Roy Wunsch Named President of Expanding Multi-Label CBS Nashville Operations

NASHVILLE, TENNESSEE/NEW YORK, NEW YORK—Tommy Motola, president, CBS Records, announced the appointment of Roy Wunsch to president, CBS Records, Nashville, as part of a reorganization which in effect will establish a new CBS country music label.

In reality, the Columbia and Epic Nashville labels have been operating as a single entity with a common A&R and promotion organization. Effective August 1, Columbia and Epic will each have separate A&R and promotion staffs, increasing their ability to find and nurture new talent, as well as more effectively develop and promote the artists currently on their respective rosters.

"The contributions of CBS Records' Nashville division to the overall success of CBS Records has never been stronger. On the heels of CBS/Nashville's most sensational year ever, the '90s present a challenge to maintain our momentum while simultaneously strengthening our label framework to better serve our artists and their music," remarks CBS Records president Motola.

"It is with great pleasure that I announce Roy Wunsch's promotion to president at CBS Records, Nashville. Wunsch has been associated with CBS Records, Nashville division since 1975. Since February, 1988, he has held the position of senior vice president, general manager, CBS Records. Wunsch will report to Motola.

WHERE THERE'S LIFE: Tommy Motola, CBS Records president, will receive the "Spirit of Life" award from the music industry chapter for the City of Hope, the medical center and cancer research institute, on September 12 in Los Angeles.

I WANT MY SPIN TV: Spin magazine and Laurel Entertainment have teamed up to create Spin TV, a new hour-long weekly TV show, which, says head Spin, Bob Guccione, "is going to translate the magazine's energy, vitality and attitude into a TV series." Guccione and Laurel's Richard P. Ruhwirth are executive producers, David Florowitz, the first president of MTV and Spin's vice chairman and executive publisher, is an advisor. In other Spin happenings, Spike Lee is guest editor of its October issue. Lee will be "directly responsible for the majority of features" in the issue, with interviews with Eddie Murphy and Michael Jordan.

CARDBOARD DREAMS: Those "ban the Box" folks—you know, CD longboxes—are encouraging consumers to remove the CDs from the longboxes and the boxes, leaving the cardboard junk with the shopkeeper. And Raffi, the Springsteen of the sesame Street set, has signed an MCA contract with the provision that his product not be packaged in longboxes (maybe lunchboxes'd be better).

MONEY FOR SOMETHING: The Traveling Wilburys, Dave Stewart, Elton John, Stevie Wonder and others have contributed songs to Nobody's Child, an upcoming Warner Brothers compilation album to raise money for, and awareness of, the impoverished orphans of Romania.

ON HIS TOES: M.C. Hammer has just signed an endorsement deal with British Knights, the sneaker-makers. We're talking tour sponsorship, commercials, anti-drug and anti-violence PSAs, and all sorts of other sneaky things.

BUFFALO P.D.'S WON'T YOU COME OUT TONIGHT: Saratoga's the site of the upcoming conference of the New York State Broadcasters Association. July 15-18 are the dates; Cuomo and Dinkins are among the speakers.

DRUM SOME: Modern Drummer's "Festival Weekend '90" will gather club-thumpers of all sizes and shapes, including Joe Morello and Jonathan Mover, on September 8 & 9 at the 92nd Street Y, New York Memorial Auditorium at Montclair Stage College in Upper Montclair, NJ.

Call (201) 239-4140 for the lowdown.

HEY, BY THEN IT MAY BE IN A NEW COUNTRY: New Music America, that annual extravaganza of experimental music of all types, will broaden its America-ness this year, by heading into Montreal from November 1-11. Yeah, we know it's a long way off, but maybe you can get one of those cheap air tickets while they're still available.

At the Azoff Entertainment Co., Kendall Barclay has been appointed head of finance and business planning. Barclay comes from the MCA Music Entertainment Group, where she was director of strategic planning.

At Capitol, Wayne Watkins has been promoted to manager of catalogue development, responsible for development of reissues and repackaging. He has been with the label for three years, as scheduling coordinator.

B.L.O.N.D. ON BLOND: Madonna's Blond Ambition tour will conclude in Europe on August 5 and, through the miracle of cable television, you can be there in the Yuppies' going to bring the concert, live and in its entirety, into your home.

MORE METAL SPACECRAFT: The "1990 MTV Video Music Awards" will be telecast from the Universal Amphitheater on September 6, with Arsenio Hall once again doing the host.

FREE MUSIC: Hall & Oates, Kid Creole & the Coconuts, Yousou N'Dour, Buster Poindexter and other acts will be featured in the "Parliament Sound Series" this year, a free—FREE!—concert series unreeling in New York, Philadelphia, Chicago and San Francisco. Check your local listings.
ON THE COVER

PATTY LOVELESS
BY KAY KNIGHT

"I TRY TO GIVE A VARIETY OF MATERIAL THAT PEOPLE FROM EIGHT TO 80 CAN APPRECIATE," says one of country music’s newest stars, Patty Loveless. "I try to choose songs that both male and female can relate to." Evidently Loveless is doing things right. She was just chosen as Female Artist of the Year during the recent TNN/Music City News awards, the only fan-voted awards of the many awarded to entertainers every year. This award was one, however, that seemed to take Loveless by surprise. "Oh mercy," she exclaimed backstage after receiving her most recent award.

