 11th. In addition to a full-blown set of Gatlin classics, the Nashville Symphony Orchestra and the Woodmont Baptist Church Choir will render performances with the brothers. For ticket information, call (615) 741-2787.

BACK IN TIME:
DECEMBER 10—Johnny Rodriguez born (1952) and Charlie Rich’s “The Most Beautiful Girl” awarded a gold record (1973)
DECEMBER 11—Brenda Lee born (1944), Hank Williams’ first recording session (1946) and Fiddlin’ John Carson died (1949)
DECEMBER 12—“Joshua,” Dolly Parton’s first #1 single, appeared on the charts (1970)
DECEMBER 13—Lulu Belle and Scotty Wiseman married (1934), Randy Owen born (1949) and John Anderson born (1954)
DECEMBER 14—DeFord Bailey born (1899), Charlie Rich born (1934) and Jimmy Dean’s “Big Bad John” became first country single to be officially certified gold (1961)
DECEMBER 15—A.P. Carter born (1891), Red River Dave McEerly born (1914), Ernie Ashworth born (1928) and Jerry Wallace born (1933)
DECEMBER 16—Jim Glaser born (1937) and Kenny Rogers’ “The Gambler” topped the country charts (1978)
COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

WISH I COULD START THIS WEEK’S COLUMN ON A PLEASANT NOTE BUT, under the circumstances, that’s a tall order. The trade lost a very special person; and I, among many, many others, lost a good friend—Ben Rochetti, who died of a heart attack on Thanksgiving Day, at the age of 72. You can’t help but reflect on the obituary elsewhere in this issue. Writing an obit is part of the job for a journalist, but in this case it was especially painful. When Jerry Maybeck told me Ben had died I just couldn’t believe it, and everyone I’ve spoken with since has had the same reaction. “Can’t be, I just saw him at the Atlas showing and he looked terrific…” “I spoke with him on the phone a few days ago and he seemed okay…” He was just in my office a week ago and was his usual self,” works some of the comments made. Such a shock. My heart goes out to the loving family he has left behind; particularly his wife, Dorris, whom he cared for in his business and often attended functions with; and, of course, Rick, his best buddy and his devoted son.

FRANK AND JOE BUNDRA OF PRISM PRODUCTS are currently working on a number of new projects for 1991, relating to redemption, video and some electro-mechanical equipment. As I recently reported, they have added Pinball Games Backer. Keep tuned for further developments. At present, though, they are both quite pleased with the continuing progress of Bromley’s Rock ‘N Funk video machine.

DATELINE ST. LOUIS, HOME OF Gottlieb’s Title Fight

THE NEW GOTTLIBE TITLE FIGHT pin game recently introduced by Premier Technology puts you in the ring for a challenging bout presented in true pinball fashion. You may have to take the plunger back to start the round by hitting as many drop targets in the upper ring as you can before the bell rings to determine your reward.

All of the elements of a real match are at your disposal. To score punches, shoot for the uppercut rollover; and there’s the secondary scoring display to help you keep track of your punches. Heavy hitters go for the round house punch and ride the loop as many times as they can. While you continue to punch and beat the contender you red the advantage toward the Title Fight round; which could be costly, however, because if you don’t complete the target bank twice in the time allotted you lose bonus punches and have to start all over again.

Title Fight is a two-ball multiball game which features heavy emphasis on drop target shooting plus the added challenge of trying to beat the computer controlled contender in the light box. It is the latest addition to the Premier SL game line.

Further information may be obtained through factory distributors or by contacting Premier Technology, 795 Industrial Drive, Bensenville, IL 60155.

Court Ruling Allows Parallels

CHICAGO—Based on an action taken by Congress just before adjournment, it appears that the parallel controversy, which has had a divisive effect on the industry for quite some time, has been resolved at least for the present. The previous decision of the Fourth Circuit Court, which held that only the copyright owner of a video game had the right to license the performance of said game in a video arcade, has been overruled, according to a statement issued by AMOA president Jim Trucano. That decision also prohibited operators from retacping or reprogramming kits imported by anyone other than the original manufacturer or its authorized distributor.

Trucano said, “The decision in the Wright case was a compromise between Congressional supporters of the opposing positions of AMAA and AMOA. He explained that the amendment goes into effect one year after enactment (Dec. of 1991) and will terminate Oct. 1, 1995.

Benjamin L. (Ben) Rochetti

THE GOOD DIE YOUNG…THE GOOD DIE QUICKLY. Benjamin L. Rochetti, whom we all knew as “Ben,” suffered a fatal heart attack on Thanksgiving Day while he and all of his loved ones were gathered at the family home in Westchester, Illinois for their traditional Thanksgiving dinner. He was 57 years old. By today’s standards that’s just a few years beyond the prime of life, so there should have been much more time allotted for him to keep his new company (Double Play) flourishing and do the things he wanted to do. At this point in his life, Ben harbored no thought whatsoever of retiring. But fate intervened and he was taken much too soon.

Ben Rochetti enjoyed a long, outstanding career in the coin machine business, initially in sales on the distributor level and ultimately in executive positions in the machine industry. Prior to forming his own company, Double Play, about a year ago, he was vice president of production at Taito America Corporation; where his son, Rick, currently serves as vice president of sales. We can all recall the numerous accomplishments of this noted father/son team during the time they worked together at Taito.

The abundance of floral pieces and the crowd that gathered at the Hursen Funeral Home on November 26 to pay their last respects, exemplified the esteem in which this man was held. The local trade—operators, distributors, manufacturer representatives—attended en masse. As one mourner commented, “I might not always have agreed with him, but I’ve always had the highest respect for him.” Ben Rochetti, you see, was among that rare breed of individuals who would “tell it like it is” no matter what; he called a spade a spade; if it was an honest opinion you wanted, Ben was the man to approach. And while this characteristic might have caused some alienations now and then, it never detracted from the famous Rochetti personality. He was indeed one of a kind.

I am sure Ben would have preferred another decade or two on this earth, to be with the family he cherished and to watch it continue to grow. And yet, what better way to depart this life than in the company of everyone you hold most dear? Rest in peace, Ben. We shall all miss you.

Funeral services were held on Tuesday, Nov. 27. Ben Rochetti is survived by his wife, Dorris; sons Rick and Jeffrey; father Dorann Eck and Patricia Kronk; eight grandchildren; and his mother, Louise Forman.

This photo of Ben Rochetti (I) with his son, Rick, was taken at the 1987 AMOA convention when Taito America intro’d Operation Wolf.

Addressing the positions of the two trade associations (AMAA’s need for copyright protection to justify red funding and AMOA’s contention that American operators should have equal access to product as their counterparts elsewhere in the world) Trucano said, “What is important for all of us to realize is that we are in the same industry and dependant upon each other to survive.”

He strongly noted that “this legislative action does nothing to change the illegal activity of counterfeiters. Counterfeits always have been, and always will be illegal.”

With respect to various other issues confronting the industry Trucano recommends “taking the same level of energy we expended fighting each other on the parallel issue and redirect it towards issues, such as working to keep cigarette vendors in business or advocating video lottery legislation.”
A PAIR OF BEAUTIES! They were initially presented at the Rowe distribs meeting in Palm Springs this past September and then introduced to the entire trade at the October AMOA convention in New Orleans, enjoying rave reviews at both functions. They have since started at numerous regional and post-Expo showings across the country where they consistently captivated their audiences. We are referring to Rowe LaserStar CD-100A and CD-51 jukeboxes (pictured here) and the consensus is that Rowe has done it again. The factory, having achieved growth and enviable position in the marketplace, has once again produced an outstanding line of music equipment. The LaserStar Gold CD-100A is beautifully designed in black color with twinkling lights and gold trim to attract the eye on location; and then, there's the title display and the CD sound system, among other features. The CD-51, equally attractive in its design and cosmetics, is perfect for the location that requires something good in a small package. So Rowe's commitment to produce a jukebox that will please the operator, bring in the earnings and satisfy the needs of every possible location remains intact. Further information on these models may be obtained through factory distributors or by contacting Rowe International, Inc., 75 Troy Hills Road, Whippany, NJ 07981.

Rowe's CD-100A

North Pole Poll Reveals Top Video Games For Holiday Season

CHICAGO—The fifth annual North Pole Poll focused on which video games will be most in demand as holiday gifts. According to results of the nationwide survey, conducted by CommSciences (an international research firm), video game play has virtually become a national pastime for all age groups.

Two hundred retailers and four hundred video game owners throughout the country were asked for their predictions for the Christmas season. At the top of the consumer shopping lists will be Dr. Mario, a new, fast-paced brain teaser from Nintendo, which was chosen as the "most wanted" home video game overall. Dr. Mario also rated number three on the "most fun" list for home video games, edged out by Super Mario Bros. 3 and Teenage Mutant Ninja Turtles, at numbers one and two respectively.

In the increasingly popular portable video system category, consumers again voted Dr. Mario as the "most wanted" video game, with The Final Fantasy Legend, a role-playing adventure game, coming in second. When rated for fun, The Final Fantasy Legend came in first, with Dr. Mario taking second place. According to Dr. Jack Torbin, principal investigator for the study, fun rather than high-tech wizardry, proved to be an important criterion when selecting a video system or game. He noted, "Of all available home video game systems, the Nintendo Entertainment System ranked the highest on the North Pole Poll fun scale, with Nintendo games acknowledged as the most fun to play by 70 percent of the respondents."

Nintendo also scored high in the growing portable video game system category with its Game Boy system enjoying a comfortable lead over Atari's portable Lynx. There seems to be no limitation to the use of these games; people play them while traveling long distances (87 percent), during breaks at sporting events (75 percent) and, interestingly enough, in the bathroom (41 percent).

Reinforcing the acceptance of video game play as an entertainment medium for all ages, 87 percent of those surveyed agreed that games which provide fun for adults and children alike are more desirable gifts than those which don't. According to retailers surveyed, over one third of adults purchasing home video systems and 30 percent purchasing portable systems, are buying for themselves or other adults. When it comes to selecting games for adult video game players, buyers should look first at the "brain teaser" games. More than 90 percent of both consumers and retailers surveyed indicated that brain teasers, such as Tetris, are popular choices for adults, with sports games a close second.

At a time when many are projecting a bleak Christmas buying season, more than 81 percent of the retailers surveyed predicted an increase in video game sales this year. Consumers, themselves, anticipated that they will purchase, on average, four video games per person during the upcoming holiday break.
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Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE: $300 Classified Advertiser Outside USA add $80 to your present subscription price. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6444 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

AUTOS FOR SALE

COIN MACHINES
FOR SALE: ATARI: Escape from the Planet, Cyberball 2072, Skull 'N Crossbones; BALLY: Arch Rival U/R, Galaga; CAPCOM: Buster Bros., Wolf; DATA EAST: Apache 3, RoboCop; EDIXY: Showdown (Gun Model), Showdown (Button Model); KONAMI: Crime Fighter (2 Pl), Crime Fighter (4 Pl), Aliens, Teenage Mutant Ninja Turtles; LELAND: Super Off Road; NINTENDO: R-Type; ROMSTAR: 50 Caliber; Final Blow; SNK: Gang Wars, Street Smart, Mechanized Attack; SEGA: Golden Axe, Gain Ground, Crackdown, Columns C/T; TECNAM: Tecmo Bowl; WILLIAMS: Narc; TAITO: U.S. Classic C/T; AM. TECHNO: WWF Superstars. FLIPPERS: DATA EAST: Playback, Robo Cop, Monday Night Football; GOTTIEB: Bone Buster; WILLIAMS: Banzai Run. USED KITS: 88 Games H; Showdown H; Blockout H; Sky Soldier V; Bloody Wolf H; Sly Spy H; Bottom of the Ninth H; Super Champion Baseball H; Buster Bros.; Tecmo Knight H; Cabal H; Toki H; Castle of Dragon H; V Ball H; Championship Bowling V; Wrestle War V; Cyberball 2072 H; Dynamite Duke H; Heavy Barrel V; Leader Board Golf S; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plooting H; Ring King V. CHANGERS: Standard $1.00 and $.50 changers as is. Call Celie for games and kits and Darren for parts. New Orleans Novelty Co., 3300 N. Arnot Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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

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DYNAMO POOL TABLES 4x8-$1000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

FOR SALE - Blue Chip Stock Market Wall street tickettapes, Hi-flyers, Dixielands & uplifters. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

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

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

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

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

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

CASH BOX
The Music & Coin-Op Trade Magazine

Deadlines:
Issue Date: December 29, 1990
Art/Copy: December 17, 1990

Contact:
Los Angeles—Jim Warsinske (213) 464-8241
Nashville—Jim Sharp (615) 244-2898
Chicago—Camille Compasio (708) 863-7440
IN 1984, ROB PERKINS APPROACHED PRODUCER REGGIE FISHER with the idea of pursuing a special project. Fisher was receptive, and this marked the beginning of Black Tie—whose album, *When The Night Falls*, was recently released on the independent Glen Records. Perkins and Fisher discussed different ideas before contacting alloy and country-pop vocalist Billy Swan, best known for his 1974 hit "I Can Help." Besides Swan, key participants in the project—which was six years in the making—include Jimmy Griffin of Bread fame and Randy Meisner, formerly a member of The Eagles, Poco and The Stone Canyon Band. The long list of other musicians heard on *When The Night Falls* also includes Richie Zito, T-Bone Burnett, Don Grusin and Randy Meisner.

*When The Night Falls* is a rootsy pop-rock effort that underscores country’s influence on early rock & roll. The 14-track CD/cassette’s choice of material ranges from Sam Cooke’s “Chain Gang” to The Beatles’ “I Feel Fine” to The Drifters’ hit “Save The Last Dance For Me” to Buddy Holly’s “Learning The Game”—reportedly, the last song Holly wrote before his untimely death.

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Dobbis Named President/CEO Of PolyGram Label Group

Rick Dobbis

Rick Dobbis has been named president and CEO of the PolyGram Label Group, a newly created division of Holland-based PolyGram N.V., which will be run as a sister company to A&M and Mercury Records.

Dobbis, 40, had been executive vice president and general manager of RCA Records/U.S. from 1986 until recently. Previously he held marketing and A&R positions with Arista and Chrysalis, had posts at Blue Sky and Epic Records, and was a partner in a management company with Michael Lippman.

The PolyGram Label Group will be responsible for the marketing of the worldwide repertoire from London, Polydor and Smash, and will have no A&R responsibilities of its own. The label will be staffed with its own sales and promotion field teams and well as its own marketing and creative divisions. Alain Levy, executive vice president of PolyGram N.V. and CEO of PolyGram U.S.A., said, "I think we will have greater freedom to attract creative people with smaller repertoire units feeding into the larger promotion and marketing entities."

U CAN'T STOP THIS: M.C. Hammer's Please Hammer, Don't Hurt 'Em is now multi-platinum to the tune of seven million sales, according to the RIAA's November list of gold and platinum album certifications. vanilla Ice, however, is breathing down the Hammer's neck: To the Extreme is now up to a multi-platinum rating of a cool four million. Among the other multi-platinum winners last month were Garth Brooks's No Fences, Jon Bon Jovi's Blaze of Glory, Linda Ronstadt's Cry Like a Rainstorm, Hooch Like the Wind and A Very Special Christmas (all at two million), New Kids on the Block (three million) and Aerosmith's Pump (four million).

Platinum albums, marking a measly one million sales, were pressed for George Michael's Listen Without Prejudice, Vol. 1, Warrant's Cherry Pie, INXS's X, A.C/DC's The Razor's Edge, the Ghost soundtrack, the Vaughan Brothers' Family Style, After 7 and Don Williams' I Believe in You. And take a guess what Prince, The Black Crowes, Reba McEntire, Keith Whitley, Harry Connick Jr., Carreras, Domingo and Pavarotti, Too Short, L.L. Cool J, Carman, N.W.A., Iron Maiden, Accept, the Grateful Dead, Bette Midler, Gregg Allman, Janes Addiction and Randy Travis have in common. You've got it: November gold albums.

ORIGAMI PAK: In a six-month experiment, A&M will package the upcoming Sting album, The Soul Cages—due next month—in the DIGITRACK CD packaging system. Basically it's a 5" x 11-1/2" package which folds down into its own little container: part longbox, part jewel box and nothing for the trashman.

LOTS OF THINGS IN A LITTLE BIT OF SPACE: Bon Jovi and Skid Row (from Tokyo), Vanilla Ice, Wilson Phillips, Cinderella and the Black Crowes (from N.Y.), and Scorpion (from Berlin) will be the no-cover-charge-needed line-up for MTV's New Year's Eve World Party. And you don't even have to drive home... Sneed O'TConnor: The Year of the Horse, an hour-long special filmed at a Rotterdam concert, airs on Lifetime Television, Jan. 16... Janet Jackson will be the recipient of the Starlight Foundation of Southern California's Humanitarian of the Year Award at a fundraising dinner at L.A.'s Century Plaza Hotel, March 16... The Bammies—that is the Bay Area Music Awards—will be doled out at the San Francisco Civic Auditorium on March 2nd and tickets are on sale now... Luther Campbell, he of 2 Live Crew, is now a Miami beach club impresario. Luke's Miami Beach, an eclectic new nightclub, is now open for business on 5th St. in ol' Miami.
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CASH BOX DECEMBER 22, 1990

POP REVIEWS

SINGLES

- BELL BIV DEVOE: "When Will I See You Smile Again?" (MCA 53976)

With New Edition spinoff Bell Biv DeVoe (BBB) having made its presence felt on the Black singles charts with its up-tempo singles "Poison" and "I Thought It Was Me," MCA is pointing out that the trio can also handle slower material with the release of "When Will I See You Smile Again?" The mid-tempo song, which appears on BBB's chartbusters "Poison" album, was produced by Tommy Gatling and Alton "Wokie" Stewart.

- MOTHER LOVE BONE: "This Is Shangrala" (Polydor/PolyGram CDP 348)

Seattle's Mother Love Bone has a haunting yet intense hard rock item in "This Is Shangrala," a Led Zeppelin-influenced cut from the engaging Apple album. Lead vocalist Andy Wood sings with passion and authority, reminding us of just how senseless and tragic his drug-related death was.

- ERIC B. & RAKIM: "Mahogany" (MCA 53979)

Eric B. & Rakim lives up to its reputation for a laid-back approach to rap on "Mahogany," their latest self-produced, self-written single. "Mahogany" can be heard on the Long Island duo's third album, Let The Rhythm Hit 'Em.

ALBUMS

- PETER GABRIEL: Shaking The Tree: Sixteen Golden Greats (Geffen 9 24326-2)

Geffen spotlights Peter Gabriel's distinguished solo career with this "best of" collection, which spans 1977 to 1990. The CD's 16 tracks include "Solosbury Hill," a cut from Gabriel's first solo album of 1977; Gabriel's major 1986 hit "Sledgehammer"; 1980's "Biko," an ode to the late South African freedom fighter Stephen Biko; "Shock The Monkey" (1982); and the haunting "Games Without Frontiers" (1980). Hardcore Gabriel fans who have all of the man's material except the previously unreleased "Here Comes The Flood" will appreciate having the songs on the same CD—and for those who aren't heavily into Gabriel, Shaking The Fire can be an excellent introduction.

- THE SIMPSONS: The Simpsons Sing the Blues (Geffen 9 24308-2)

The most famous dysfunctional family on television continues to saturate the marketplace with products, but luckily this one is very good. What could have been a cheesy, hastily assembled affair to grab a quick buck is instead a classy, often hilarious, sometimes genuinely touching bit of recorded music. Bart raps but, unfortunately, doesn't reveal the metal roots that you just knew were there. Homer makes a reprisal through "Born Under A Bad Sign," then sings "Love To See You Smile," with his wife, Marge. Lisa steals the show with her bluesy contribution, through a guest vocal by Buster Poinderex threatens to steal her thunder. A very good record, actually.

- WWIII: WW777 (Hollywood 60992)

WWIII (World War III) has a blistering, forceful metal offering in its self-titled debut album. Standout cuts include "Call Me Devil," "Time For Terror" and "Atomic Sex Appeal." All of the songs were produced by Mike Slamer except a cover of "Over The Rainbow" (the Wizard Of Oz standard) that Bill Motoyer produced.

- DEATH ANGEL: Act III (Geffen 9 24280-2)

Far from one-dimensional, Death Angel's third album and first for Geffen is a thrash metal effort that

looking ahead

December 22, 1990 Independent product most likely to match the Top 100 Pop Singles Chart

1. THE SPACE JUNGLE (MCA) . . . . Adameski
2. I'LL GIVE MY LOVE TO YOU (MCA) . . . . Johnny Gill
3. I FOUND LOVE (Hollywood) . . . . The Party
4. I'M BACK (Motown) . . . . Red Bandini
5. EVERY LITTLE THING (Arista) . . . . Kila
6. I'LL GIVE YOU PEACE (EMI) . . . . Sandi Patti
7. GO FOR IT (B/Wrap) . . . . Joe B. Ellis
8. IT'S CHRISTMAS TIME (Polygram) . . . . Marvin Sease
9. WAR (Motown) . . . . Edwin Starr
10. AFTER THE SUMMERS GONE (Geffen) . . . . PC Quest
11. KING OF DREAMS (MCA) . . . . Deep Purple
12. calling out your name (EMI) . . . . Atooz
13. CAROLINE (U.S.) . . . . Concrete Blonde
14. LET'S MAKE THE TIME (Arista) . . . . Tricia Leigh Fisher
15. SHE'S MY BABY (Warner Bros.) . . . . Traveling Wilburys
BRUNCHING WITH ROBERT PALMER, PART TWO: "I'm very content with my appearance," says Robert Palmer. "I know men have it easier as they get older. They are regarded as interesting. Would they be the same if they weren't concerned with propagating the stereotype? Is it to do with competition between women that they try to achieve a certain look?"