"It feels so wonderful. I'm still shaking inside." She may still be shaking, but Loveless has worked toward this kind of recognition since leaving Eastern Kentucky when she was only 14 years old to head to Nashville with her older brother to become a country music entertainer.

She took a few detours along the way, but by the mid-'80s Loveless came back, started pitching her demo tapes to major labels and was quickly signed to MCA. Her first album yielded two top-40 country hits and a rash of "most promising new female vocalist" praises from critics. If My Heart Had Windows fulfilled the promise the critics heard on her first album. Her popular video of "If My Heart Had Windows" introduced her to TV audiences nationwide and gave her her first Top 10 hit. 

Honky Tonk Angel showcased Patty's talent across a wide range of material, from rockabilly to straight-ahead traditional country. Her third single from that LP, "Timber, I'm Falling in Love," shot straight to the #1 spot on the country charts, staying there for three consecutive weeks (a feat no female singer has accomplished since Dolly Parton's "9 to 5" in 1981).

Loveless is currently riding the charts with "On Down the Line," the title cut from her current LP. That single is rapidly picking up steam on its way to #1 and it's a sure bet that Patty Loveless is destined for superstardom "on down the line."
NASHVILLE NEWS

AS A WRITER, OR AT LEAST SOMEONE WHO ATTEMPTS TO BE A WRITER, I usually like to kick off an article with something a little catchy or a bit off the wall. So in trying to be creative I decided to initiate this one with something like this: THEY SAY THERE’S A STAR BORN EVERY DAY... Well I thought that sounded kinda happenin’, yet rather professional, until a colleague informed me that no, you say a star is born every day. Instead, it’s a fool that’s born everyday. Uh, sorry... I guess that little brainstorm just wouldn’t work when describing the recent showcase featuring Trisha Yearwood. Although I’m still convinced that Yearwood earned some true stardom that night, I guess it’s this writer who’s the fool this time.

Hey! Yeah, you. Now, don’t let this name fly by ya as if it were just another new name... But believe me—you’ll be hearing a lot more from this gal in the future. So, after the nice folks from Doyle/Lewis Management called me up and invited me to witness this lady perform, I did so, and what a show.

Despite an ugly Music City thunderstorm, Douglas Corner was packed tight, and Yearwood did it up right. It was quite obvious that she was slightly nervous as she approached the stage, but after her first number, “Mr. Radio,” she tore loose and took control of the house. Dominating the night was a set up with energy-busting country that was spiced with a rock and roll edge, she had the crowd’s ultimate attention. Yearwood immediately delivered this conquering confidence behind the mic and wailed wide-openly. With cuts such as “She’s in Love With the Boy,” “You Lovin’ Me” and the sultry/sexy delivery of “Love Can Be A Dangerous Thing,” she poured out a gutsy vocal drive that couldn’t have been any more commanding, But it was perhaps her contribution to “You Say You Will” that placed this Monticello, Georgia lady on the top performance platform. While belting out this number with a sizzling sting and fire approach, all I could say was, “SING IT, GIRL, SING IT!”

Yearwood also included in her set a couple of ballads, such as “I Don’t Have the Heart,” “The Woman Before Me” and the soul-stirring “Lonesome Dog.” Again, even when the tempo beat low, and her voice transformed into a gentle charm, she impressed to the utmost.

With a solid background of studio work, live performances and songwriting, Yearwood also has a dare-daring determination... or at least she certainly showed that during this top-notch presentation.

—KIMMY WIX

LONDON CALLING

SADIE NINE, SUPERSTAR, PART TWO: She is Sadie Nine, the Eastern Bloc’s most beloved, most celebrated singing star. This is the conclusion of a two-part feature, continued from last week’s issue.

THE ARM OF HER WHITE JACKET, crumpled in a heap beside her, seems to move. She smiles nervously into a redundant stretch to try and hide the fact that her jacket really is shaking. Out of one of the sleeves a skull, the band of her arm, emerges. It’s a long-haired Chihuahua. He accompanies Sadie Nine every breathing moment in the Western Bloc, including into hotels and shops where dogs aren’t necessarily welcome. He’s blonde and big-eyed. He’s quietly confident that he will be adored, despite a natural prejudice against his breed.

Dog and mistress are each other’s alter-egos. He may be small enough to tread on, but he doesn’t know that. He scrutinizes you with a particularly large german shepherd’s defensiveness. And she, despite her loudness, her larger-than-life exuberance, has a very tame, very small, very frustrated little girl inside.