Is this touching naivety, or is his tongue placed firmly in his cheek? Who knows? That's part of this Palmer mystique, which has taken years to cultivate.

Palmer first practiced being a heartthrob fronting Vinegar Joe with Elle Brooks, then bucked the trend in the '70s with his white funk. More recently he's been in pursuit of that lissome bossa nova nova beat, and letting his vocals slide down stairs.

"I have occasional days when I feel handsome, maybe twice a year. I'm seven out of ten today, that's pretty good. Perhaps it's my trousers. They are brown suede, peat smooth. "You feel handsome when things are going your way. Happiness, that fleeting thing, is feeling good, so you don't mind anything about yourself.

"I'm happier since I turned 40. A lot of my ambitions have become reality. At least I'm doing exactly what I want to do. I have my own studio in Milan where my voice sounds as good as singing in the bathroom. I write, arrange, record, I listen to it back, I stand by it."

He is a sturdy perfectionist whose love of the creative process is so analytical that he paid a fortune at auction for original manuscripts and printer's proofs of a novel by Jack Vance, his favorite author.

"It wasn't really an extravagance," he justifies, "I wanted to see the logical creative process and gain insight for the way I work."

Another Dunhill, another swirl of wine. "In the meantime, good living has burned my once taut outline, but I'm not self-conscious about it."

His smile is accordingly smug.

And why not? This is the man who writes about love as a drug, a compulsion, a torture. This is the man who sings to me a line from "Airplane": "The stars are sparkling in your eyes/take my handkerchief and dry your eyes," just because he "loves that line." Then he tells me, "The more you love somebody, the more tension exists. I really love that tension."

"This is the man who has been cozily married for 20 years to Susan, whom he met at a railway station in Slough. I've never seen a photograph of them together. I'd say that was a very clever mystique."

—CHRISSEY ILEY

NEW FACE

Inner City

BY ALEX HENDERSON

INNER CITY MADE A NAME FOR ITSELF embracing techno, a style of house music born in Detroit. Inner City consists of Chicago-based vocalist Paris Grey and Motor City-based producer/mixor Kevin Saunders, who made their presence felt in dance-music circles last year with the release of their debut album on Virgin Records, Big Fun—which contained the danceclub hits "Good Life," "Big Fun" and "Ain't Nobody Better." Virgin recently released Inner City's second album, Fire—another offering on the techno tip.

Reflecting on the differences between Chicago-style house music and Motor City techno, Saunders explains, "To me, house music in Chicago is rawer. It has a real hard kick drum whereas techno uses a lot of synthesizers. Our influences in Detroit were different from Chicago's—we were influenced a lot by the European market, and we have more of a Kraftwerk dimension."
CASH BOX DECEMBER 22, 1990

BY ALEX HENDERSON

INDIE FOCUS

INDIE PROFILE

RYKODISC

WHEN RYKODISC WAS FOUNDED AS A COMPACT DISC-ONLY label in 1984, the thought of vinyl losing popularity (let alone being fazed out) was hard to imagine. Vinyl was still dominant, and it seemed risky for the Salem, Massachusetts-based Ryko to be a CD-only label.

"It was very much the dawn of the CD era," recalls John Hammond, Ryko's director of marketing. "Looking back, the decision to release things on compact disc makes a lot of sense. But it didn't appear to make much sense at the time the company was founded. CDs were a very small part of the industry. So starting a CD-only label was really a gut thing—it was an instinctive realization of the revolutionary aspects of the format and a feeling that if we were that excited about the format, everyone else would be as well... We released six compact discs in 1984, and 1985 was the year things started falling into place. That was the year we landed the Frank Zappa catalogue. Frank was one of the first artists who recognized the potential of the digital medium, and we worked with him to really take advantage of a CD's capabilities. Frank had an all-digital studio as early as 1981."

By 1988, vinyl was on the decline, and CDs had caught on big-time. Thus, it came as a surprise that Ryko began releasing cassettes and vinyl that year. Hammond notes, "We remained a CD-only label for four years and started Ryko Analog as a subsidiary label when we sensed the need to be full-format. But we remained CD primary—CDs remained our main priority."

Ryko has fared quite well with its excellent, digitally remastered reissues from the David Bowie catalogue. Since Fall 1989, Ryko has released a boxed Bowie set titled Sound & Vision and reissued the Bowie albums Space Oddity, The Man Who Sold The World, Ziggy Stardust, Pinups, Aladdin Sane, Diamond Dogs and David Live. But reissues aren't Ryko's only area of interest—far from it. Artists recording new material for Ryko include Mickey Hart, Country Joe MacDonald, Jerry Jeff Walker, world beat posse 3 Musafis, the folksy June Tabor & the Oyster Band and Texas rockers Evan Johns & the H-Bombs.

While CD reissues have a remarkable clarity when the material has been digitally remastered properly, some CDs have sounded poor or downright terrible because labels failed to convert the recordings from vinyl to CD. Understandably, Ryko takes pride in going to great lengths to make sure its CD reissues sound fine. "It's unforgivable if a CD doesn't sound great," Hammond asserts. "The original Jimi Hendrix CDs sounded bad—they weren't mastered very well. You hear stories about CDs being mastered from third-generation, 8-track masters from 1975 and that kind of thing. I'm still surprised and a little bummed out when I hear stories like that. So it has been very gratifying that people are recognizing the quality of our releases because that's our basic premise. I think that consumers are aware of shoddy jobs, and they've tended to reject them."

Hammond notes that Ryko's sales "tend to be about 65% CD, 30% cassette and 5% vinyl at this point." With Ryko's vinyl sales that low, how much longer will the company continue releasing LPs? "Not long," Hammond replies. "We wish we could do it and still cover our costs. But it's costing more and more to put out a high-quality LP. Demand is going down, and manufacturing costs are going up... I don't feel comfortable saying that 1991 will probably be the last year we will release LPs unless things change in the marketplace—and I don't see that happening."

NASTYMIX: The NorthWest Area Music Assn. (NAMA) exalted the Seattle-based Nastymix as "Best Company Of The Year" and "Best Independent Record Label" at the NAMA 1990 Tech Awards Ceremony... Forthcoming single releases on Nastymix include Kid Sensation's "Prisoner Of Ignorance," a cut from the rapper's Rollin' With Number One album that has a release date of December 15, and Criminal Nation's "Black Power Nation," which has a release date of January 29 and appears on the hardcore gangster-style rap posse's Release The Pressure album. Other artists recording for Nastymix include hip-hoppers Sir Mix-A-Lot, High Performance, Whiz Kid and Side FX; Emerald City thrash metal crew The Accused and pop/dance/R&B act Blu Max.

INDIE REVIEWS

ALBUMS

EDDIE JEFFERSON: Godfather Of Vocalese (Muse MCD 6013)

Eddie Jefferson's senseless murder was only three years away when Godfather Of Vocalese, originally titled Still On The Planet and newly reissued on CD, was first released in 1976. The CD shows that Jefferson clearly wasn't resting on his laurels during the last years of his life. Jefferson—whose sidemen on the date include Richie Cole (alto sax), Wayman Reed (trumpet), Mickey Tucker (electric keyboards), Rick Laird (bass) and Eddie Cladden (drums)—applies his unusually soulful vocals to everything from the straight-up bebop of Charlie Parker's 'Ornithology' to the blues-conscious 'Sherry' to the jazz-funk fusion of Herbie Hancock's 'Chameleon,' which he uses as a vehicle for addressing social issues. 'Zap! Carnivorous' proved to be ironic—the jazz-soul song is a commentary on violent crime.

CANDLEMASS: Live (Metal Blade 26444)

Captured live, Candlemass delivers some dark, evil gothic metal that is melodically yet powerful and aggressive. Candlemass Live boasts such "demonic" delights as "Demons Gate," "Dark Are The Veils Of Death," "Through The Infinite Halls Of Death," "The Well Of Souls," "Dark Reflections" and "A Sorcerer's Pledge." While the lyrics themselves are dark, one needn't understand English to realize that the music itself sounds ominous.

YVE EVANS: 4 Jazz C Me (Note-Worthy 30274)

Los Angeles-based jazz singer/pianist Yve Evans brings an outrageous sense of humor to her debut album, 4 Jazz C Me. How many jazz singers would joke about Compton (the L.A. ghetto that gave us N.W.A) on "Lady Is A Tramp?" Ever-soulful, Evans puts her expressive vocals to work on readings of the pop standards "What A Difference A Day Makes" and "Fevers" and displays her Erroll Garner-influenced pianism on an instrumental "My Funny Valentine." To her credit, Evans realizes that great popular music didn't die with George Gershwin—she shows that Van Morrison's "Moondance" can be an excellent vehicle for jazz improvisation. Evans is accompanied by bassist Michael Sacier and drummer Earl Palmer on this 70-minute mailbox CD, which can be obtained by calling (213) 758-6322 or writing to Note-Worthy Music at P.O. Box 3957, Los Angeles, California 90031-1957.

TROY TURNER: Teenage Blues In Baton Rouge (King Snake/Ichiban KIN 4038)

While the under-25 population of Baton Rouge, Louisiana's African-American community is more likely to embrace rap or R&B than blues, the 23-year-old Troy Turner is an exception. On Teenage Blues In Baton Rouge, the vocalist/guitarist sings the blues like he means it. Although the album isn't as consistently blues-rock-orientated as a Lonnie Mack or Johnny Winter album, the influence of rock hasn't escaped Troy—who cites Jimi Hendrix, Stevie Ray Vaughan and Prince as among his influences. The rock influence is especially evident on "Express Train."

BOP HARVEY: Bread & Circuses (Relativity 88561-1044-4)

Bop Harvey fuses pop with various Caribbean styles on Bread & Circuses. The album has its share of reggae-pop cuts—including "Dubmaster," "Can't Blame The Youth" and "Lazarus Speaks"—although the instrumental "Dues Due To Dadu" is salsa-influenced.
**Rappin' With The Retailer**

**BY JEFF KARP AND SCOTT SALISBURY**

**RECORD ARCHIVES, Rochester, New York**

Reporting: Jim Hwie

"Whitney Houston is certainly our baby at the cash register, being our number one seller. Were blessed with hot sales from Paul Simon's "Rubaiyat of the Saints." Madonna is our number three seller. Of course we're having great sales on Red Hot & Blue. The Traveling Wilburys are traveling right out the door. The Cure is also doing good. Vanilla Ice is also pretty slippery, we can't seem to hold on to that! R&B wise we're selling a lot of Freddie Jackson, the way he's selling you'd think he was related to Janet or Michael! Bell Biv Devoe is still a hot seller, kinda like the "three tenors" of R&B. Debonair Dwight Yancey is the big one. Clint Black is selling well also. Indie wise there's this local band called Color Blind James that has an album out on Gold Castle called Why Should I Stand Up? that's doing real good! The Breeders on Rough Trade is getting some good sales. The Hendrix box set should do good for us this coming week. Out of the box this week Peter Gabriel's "Shaking The Tree" did really good!"

**BAKER & TAYLOR, Niles, Illinois**

Reporting: Mike Bashkin

"Vanilla Ice continues to sell. Guy has been exceptional! Ralph Tresvant is a smoker! Whitney Houston has been doing good and we've seen a resurgence in sales of Janet Jackson. On the pop side, there has been a lot of interest in the Madonna collection. Bette Midler, Phil Collins, Paul Simon, Steve Winwood and Paul McCartney have all sold well. We've been doing great with the new Tosia. Cinderella and the Scorpions have been strong right out of the box. The Simpsons was our strong break out this week. The country movers are Clint Black, Randy Travis and Garth Brooks. Our biggest indie is a thing put out by a local radio station called The Loop Family Album. It's flying out of here! The Mannheim Steamroller Christmas albums are also doing good."

**SPEC'S RECORDS, Miami, Florida**

Reporting: Beth Fath

"Red Hot and Blue has been doing great since the television special on it aired. Yanni has really taken off. We've had a lot of success with the Civil War soundtrack. The Suzanne Vega/D.N.A. single is pushing A&M's Jam Harder collection up our charts. We're here with the Simpsons to be big and we can't wait for the Madonna video! Vanilla Ice has been our #1 record for quite a while now. The new Run DMC is selling very well, Ralph Tresvant has been hot out of the box. The country sellers are still Garth Brooks and Clint Black."

**TUNE TOWN MUSIC, Dorchester, Massachusetts**

Reporting: Bubba Askew

"The two hottest rap things going for us right now are Big Daddy Kane and Run DMC. I'm anticipating the new Ice Cube to be very hot for us. As far as R&B, the Guy album is slamming! After that it's Freddie Jackson and Whitney Houston. Our hottest pop seller is Madonna. We're selling the album, the twelve inch and the video."

**WESTERN MERCHANDISERS, Salt Lake City, Utah**

Reporting: Ron Newman

"Vanilla Ice, AC/DC and Madonna are all doing very well. M.C. Hammer is on the comeback. Cinderella and Scorpions also have been hot since they've been out. We have a hard time keeping Yanni in stock. All the Mannheim Steamroller Christmas albums are at the top of our charts. Kurt Bestor's Airs Christmas, which is distributed locally, has also been real big. Country wise its Clint Black and Garth Brooks on the way, but Reba McIntyre and Alan Jackson are still hanging in there. A Winter's Solstice III on Windham Hill has been a strong Indy for us."

**SAM GOODY, Rosedale, Maryland**

Reporting: Dave Lambel

"The Simpsons are breaking out big here. The new Debbie Gibson is doing well. I'm expecting the new Peter Gabriel to do very well. Don Henley is high on our charts, he's been very steady. The New Kids' No More Games and the Barry Manilow Christmas album are doing well. We keep selling out of Mariach Carey. We can't keep Yanni in stock. The Led Zeppelin box set is doing killer business! The Damn Yankees has taken off again. Poison is still breaking out all over the place. Scorpions, Cinderella, Child's Play and Warrant have all been rock steady. Clint Black is pretty high on our charts."

**ANGOTT RECORDS & TAPES, Detroit, Michigan**

Reporting: Steve Roberts

"The Madonna collection is blowing out the door! Whitney Houston is doing exceptionally well. The Dee Lite and the Phil Collins live album have exploded in the last couple of weeks. The surprise break out this week has been the Simpsons, it's blowing down the doors! We're doing well with "boxora." The Marvin Gaye and Led Zeppelin sets are doing great and Elektra's Rubayat is starting to take off. The Jimi Hendrix collection has been doing very well out of the box and both Frank Sinatra boxes are doing well. R&B wise, the new Guy and Jeffrey Osborne albums are very strong and the Run DMC is doing surprisingly well. Basic Black is also starting to drum up a lot of demand. Country wise it's Kathy Mattea, Randy Travis and Reba McIntyre. Rosanne Cash has really started to move for us this last week. Indy wise it's mostly metal and hardcore stuff. King Diamond and Annihilator on Roadracer and Sam Hain on the Grand Nine label are doing very well. The new Nine Inch Nails single is really going out."

**JANE'S ADDICTION**

"It is thanks to GWR's new home video Line From Antartica, which contains "Vlad The Impaler," "Maggots Are Falling Like Rain," "Salmanizer," "I Horror Of Yid" and other death-metal delights. Actress Ally Sheedy portrays an overly enthusiastic fan in Valentine's first video, "No Way," which appears on the band's debut album on Irving Azoff's Giant Records. The video, Sheedy goes to great lengths to gain access to the rockers. The video was directed by Rick Friedberg, who has worked with W.A.S.P., Van Halen and Y & T. MTV is giving Winger's "Miles Away" video some serious airplay. dude..."
RAP/DANCE

BY ERNEST HARDY

NEWS: Island Records' recording artist, Miles Jay, will step into the fashion arena this holiday season with "Dress the Kids," a new children's wear company born out of his concern for the many homeless children in our country. Jaye introduces the "Dress the Kids" line at a special Christmas Party for the children of Towns Shelter in Philadelphia on December 16. Tee shirts, sweat shirts and caps will be presented to the children. The celebration will include refreshments and a decorated Christmas tree. "Dress the Kids" merchandise, which includes tee shirts, sweatshirts, baseball caps and back packs, are available primarily through mail order. All items wear the "Dress the Kids" logo, and a portion of the proceeds will be utilized to fund annual gift giving events to homeless children during the holiday season.

"Those of us with food in our stomachs and clothing on our backs are so blessed," explained Miles. "It was a truly heart wrenching experience as we visited the many shelters throughout the city. Hopefully 'Dress the Kids' will not only make this holiday season a little warmer for a displaced child, but inspire the continued efforts and contributions on the part of many others."

Bootsy Collins, Bernie Worrell, and Dee Lite, will be spreading the funk across America starting sometime in February. The trio will embark on a tour that promises to be one of the best of 1991. And it will be LIVE—real singing, real instruments, and real sweat.

"Club XII" is a new musical featuring a blend of current pop and street sounds (drawing from rhythm & blues, rap and contemporary dance music) whose plot and characters are adapted from Shakespeare's comedy "Twelfth Night," has just finished a limited engagement at the Wesbeth Theater Center.

"Club XII" is set in the hot dance club of the moment. The Duke is the disc jockey; Olivia is the star singer at the club; Malvolio is the doorman; and Sebastian, the twins, are two rappers trying to get an audition with the Duke. Rapper MC Lyte and singer D'atra Hicks were featured in the 16-member cast.

"People are always asking, 'Where are the new shows that reflect today's sensibilities? Where are the new American writers and the next generation of performers?'" says John Wulp, one of the show producers. "This show will hopefully answer those questions and at the same time help develop a new theater audience."

BMJ and ICON Entertainment are sponsoring the finale of The Showtime West Coast Theater Series #3 at The Palladium in Hollywood on Saturday, January 5. The winners of each competition held since July at Los Angeles' Club Spitz will be competing against one another for the coveted position of best in the Series. The event will be judged by top record company executives, with the final winner chosen by the audience.

Following dozens of television appearances and tour appearances with many major R&B artists (including Bobby Brown, Guy, Heavy D., Peabo Bryson, and Patti LaBelle), PolyGram recording artists Tony! Ton! Ton! are set to headline their first tour. They kick off the first leg of their 1990-91 U.S. tour with an initial schedule of headlining appearances beginning December 25 in Richmond, VA.

RAP/DANCE ALBUMS

Dec. 22, 1990 The square bullet indicates strong upward chart movement.

1. MONIE IN THE MIDDLE (Warner Bros. 0-21737)
   Monie Love
   3
2. GONNA MAKE YOU SWEAT (Columbia 44-73360) C&C Music Factory
   Capone
   15
3. JUST ANOTHER DREAM (Polydor 877-963-1)
   Cathy Dennis
   8
4. WORLD IN MY EYES (SBK 0-21730)
   Depeche Mode
   14
5. TOM'S DINER (A&M 98521-2342-1)
   DNA Feat.Suzanne Vega
   5
6. B.B.D. (I THOUGHT IT WAS ME) (MCA 53899)
   Bell Biv Devoe
   26
7. SO HARD (EMI 5-65194)
   Pet Shop Boys
   1
8. LOVE SO SPECIAL (Atlantic 0-86212)
   Ceelay
   20
9. LIVIN' IN THE LIGHT (EMI 5-65175)
   Caron Wheeler
   7
10. I DON'T KNOW ANYBODY ELSE (RCA 2734-1)
    Black Box
    28
11. FOUND LOVE (Epic 49-72548)
    Double Dee Feat.Danny
    4
12. WIGGLE IT (Cutter CR 237)
    2 In A Room
    4
13. WHATEVER MAKES YOU HAPPY (Atlantic 0-86213)
    Ten City
    37
14. SENSITIVITY (Atlantic 53933)
    Ralph Tresvant
    6
15. JUSTIFY MY LOVE (Epic/Warner Bros. 19485)
    Madonna
    DEBUT
16. THAT MAN (HE'S ALL MINE) (Virgin 9-48143)
    Inner City
    17
17. LOVE WILL NEVER DO(WITHOUT YOU) (A&M 75021-7441-1)
    Janet Jackson
    DEBUT
18. FREEDOM (Columbia 44-73586)
    George Michael
    36
19. CRASH (HAVE SOME FUN) (Tommy Boy TB-940)
   T.K.A. Feat/Michelle Visage
   33
20. THINK (Tommy Boy TB961)
    Information Society
    7
    Doug Lazy
    DEBUT
22. I'LL DO U (MCA 53912)
    Father MC
    DEBUT
23. THE GHETTO (Jive/RCA 1397)
    Too Short
    35
24. I LIKE YOU (Epic 49-736000)
    Culture Beat
    DEBUT
25. 'M YOUR BABY TONIGHT (Arista 2123)
    Whitney Houston
    10
26. WARM LOVE (Epic 0-21739)
    Beatmasters Feat/Claudia Fontain
    15
27. KNOCKIN' BOOTS (Epic 49-73437)
    Candyman
    13
28. FAIRWEATHER FRIEND (Motown 4727)
    Johnny Gill
    16
29. MISSUNDERSTANDING (Warner Bros. 0-21744)
    Al B.Sure!
    19
30. AROUND THE WAY GIRL (Deh Jom/Columbia 44-73610)
    L.L. Cool J
    DEBUT
31. INSANITY (Motown 4750)
    The Pointer Sisters
    DEBUT
32. DON'T BE A FOOL (MCA 53930)
    Loose Ends
    DEBUT
33. ICE ICE BABY (SBK V-197524)
    Vanilla Ice
    21
34. TRY ME (Warner Bros. 02-15979)
    Jasmine Guy
    22
35. TRAGEDY FOR YOU (Epic 49-73594)
    Front 242
    DEBUT
36. GIVING YOU THE BENEFIT (MCA 24075)
    Pebbles
    24
37. I JUST CAN'T HANDLE IT (Jive/RCA 1460-1)
    Hi-Five
    DEBUT
38. SUICIDE BLONDE (Atlantic 0-47860)
    Inxs
    27
39. THIS IS THE RIGHT TIME (Arista 2549)
    Lisa Stansfield
    29
40. FEELS GOOD (Wing/Polydor 877 437-1)
    Tony! Ton! Ton!
    34

CASH BOX DECEMBER 22, 1990

STOP THE CONTENT

BBD: Bell Biv DeVoe offer some of their top hits, including "BBD (Thought It Was Me)," when they perform on Dick Clark's New Year's Rockin Eve '91, airing Monday, December 31, at 11:30 PM.
BY ERNEST HARDY
THE ORIGINAL CAST RECORDING of *Mama, I Want To Sing!* Part II, the sequel to *Mama, I Want To Sing*, the longest-running black musical in theater history, will be released in stores this week on Reach Records. "Mama...Pt. II" is a contemporary love story with the same characters from the original "Mama." It features 18 new gospel, rhythm & blues and pop songs. Recording artist D'Arra Hicks, who just starred in the limited engagement of another musical, "Club XII," is featured on the recording in the central role of Doris Troy. Doris Troy, whose life story was the basis of the plot for both the original "Mama, I Want To Sing" and its sequel, plays the part of Mama Winter, her own mother.

RALPH COOPER, seen weekly on the broadcast of *Shotabout* at the Apollo, has written a book, *Amateur Night at the Apollo*, that details five decades of history at the legendary showcase. (The book was co-written with Steve Doughterty.) Not only does Cooper, the show's emcee and producer since 1934, share amusing anecdotes about celebrities behind the scenes, he puts it all in historical perspective, detailing the history of Harlem, its renaissance, downfall, and rebirth. Though there are a few obvious errors that any editor vaguely familiar with r&b should have caught (a photo caption under Gladys Knight that claims she's Stephanie Mills), the book is an entertaining read that even offers a few new insights into the legendary Apollo.

JANET JACKSON will be honored as the Starlight Foundation of Southern California's Humanitarian of the Year at their eighth annual fundraising gala on Saturday, March 16, 1991. The gala, entitled "The Child In All Of Us," will take place in the Los Angeles Ballroom at the Century Plaza Hotel. Earvin Magic Johnson will act as benefit chairman. Ms. Jackson will be honored for her longstanding support of the Starlight Foundation, an organization that grants wishes to critically, chronically and terminally ill children. Tickets for the event are $300. For ticket and program book information, call Gail Simons at (213) 208-5885.

HE'S GOT THE POWER: Floyd Dixon, the legendary Texas blues piano player, did a surprise 25-minute set with the Kal David Band at the China Club Los Angeles recently. Sly Stone, Sly Stallone, Steve Stevens, and Tico Torres of Bon Jovi were among the celebrities in the audience.

GROOVY KIND OF TEAM: "Two Hearts," written by Phil Collins (PRS) and Lamont Dozler (BMI) for the feature film *Buster*, was named 1990 Song of the Year at the BMI-PRS Awards Dinner in London Dec. 5. Here, the duo pose for the press and bask in their glory.
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<th>Artist</th>
<th>Label</th>
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<td>MCA 10115</td>
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*The square bullet indicates strong upward chart movement*
**PUERTO RICO LATIN LPs**

CASH BOX DECEMBER 22, 1990

1. **PUNTO DE VISTA** (CBS Discos) ....................... GILBERTO SANTARROGA
2. **IMÁGENES** (CBS Discos) ................................ LOURDES ROBLES
3. **RENCENTMO** (TH/Rodven) .............................. DAVID PABON
4. **VENID AÑOS** (WEA Latina) ............................. LUIS MIGUEL
5. **PORTFOLIO** (CBS Discos) ............................. YOLANDITA MONGE
6. **EL PIANO DE AMERICA** (BMG/Anodo) ............. RAUL DI BLASIO
7. **LO MIO ES AMOR** (RMM/CBS Discos) ............... TONY VEGA
8. **TIEMPO DE VALS** (CBS International) .............. CHAYANNE
9. **SENSUAL** (Music Productions, Inc.) ................. TITO ROJAS
10. **LATIN UPI** (Corinto Records) ........................ EL GRAN COMBO
11. **PARA USTEDES EL PUBLICO** (MPI) ................. WILLIE GONZALEZ
12. **CUANDO YO AMO** (Sonotone) ......................... RUDY LA SCALA
13. **NIÑA** (Capitol/EMI Latin) ............................. JOSE FELICIANO
14. **LUCES DEL ALMA** (CBS Discos) ..................... LUIS ENRIQUE
15. **VENTANAS** (Capitol/EMI Latin) ...................... LUNA
16. **CON LA MUSICA POR DENTRO** (MPI) ............... NINO SEGARRA
17. **BACHATA ROSA** (Karen) Ft/BB .......................... J.L. GUERRA Y GRUPO 4-40
18. **LOS EXITOS DE** (CBS Discos) ...................... GLORIA ESTEFAN
19. **DOS** (Capitol/EMI Latin) .............................. MYRIAM HERNANDEZ
20. **SALSA CALIENTE DEL JAPON** (RMM/CBS) .......... ORQ. DE LA LUZ

Source: Gato Associates Research

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**Puerto Rico Latin LPs**

**December 22, 1990**

The square bullet indicates strong upward chart movement.

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**By Tony Sabournin**

**This Could Be Filed Under Either "Unbelievable" or "Perils of Promotional Exaggeration."**

Some wiser minds may have deduced a minor glimpse in last week's discourse on PolyGram Latin's destinies: The situation surrounding La Mafia's most recent release Con Tanto Amor. Here's what's been gathered and verified from various sources. The popular onda tejana group, as you know, has a recording agreement with Robert Grever's A-Side Productions, parent company of Cara Records, whose manufacturing and distribution deal with CBS Discos ends Dec. 31.

On New Year's Day, Cara belongs, lock, stock and barrel, to Capitol/EMI-Latin, which signed an agreement to purchase it last January. Many considered the price steep, if justified by the still remaining on Cara, the unexploited catalogue, and the label's market dominance—a valuable asset to upset Capitol/EMI-Latin, scared by a controversial management change. Several months later, CBS Discos signed La Mafia to a multiyear contract, even though the group owed two contract-concluding productions to Cara, to be released during Capitol/EMI-Latin's future tenure.

By the first week in November, CBS Discos, acting on the basis of its current contract with Cara, offered its distributors one of the remaining La Mafia productions, Con Tanto Amor, along with a selected limited edition offering of a "Personal Best" compilation of former and current Cara stars, including two volumes of current CEL artists Mazz, David Lee Garza, Ram Herrera and David Marez (both signed to CBS after the termination of his Cara contract), La Fierebe and the aforementioned La Mafia.

As expected, the reaction from Capitol/EMI-Latin was not pleasant, reaching a nadir with verbal statements allegedly made by a CEL executive to CBS Texas A&R man Luis Silva and San Antonio writer Ramiro Burr alluding to Grever's ire over La Mafia's involvement breach of La Mafia's contract with A-Side Productions and an alleged lawsuit against the group's holding company, La Mafia Enterprises, Inc.

As expected, La Mafia had its legal representative file a cease-and-desist letter to the CEL Texas office, "CC"ed to a big-shot at the parent label, Capitol Records—a move that certainly defines the group's self-perception of their promotional exasperation.

In an exclusive interview, Burr completely denies that any such conversation ever took place.

"To me it's just a sign as to how desperate La Mafia members are to ward off any future legal action," Burr said.

To no one's surprise, the remaining pertinent parties, including attorneys from both sides, aren't revealing any details. Sources within CBS Discos swear all Cara releases were treated por el libro, in strict accordance with the terms of their M&D contract with Cara, and that Con Tanto Amor has become its quickest-selling onda tejana album, well on a gold-record pace.

Bob Grever benefits most from this imbroglio: he still keeps CEL's money from Cara's distribution, the royalties from the sales of Cara products from the remainder of the CBS Discos contract and the six-month sell-off period, and, on Jan. 1, becomes Capitol/EMI-Latin's de facto top man in Texas. He stated to us that, since approximately a week before this incident and until the termination of Cara's distribution contract with CBS Discos, he's turned all matters related to Cara's operation over to his attorney, Don Cuba.

"Nobody wants to see La Mafia hurt. Everyone wants La Mafia to do very well," said Cuba who acknowledged an exchange of legal correspondence with La Mafia's attorney, Al Staehely, Jr. regarding their most recent release. He also denied any knowledge of any retaliatory statements made by Grever regarding La Mafia or either of the other Cara acts signed to CBS Discos, David Marez and Ram Herrera.

Without ruling out the possibility of future legal action by Cara against the group, Staehely admitted the remittance of a cease-and-desist letter and the termination of La Mafia's deal with Cara, effective upon delivery of the final album, set for release by Capitol-EMI/Latin some time in 1991. He also reiterated that the band's actions have been consistent with the terms of their Cara contract.

The sad part of all this is that, while all the written legal salvos volley back and forth, the status of the Texas CEL executive involved will be, to say the least, under telescopic range of the corporation's firing rifle. Only because La Mafia decided to lay their version of an unevinced culpa on this executive's superior, in writing and through their lawyer.

And you can bet that La Mafia will kiss and make up with Grever and Capitol/EMI-Latin and CBS Discos—or with Sony Discos, if it happens after Jan. 1. Those of us who have been on the administrative side of the operations know very well that talent often gets away with murder because the label considers them irreplaceable. With this crime, La Mafia has paid a most significant homage to their underworld namesakes.

On the other hand, record company executives, themselves guilty of promotional exasperation by the mere nature of this business and available for a dime-a-dozen on the open market, are eminently expendable.
EMI/FILMTRAX ACQUISITION—EMI has completed the acquisition of the U.K.-based music pub company Filmtrax plc, and its U.S. subsidiary, Filmtrax Copyright Holdings, Inc. The announcement was made by Jim Fifield, president & chief executive officer, Charles Koppleman, chairman & chief executive officer, and Martin Bandier, vice president of EMI Music Publishing. The acquisition agreement was first announced on August 8, 1990. The final price is dependent on Filmtrax’ post-dosing balance sheet, but will exceed $93.5 million. Filmtrax, which covers over 90,000 titles, comprises a number of major catalogues including the former music assets of the Columbia Pictures Entertainment Music Group. This includes the Gold- en Torch/Gold Horizon catalogue which represents approximately 2,500 copyrights predominantly sourced from Columbia Pictures films and television programs such as Ghostbusters, Close Encounters of the Third Kind, Tootsie, St. Elmo's Fire, Designing Women, and Hart to Hart. The Columbia Pictures Entertainment Music Group also includes the Embassy Communications Music, Merv Griffin Music, Belwin Mills Publishing, and Al Gallico Music. Among the titles contained in these catalogues are "Moonglow," "Sophisticated Lady," "Stardust," "Ain't Misbehavin'," "Stand By Your Man," "The Most Beautiful Girl In The World" and "Red Roses For A Blue Lady," as well as the themes from the popular game shows Wheel of Fortune and Jeopardy. The acquisition of Filmtrax also includes a future arrangement with Columbia Pictures Entertainment to handle the copyrights of original music compositions and scores from any of its motion picture or television divisions until 1992/93.

GEFFEN MUSIC—Keep an ear open for Ramone Carter. Recently signed to WB Records and in the studio with Grammy winning producer Michael Omartian, Ramone is like a cross between Stevie Wonder and Aaron Neville. His manager Bob Cavallo and the other creative people involved in the project feel he's the next new voice of the '90s. Cavallo looks at it like this. He had the Lovin' Spoonful in the 60s, Earth, Wind & Fire in the 70s, Prince in the 80s, and Ramone Carter in the 90s. Sounds like something's brewin', I'll keep ya posted!

SPOTLIGHT—DANNY ELFMAN—There is a modern breed of film composers who deliberately keep their music invisible (if not inaudible), carefully crafting a non-themed wash of music that is designed not to overpower the film. The music, unfortunately, is often nondescript and unmemorable as well. By that criteria, Danny Elfman is not a modern film composer. "I don't agree at all with the theory that a good film score should never be noticed," he says. "As a kid growing up in the '60s, I always noticed the music in movies—that's how I became a fan. If it's a good film, the acting should be noticed, the cinematography should be noticed; and if it's good and bold and original, there's no reason why the score shouldn't be noticed as well." There's been no lack of recognition for Elfman's film music. Dubbed the hot film scorer of the year in Rolling Stone's annual Hot issue, the composer counts among his credits the top selling original score soundtrack albums for Batman, Dick Tracy and Beetlejuice. He has collected excerpts from these scores, as well as his other film and TV work—including the previously unavailable theme to The Simpsons—for the MCA album, Music For A Darkened Theatre, the first compilation of his work for the screen. "It was really hard to decide what to put on Darkened Theatre, because I'd forgotten how much stuff I'd written until I actually started to edit down. I made a conscious attempt to include at least some things that hadn't come out before, like the score to Scrooged, the music I did for Tales From The Crypt and Alfred Hitchcock Presents: The Jar, and several others." There's much more to Elfman's musical side than his scores. For the past decade, he has been leader of the often outrageous L.A.-based rock band Oingo Boingo—whose seven members he finds considerably easier to write for than the 80 plus instruments in an orchestra. "With Oingo Boingo, scores come when they want to—in an hour or a year—and I'm totally incapable of rushing them, which is okay because I generally don't have to," he says. "But when I'm writing a large scale score for a film which already had its release date set before I even started, and is, in all likelihood, running late as well, we're talking seven days a week, 12 hours a day, for six weeks or so. In other words, it's an extremely disciplined environment." It was a fan of Elfman's work with Boingo who gave him his break in the film scoring world. Tim Burton, who has since gone on to direct Batman & Beetlejuice, was preparing his first feature film, Pee-Wee's Big Adventure, when he recalled the beat, theatrical nature of the Boingo shows he had seen and thought the group's songwriting would be perfect to score Pee-Wee. "What really made him feel I could do an orchestral film score, I don't know," says Elfman. "He never adequately explained that to me; and I still don't know why he decided to take a gamble. But when I had a meeting with him and Pee-Wee, Paul Reubens, we all sort of hit it off, and they gave me the job." Elfman did learn that Reubens had seen and admired Forbidden Zone, the 1980 cult film Danny had scored for his director brother, Richard. A musical excerpt from Forbidden Zone is included on Darkened Theatre. Elfman has since scored everything Burton has directed, including the newly released Edward Scissorhands. This Elfman/Burton relationship mirrors those that the two film composers most admire. With a director, Bernard Herrmann with Hitchcock and Nine Rota with Fellini. "I can be very difficult to interpret what's in a director's head for a particular scene. It's a very abstract thing, talking in emotional terms and translating it into a musical language. The reason why Tim and I have a good relationship is that we seem to have a common aesthetic and I've been able to easily interpret his vocal/emotional descriptions and make them come out in music that he responds to. To achieve a truly successful director/composer relationship, that's what's got to happen." With his work on Scissorhands complete, Elfman says he is "officially, temporarily, semi-retired" from film music writing (at least until next summer). "It's so intense, I just get totally lost in the film. Sometimes I'll start talking like the characters in it. It gets to the point where three or four weeks into the writing process I'm dreaming the music; and I pick up where I left off when I'm asleep, only to discover when I wake up that the last 15 bars are not on the paper. This last year has been a fun one for me. (Sam Raimi's) Darkman was a great opportunity to do the 50s grand style of melodrama. Batman was a chance to be Gothic and operatic in approach. Dick Tracy was a chance to go back to romanticism in the style of Gershwin—very Americana. Now, I want to find projects that will challenge me so that I don't keep repeating myself." Any director looking for a contemporary "pop-sounding score," however, need not apply. "Even though my approach isn't always traditional—I twist things around in a lot of different ways—my attitude is very old-fashioned," says Elfman. "I look for projects that allow my imagination to open up and go into high-gear, and with luck, something I can put some passion into...." to be continued...

Alto recording artists, The Rembrandts, have been inked by Warner/Chappell Music. The group's first single, "Just The Way It Is Baby," is taken from its self-titled album. Pictured (l-r) are: George Ghiz, Rembrandts' manager; Rick Shoemaker, senior vp creative, Warner/Chappell; Michael Sandow, vp creative, Warner/Chappell; Danny Wilde and Phil Solem of the Rembrandts; and Les Bider, Warner/Chappell chairman and chief executive officer.

NEM Entertainment Corporation president Ira Zaffe has announced that NEM recently signed a publishing agreement with Grand Jury Entertainment, a production company headed by producer Michael Conception. Conception's new deal with NEM will include three new acts to be released on CBS Records worldwide and one on Warner Bros. as well as several upcoming film projects. Shown at the signing at NEM's Los Angeles offices are (clockwise from left) Fred Broussard of Grand Jury; Ronda Call of NEM; Jane Tani, Mark Shimmel and Alan Mintz of Rob Kahane Management; Irwin Griggs, NEM vice president, finance; Zaffe; Conception; and Ross Elliot, NEM director of talent acquisition.
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<th>Song Title</th>
<th>Artist</th>
<th>Chart Peak</th>
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<td>3</td>
<td>1986</td>
</tr>
<tr>
<td>2</td>
<td>Put Yourself in My Shoes</td>
<td>Clint Black</td>
<td>1</td>
<td>1987</td>
</tr>
<tr>
<td>3</td>
<td>Life's Little Ups and Downs</td>
<td>Ricky Van Shelton</td>
<td>9</td>
<td>1994</td>
</tr>
<tr>
<td>4</td>
<td>Unanswered Prayers</td>
<td>Garth Brooks</td>
<td>10</td>
<td>1992</td>
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<td>5</td>
<td>Forever As Far As I'll Go</td>
<td>Alabama</td>
<td>11</td>
<td>1988</td>
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<tr>
<td>6</td>
<td>Turn It On, Turn It Up, Turn Me Loose</td>
<td>Dwight Yoakam</td>
<td>7</td>
<td>1988</td>
</tr>
<tr>
<td>7</td>
<td>Now That We're Alone</td>
<td>Rodney Crowell</td>
<td>8</td>
<td>1983</td>
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<tr>
<td>8</td>
<td>Ghost in This House</td>
<td>ShennaDoo</td>
<td>2</td>
<td>1992</td>
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<td>9</td>
<td>Chasin' That Neon Rainbow</td>
<td>Alan Jackson</td>
<td>4</td>
<td>1993</td>
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<tr>
<td>10</td>
<td>Never Knew Lonely</td>
<td>Vince Gill</td>
<td>5</td>
<td>1993</td>
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<tr>
<td>11</td>
<td>Back in My Younger Days</td>
<td>Don Williams</td>
<td>6</td>
<td>1986</td>
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<tr>
<td>12</td>
<td>Rumor Has It</td>
<td>Reba McEntire</td>
<td>22</td>
<td>1993</td>
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<tr>
<td>13</td>
<td>Come on Back</td>
<td>Carlene Carter</td>
<td>15</td>
<td>1980</td>
</tr>
<tr>
<td>14</td>
<td>These Lips Don't Know How to Say Goodbye</td>
<td>Doug Stone</td>
<td>20</td>
<td>1990</td>
</tr>
<tr>
<td>15</td>
<td>There for a While</td>
<td>Steve Wariner</td>
<td>17</td>
<td>1986</td>
</tr>
<tr>
<td>16</td>
<td>Daddy's Come Around</td>
<td>Paul Overstreet</td>
<td>27</td>
<td>1991</td>
</tr>
<tr>
<td>17</td>
<td>Come Next Monday</td>
<td>K.T. Oslin</td>
<td>12</td>
<td>1988</td>
</tr>
<tr>
<td>18</td>
<td>I Won't Be Me</td>
<td>Tanya Tucker</td>
<td>21</td>
<td>1990</td>
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<tr>
<td>19</td>
<td>A Few Good Things Remain</td>
<td>Kathy Mattea</td>
<td>26</td>
<td>1990</td>
</tr>
<tr>
<td>20</td>
<td>Someone Else's Trouble Now</td>
<td>Highway 101</td>
<td>13</td>
<td>1987</td>
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<tr>
<td>21</td>
<td>Put Some Drive in Your Country</td>
<td>Travis Tritt</td>
<td>14</td>
<td>1992</td>
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<td>22</td>
<td>We've Got It Made</td>
<td>Lee Greenwood</td>
<td>25</td>
<td>1988</td>
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<tr>
<td>23</td>
<td>You've Got to Stand for Something</td>
<td>Aaron Tippin</td>
<td>32</td>
<td>1995</td>
</tr>
<tr>
<td>24</td>
<td>Say It's Not True</td>
<td>Lionel Cartwright</td>
<td>30</td>
<td>1980</td>
</tr>
<tr>
<td>25</td>
<td>Brother Jukebox</td>
<td>Mark Chesnutt</td>
<td>35</td>
<td>1992</td>
</tr>
<tr>
<td>26</td>
<td>Learning the Game</td>
<td>Black Tie</td>
<td>29</td>
<td>1991</td>
</tr>
<tr>
<td>27</td>
<td>What a Way to Go</td>
<td>Rodney Kennedy</td>
<td>16</td>
<td>1989</td>
</tr>
</tbody>
</table>

The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
Most Added Singles
(Singles receiving the most new adds this week)
1. VERN GOSDIN—“Is It Raining At Your House”—Columbia
2. JOHN ANDREW PARKS—“Veronica”- Curb/Capitol
3. RONNIE MCDOWELL—“Unchained Melody”—Curb

Most Active Singles
(Singles receiving the most reports this week)
1. GARTh BROOKS—“Unanswered Prayers”—Capitol
2. GEORGE STRAIT—“I’ve Come To Expect It From You”—MCA
3. ALABAMA—“Forever’s As Far As I’ll Go”—RCA

Hot Phones
(Singles receiving the most requests)
1. GARTh BROOKS—“Unanswered Prayers”—Capitol
2. CLINT BLACK—“Put Yourself In My Shoes”—RCA
3. ALABAMA—“Forever’s As Far As I’ll Go”—RCA

J.D.’s Corner
WMZQ HELPS “FEED THE CHILDREN”: Washington D.C.’s country station, WMZQ, has teamed up with Shoppers Food Warehouse, Basics and Magruders grocery stores to collect canned foods for Feed The Children throughout the holiday season. The campaign began on November 26th and will run through Christmas Eve, with collection bins displayed in all Washington, D.C. area Shoppers Food Warehouse, Basics and Magruders stores. All donations will be distributed locally to needy organizations. "WMZQ is committed to improving our listeners’ community," says Charlie Oxford, WMZQ vice president/general manager. "That’s why we’re working with Feed The Children...to collect food for the needy in the D.C. metro area. We feel good knowing our efforts will benefit our neighbors.”

Molly & The Haymakers
K100 RADIO TO HOST PARTY FEATURING MOLLY & THE HAYMAKERS: According to K100 Radio in Moorhead, Minnesota, “It’s been a great year!” So to thank the people who have made it great (the listeners), on Thursday, December 27th, the K100 gang will gather at the Fargo Holiday Inn to host the K100 Fan Appreciation Party. It’ll be a night of fun and outstanding music, as Warner Bros. ’Reprise Records’ newest act, Molly & The Haymakers will deliver a special performance. The Haymakers debut album, recently recorded in Nashville, will be released in January. Opening the show will be the popular Heartland Band, regularly featured at J.C. Chimley’s in Moorhead.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: Ed Shufflin, KVCL, Winfield, Louisiana; Cousin Glenn, KLEB, Golden Meadow, Louisiana; Tom “Cat” Reed, WKCW, Warren, Virginia; Keith Parnell, WJJC, Commerce, Georgia; Ronnie Mason, KRMN, Hondo, Texas.

(KT. OSLIN TAKES HER RUBBER CHICKEN TO THE “HOUSE PARTY”: Pictured from (l-r) are: K.T. Oslin and the chicken, Devin O’Day, “House Party” producer Wayne Campbell, host Gary House, and Paul Randell at a recent episode of the House Party, which is broadcast every Sunday night from Emerald Entertainment Studios in Nashville, Tennessee.)

CASH BOX - DECEMBER 22, 1990

SINGLE RELEASES
OUT THE BOX
HOLLY DUNN: “Heart Full Of Love” (Warner Bros. 26173)
Producers: Holly Dunn/Chris Waters
Writer: Kostas
She’s recently made a powerful return to the country scene—pumping out hit tunes one after another, and her latest release is no exception. “Heart Full Of Love,” the title cut from Dunn’s new LP, sparkles a deep-beaten tempo, a jazzed-up melody and Dunn’s crystalline vocals dashing out with gutsy control. Stellar performance comes to surface on this number, in addition to some attention-getting instrumentation, including the traditional rings of an unchained harmonica.

ALBUM RELEASE
LARRY GATLIN & THE GATLIN BROTHERS: Christmas With The Gatlin Bros. (Capitol C49434)
Whether it’s a special-occasion project or an all-season production, one can only bet the works of Larry Gatlin & The Gatlin will result in a commanding performance. But add to their work a certain holiday magic and the outcome is royally overwhelming. Christmas With The Gatlin Bros., produced by Steve Gatlin and James Stroud, sparks a 14-tune package of seasonal cuts which includes such standards as “Joy To The World,” “Winter Wonderland,” “The Little Drummer Boy,” “Silver Bells” and “O Holy Night.” With each and every cut, the Gatlin utilize their harmonious vocal chimes to create a sensual mood filled with high spirit and tradition. Other cuts which provide lyrics and melodies that aren’t so familiar include “Bring A Torch,” “Jeanette Isabella” and “Sweet Baby Jesus.” Ranging from a cappella to an acoustic simplicity to a powerful orchestrations, Christmas With The Gatlin Bros. set a perfect holiday tone, in addition to delivering what might be considered the true meaning of Christmas set to music.

TOP 10 CHRISTMAS SINGLES
December 22, 1990 Christmas singles receiving significant airplay and hot phone action
1 SANTA CLAUS IS WATCHING YOU (Curb/Capitol) .......... Ray Stevens
2 I CAN’T WAIT (RCA) ......... Clint Black
3 ROCKIN AROUND THE CHRISTMAS TREE (MCA) .......... Brenda Lee
4 WHITE CHRISTMAS (MCA) .......... Bing Crosby
5 RUDELPH (THE RED-NOSED REINDEER) (Columbia) .......... Gene Autry
6 LITTLE DRUMMER BOY (Capitol) .......... Anne Murray
7 ALL I WANT FOR CHRISTMAS IS YOU (Valiant) .......... The Valiants
8 A CHRISTMAS CAROL (MCA) .......... Skip Ewing
9 HAVE A HOLLY JOLLY CHRISTMAS (MCA) .......... Burt Ives
10 BLUE CHRISTMAS (RCA) .......... Elvis Presley

Also receiving airplay: SANTA BRING MY DADDY HOME(Round/Rahn) .......... Steven Ross John

(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.)
BY KIMMY WIX

MCA/Nashville staffers recently traveled to Huntsville to attend Reba McEntire's sold-out show at the Von Braun Civic Center. Following the show, Bruce Hinton, president, MCA/Nashville, presented McEntire with two gold albums and one gold home video award. The presentation included her albums "Rumor Has It" and "Live," both certified gold for sales in excess of 500,000 units, and her home video, "Reba," certified gold for sales in excess of 25,000 copies.

Asleep At The Wheel
COUNTRY RECORDING GROUP
ASLEEP AT THE WHEEL has released a special-edition cartoon series to launch its new single, "That's The Way Love Is." Kinky Friedman, renowned Texas musician-turnt- mystery novelist, was recruited to write the outrageous text and James Bennett, well-known for his National Lampoon magazine covers, has created illustrations for the cartoon saga which covers the three-time Grammy Award-winning group from its tawdry beginnings to the present. "That's The Way Love Is" sparks the second release from Asleep At The Wheel's latest album, Keeping Me Up Nights.

NASHVILLE RECORDING ARTIST TONY TOLIVER recently finished production on his upcoming debut Curb/Capitol LP. The album includes seven songs written and co-written by Toliver and also features his touring band The Lloyds on the majority of the album. The album includes a duet with the legendary Merle Haggard on his self-penned classic "Swinging Doors." The project's first single will be released sometime in December or January and the LP will be released April 15, 1991.

AFTER BEING SETTLED INTO HER NEW HOME on Old Hickory Lake in Nashville, Tennessee, Tanya Tucker will celebrate Christmas this year by entertaining friends and family—with a very different holiday twist. Everyone will be asked to bring gifts for the needy, not for each other. Then the artist will distribute the presents to orphans and the homeless.

Moe Bandy

MOE BANDY AMERICANA THEATRE TO OPEN IN BRANSON: Award winning entertainer Moe Bandy announced that the 900-seat facility is scheduled to open in May 1991. Bandy, whose recent hits include "Too Old To Die Young," "Americana" and "You Haven't Heard The Last Of Me," will headline two shows daily throughout the season. The theater is named for Bandy's 1988 hit "Americana," which was tapped as the Republican theme song for the 1988 Presidential campaign. According to Bandy, Branson's central location and burgeoning tourism were key factors when choosing a site for the theatre. The southern Missouri town has become a major tourist destination during the past few years with attractions such as Silver Dollar City and a variety of music theatres.

Country music newcomer Carlene Carter (left) and father, Carl Smith (center), recently joined Nashville Now host Ralph Emery for a special appearance. Smith, a veteran country music performer, temporarily came out of retirement at his daughter's request to perform on the live weekend entertainment series.
CASH BOX DECEMBER 22, 1990

UP AND COMING

Dec. 22, 1990 Independent product most likely to reach the Top 100
Country Chart

1. A MESSAGE TO UNCLE SAM (Bundal) .................................. Marty Cloughn
2. CHECO, CALIFORNIA (AMC) ............................................ Jeff Young
3. TRASH MAN (Hilton) ..................................................... Frank Lowe
4. ANYTIME (Hargr Gold) .................................................. Lisa Rich
5. TAKE A LITTLE TIME (Player) ......................................... Steve Goodchild
6. MARY JANE (Gallery Il) ................................................... David Vincent
7. THE LOTTERY MILLIONAIRE (K-AM) .................................. Buck Trent
8. SHAKA RANG DANG Doo (Ridgewood) ......................... Lynne Thomas
9. I WASHED MY HANDS IN MUDY WATER (AM) ... Bobby Rich
10. TEXASVILLE (BBS) .................................................... Ernie Blevins III
11. ONE KISS AT A TIME (Phone) ......................................... Donnie Huffman
12. THANKS BUT NO THANKS (Player) .............................. Denny Roy
13. OUTLAW COUNTRY BAND (NCT) ................................. Cyndie Jeann
14. LOOKING FOR ME (Hilton) ............................................. Jack Adams
15. HOW ARE THINGS IN PARADISE (Sundial) .............. Cheryl Ann Christie
16. CARELESS MOON (Stargen) ............................................ S.H.J.C.K.S.
17. ON THE PHONE AGAIN (Soundwaves) ......................... Dr. Elmo
18. THIS ISN'T GOING TO BE (Ridgewood) ...................... Petrella Pollefeyt
19. I WANT YOU, I NEED YOU, I LOVE YOU (Stargen) .... Onor
20. DEER HUNTER BLUES (Grand Prize) ......................... Sandra Brown

CALENDAR OF EVENTS

UPCOMING:

THE TEXAS TORNADOS, featuring Freddy Fender, will headline the performance at Billy Bob's in Fort Worth, Texas, on December 28th, with showtime beginning at 10:30 PM. For information regarding reserved seating or general admission call 817-624-7117.

A PARADE OF PENNIES BRINGS OUT A PARADE OF COUNTRY SUPERSTARS: The annual Parade of Pennies concert scheduled to take place on December 18th is expected to bring out a star-studded line-up of country greats. The annual event will be held at 328 Performance Hall in Nashville, Tennessee and will kick off at 8:00 PM. WSIX Radio FM and AM hosts the affair, in conjunction with American Legion Post 85, to provide a Christmas for needy children. Artists scheduled to appear include Travis Tritt, Kevin Welch, Garth Brooks, Lacy J. Dalton, Ferry House and Chuck "Hoss" Burns. For more information on the concert or any of the Parade of Pennies events, contact WSIX at 615-664-2400.

BACK IN TIME:

DECEMBER 17—Spade Cooley born (1910) and Nat Stuckey born (1937)

DECEMBER 19—Will Carter, "Montana Slim," born (1904)

DECEMBER 19—Bill Carlisle born (1908), Little Jimmy Dickens born (1920), Janie Frickie born (1947) and David Cobb, the man who dubbed Nashville "Music City, U.S.A.," died (1988)

DECEMBER 20—Skeeter Willis born (1917) and "Battle of New Orleans" by Johnny Horton reached gold record status (1966)

DECEMBER 21—Freddie Hart born (1928) and Willie Nelson's movie debut in The Electric Horseman (1979)

DECEMBER 22—Hawkshaw Hawkins born (1921) and Red Steagall born (1937)
CASH BOX DECEMBER 22, 1990

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Milhem To Receive BBIA Award

CHICAGO—C.P. "Chuck" Milhem, president of Valley Recreation Products, Inc., has been named the recipient of the 1991 "President's Award" of the Institute of America's (BBIA) "Industry Service Award" for 1991. The Midland, Michigan resident will be honored in conjunction with the dedication of BBIA's Industry Service Award display at the National Bowling Hall of Fame & Museum, at a gala banquet in St. Louis on April 24 during BBIA's 1991 convention. The award is presented annually to a prominent individual for his or her contribution to the promotion of the sports of billiards and bowling. Previous recipients have included professional bowlers and billiard players, sports journalists, show business personalities and industry executives. During his distinguished 30-year career, Milhem has demonstrated outstanding qualities of leadership and dedication to several promotional programs.

Mr. Milhem served for 18 years with Brunswick where he rose to vice president of the bowling division with responsibility for merchandising and distribution. In 1979, he joined Bally Recreation Products, Inc. and began a ten-year term on the BCA board of directors where he spearheaded the creation of the BCA trade show, BCA's All-American Team tournament, a BCA public relations project and the involvement of the Italian slate producers in BCA. His contributions to the BBIA include a key leadership role in allocating "The Super Shoe" funds to BCA for programs such as the "How To Play Pool Right" booklet, the billiard dealer workshop manual and the BBIA Billiard Participation Study. During his term on the BBIA board of directors (1984-1990) and his presidency (1986-1989), the association's membership and membership contributions showed significant growth and its annual convention prospered.

At Valley Recreation Products, Inc., Milhem founded the Valley National 8-Ball Association which has grown to 40,000 player members. His success in expanding Valley's international business culminated in the presentation of the Commerce Department's prestigious President's "E" award for export excellence in 1990. Only 30 U.S. companies received this honor in 1990.

Referring to Milhem's award, BBIA president Martin Bloom (The Bloom Company) said, "This honor is truly well deserved...Chuck is a man who has contributed to both the billiard and bowling industries for so many years."

The BBIA is a trade association composed of leading manufacturers, distributors and dealers of billiard and bowling equipment and is aimed at stabilizing the growth of billiards and bowling. Its 1991 convention is slated for April 21-24 at the St. Louis Marriott Pavilion.

This photo of Chuck Milhem was taken in the Valley exhibit at the recently held AMOA convention; and he is pictured (left) with Cash Box president George Albert and Dick Hawkins of D & R Novelty.

Atari's Shuuz

HORSESHOES, ANYONE? Atari Games Corp. recently introduced Shuuz, which portrays this fast rising sport with a blend of simple fun and friendly competition; and, best of all, it is easy to learn. The game is available as a JAMMA compatible kit.

This is a one to four player game where you use a track ball to control the arc and distance of your toss. What you do is line the player up and then roll the track ball either back or forward to make a score. Shuuz can be played five ways: one player versus the computer; high score challenges; two players head-to-head; three players head-to-head; and four players—two teams. And you enjoy the true feel of the sport with every move.

The theme is made to order for the street operator and should do well in bars and taverns. It even features a competitive "Beer Round" for liquor pouring establishments; which can be disabled for the non-drinking locations.

As noted by Atari's Jerry Momoda, "Horseshoes translates well into a video game because everyone has had exposure to the game at one time in their life. Only now, players don't have to wait for a family picnic to play!"

Shuuz is available as a universal kit, complete with JAMMA harness, PCB, track ball, buttons, and artwork, header, control panel, bezel and side decals. Play time is adjustable by changing the number of rounds per credit.

Further information may be obtained through factor distributors or by contacting Atari Games Corp., 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95085.
Pioneer Promotes Drouillard; Names Maniscalco

CHICAGO—The promotion of David Drouillard to midwestern regional sales manager at Pioneer Laser Entertainment's Jukebox Division was recently announced by the company's president, Paul Schirer. Drouillard, who has served as assistant RSM (midwestern region) from his base in Itasca, IL, his territory includes 13 midwestern states where he works with six authorized Pioneer laser jukebox distributors.

Prior to joining PLE, Drouillard was an account sales representative with Proctor & Gamble Co. He received his bachelor of arts in economics from the University of Notre Dame.

"Over the past eight months, Dave's hard work has resulted in a steady penetration of what has been traditionally a tough market in the coin-op industry," stated Paul Schirer, vice president of the Jukebox Division. "We are confident that Dave's dedication and effort will continue to yield increased sales for both product lines."

Anthony Maniscalco, Jr., 29, has joined the firm as eastern regional sales manager (RSM). For the past three years he had served as an account executive for American Telephone and Telegraph Co. and their General Business Systems Division. Prior to that, he worked with Merrill Lynch in Sommerset, NJ and Audio Visual Laboratories in Tinton Falls, NJ. He is a graduate of Seton Hall where he received his bachelor's degree in communications.

Commenting on the appointment, Schirer said, "Tony's infectious enthusiasm and sales background will certainly bolster our efforts in a very challenging market. Along with the traditional jukebox locations, we will be looking to Tony to support our other RSMs in locating and developing new markets for CD and LaserDisc jukeboxes."

Both Drouillard and Maniscalco will serve as liaison to PLE authorized distributors and will be responsible for overseeing sales activities in conjunction with the company's compact disc and LaserDisc (video) jukeboxes.

Atari's Race Drivin' Now Available In Two Models

CHICAGO—Atari Games' highly successful Race Drivin' simulation game is now available in two cabinet configurations, the Deluxe Sitdown model and the newly introduced Compact Upright. The Deluxe Sitdown version contains all of the outstanding features of the larger machine. Just as in the Deluxe Sitdown model, the force in the steering assembly on Race Drivin' Compact is provided by a motor-driven by the game software. The wheel reacts with the real-time video display simulation of road conditions and the player's response to the video and mechanical feedback. The force feedback on Race Drivin' is even more realistic than on the original Hard Drivin'. A faster microprocessor and more efficient software code provide a more imperceptible lag time between control input and screen graphic response.

"If you thought that Hard Drivin' was the ultimate in driving game simulation, you will be surprised to find that Race Drivin' feels even more like a real car," commented Atari product manager Linda Benzler. All of the proven player appeal of Race Drivin' is now packed into a smaller compact upright game with an attached seat. Common features include a 25 inch monitor, 4-speed stick shift, continuous force-feedback steering, clutch, gas and brake pedals and ignition key start switch. Production of the new model has just begun at the Atari Games factories in Milpitas, CA and Tippery, Ireland. Further information may be obtained through distributor or by contacting Atari Games Corp., 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.

ACME '91 Changes Location

CHICAGO—Early demands for exhibit space and anticipated growth of the convention has led ACME show officials to move exhibits and seminars for the 1991 American Coin Machine Exposition (ACME) from Bally's Hotel to the new Sands Expo Convention Center in Las Vegas. Show dates, which are Friday, March 22 through Sunday, March 24 will remain as originally scheduled.

Several factors, including the show's upward growth of 10-20 percent over the last two years, entered into this decision. Stressing the tremendous early response to ACME '91, Bob Fay, AAMA executive vice president and ACME co-sponsor, stated, "Even before a sales brochure was mailed, many requests have been received from new companies interested in exhibiting, in addition to which many existing exhibitors indicated a need for increased exhibit space. The only way to accommodate at least the same number of booths as ACME '90 would have been to erect a temporary structure in the back parking lot of Bally's Hotel."

The new Sands Expo & Convention Center, which opened Nov. 9, 1990, provided a viable alternative, according to Bill Cravens, ACME show committee chairman. "The Sands had the same dates available as the original dates at Bally's," he noted. "The exhibit space is on one level in one hall with a 32' ceiling height and virtually column-free exhibition space allows room for growth. First and foremost, our obligation is to accommodate both the industry and our exhibitors," he added.

"Since the Sands Expo Convention Center could accommodate both exhibits and seminars, it seemed only logical to make the move to protect the integrity of the show and ensure a successful show for all participants."

Although exhibits and seminars will be held at the Sands Expo & Convention Center, ACME will keep its 1800 plus room block at Bally's Hotel. "There's a certain energy that's just good for business when exhibitors and attendees are housed in one single headquarters," commented Play Meter Magazine's Carol Lally, ACME co-sponsor. "The use of one hotel increases opportunities for customers and suppliers to interact and do business away from the exhibit floor in a more casual, relaxed atmosphere."

Complimentary shuttle bus service will be provided between Bally's Hotel and the Sands Expo & Convention Center.

The Sands Expo & Convention Center is located behind the Sands Hotel on the Las Vegas strip and is six-block walk from Bally's Hotel or a six-minute ride via shuttle bus or taxi. Seminars and exhibits, as well as the All-Show Cocktail Party (March 23) which is free for all registered attendees, will be held at the Sands Expo & Convention Center.

Further information may be obtained by contacting William T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473, or phoning 708-333-9292. This is the ACME show management firm.

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes
(Compiled from Cash Box, Feb.6, 1960)
1. "Running Bear" Johnny Preston
2. "Why," Frankie Avalon
5. "You Got What It Takes," Marv Johnson
7. "The Big Hurt," Tony Fisher
8. "Teen Angel," Mark Dinning
9. "Where Or When," Dion & The Belmonts
10. "Pretty Blue Eyes," Steve Lawrence
**CASH BOX**

**DECEMBER 22, 1990**

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**LELAND:** Super Off Road; NINTENDO: R-Type; ROMSTAR: 50 Caliber; Final Blow; SNK: Gang Wars, Street Smart, Mechanized Attack; SEGA: Golden Axe, Gain Ground, Crackdown, Columns C/T; TEKKN: Tecmo Bowl; WILLIAMS: N. TAITO: U.S. Classic C/T; AM. TECHNOX: WWF Superstars. FLIPPERS: DATA EAST: Playboy, Robo Cop, Monday Night Football; GOTTIEB: Bone Busters; WILLIAMS: Bandit War. **USED KITS:** 88 Games H; Showdown H; Blockout H; Sky Solid V; Bloody Wolf H; Sly Spy H; Bottom of the Ninth H; Super Champion Baseball H; Buster Bros.; Tecmo Knight H; Cabal H; Toki H; Castle of Dragon H; V Ball H; Championship Bowling V; Wrestle War V; Cyberball V; 2072 H; Dynamite Duke H; Heavy Barrel V; Leader Board G; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; King King V. CHANGERS: Standard $1.00 and $5.00 changers as is. Call Cele for games and kits and Darren for parts. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002, Tel: (504) 888-3500. FAX (504) 888-3506.

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

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

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

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CASH BOX

The Music & Coin-Op Trade Magazine

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