I ask her if she’s a rabble millionaire.

“Uhh. I’ve got loads of rubles over there,” she says, throwing her hands in horror and picking at her fingers as if she’s trying to remove something sticky and nasty. “And I’ve got sod all here. That’s the terrible thing. Those rubles, I end up just giving wads away.

“I have got a lot of spoons,” she says gamely, “hundreds—wooden, lacquered, hand-painted. Fans give them as presents.

“There’s nothing you can spend your rubles on that’s worth having. Even the souvenirs, all those beautiful dolls, you need hard currency for those. The stuff in their shops, if you won it on a tombola you’d say, ‘Put it back on, dear,’

“I feel very sorry for the girls. You can’t even buy hair mousses. Imagine, life without hair mousse. Any girl who’s chanced upon a Christian Dior make-up set is a make-up artist. She doesn’t know how to apply it, of course.

“The Market of Independence they have on a Sunday is nothing like our Petticoat Lane. There’s only four stalls and you have to walk ten kilometers between each of them. One of them was selling one denim jacket. But it wasn’t proper denim, and it was a 1970s-style shirt,” she says, shaking her head in horror at the great stone-washed.

“You can buy reasonable stuff for hard currency. But ordinary people aren’t allowed hard currency at all. If they’re caught with it, they’re flung into jail.”

Sadie thinks perhaps she should deal in commodities. Maybe bicycles, maybe not. We both baffle at the cruel contrast of having loads of money and nothing to buy. When she steps through passport control into that limo-free zone, England, where no fans whisper, “It’s Sadie nine, it’s Sadie Nine,” she has everything to buy and no money with which to buy it.

“I’ve finally, finally, got a record deal with an independent label,” she says with a heaviness and a tiredness in no way related to the two-hour jazz dance class she’s about to teach at the London Contemporary Dance School. “The single is called ‘Made to Suffer.’ I call my style rock/soul.

“It looks like at last I am on my way. Sometimes I got so depressed thinking, ‘Why don’t they want me here?’ that I thought I might go and live there, where I’m appreciated.”

But then, thinking about a land with no hair mousse, she concludes, “No, I never felt that bad.”

—CHRISSE ILEY

CASH BOX JULY 7, 1990
Robert Owens

BY ERNEST HARDY

"MUSIC MUST COME FROM THE HEART, and express a singer's individuality," says singer Robert Owens who, along with Larry Heard, has already given the world House music classics such as "The Path" and "Mystery of Love." Now on Jale Records with his album Rhythms in Me, Owens is looking to expand his audience from the longtime cult of House fans, to embrace the form's new admirers.

Owens' early years were spent between Los Angeles, one of the world's music centers, and Chicago, home of House. While on the West Coast, the young singer was a member of the famed "Voice of the Cornerstone" choir, where he had a chance to sing with the legendary Reverend James Cleveland. By the time he was 17, however, Owens decided to settle permanently in the Windy City. Soon, he was visiting Chicago's famed underground club, the Warehouse, where he became friendly with the "Godfather of House," Frankie Knuckles. The relationship has lasted through today, and Knuckles (along with DJ/producer Dave Morales) handles production chores on Rhythms in Me.

The pedigree for the album is impressive indeed, as the trio of Owens, Knuckles, and Morales were responsible for the international House hit (and club standard) "Tears," released in 1988.

Owens' approach to his music is simple: "I feel if I can cut a new trail musically, without turning off the fans I already have, I will have accomplished something." ©

Kevin Welch

BY KIMMY WIX

MAYBE THERE'S ONE OF THOSE TRENDY WORDS THAT EVENTUALLY FRAZZLES US TO DEATH with which we could describe country new face Kevin Welch. Really though, does such a multi-talented artist deserve only a one-word summary? Not this guy—someday "radical," "awesome," "really hip" or even "new-wave country" just doesn't seem to target this guy exactly right. Although each one would work, Welch is simply too diverse to really pinpoint.

He's a country rising star, yet he skillfully creates this alternative rock and roll/folk sensation that's working exceptionally well. Why? He's honest, self-esteemed and constantly geared-up to belt out gut-level music.

"I've always insisted on not learning from other people, for some reason. Eventually I do, but for some reason I always had this feeling that I had to make it all by myself," admits Welch. "It's silly, really. I regret that now. But on the other hand, by the time that I would finally land on something, I would be sure of it. Really, what I was doing was resisting learning from other people. Eventually whatever they could teach me would seep in. I think I learned by osmosis... Just being right in the middle of it even though I was so stupid and stubborn, it eventually seeped in my pores and I started realizing that what they were saying was right."

After he and his family settled in Oklahoma, Welch basically jumped on music and clung. Near the age of ten, Elvis and the Beatles were definitely on his attention list. Shortly after, so was the guitar. From that point on, Welch was always in a band. Perhaps the most successful was Blue Rose Cafe, a favorite in Oklahoma for the three years it existed.

When Welch hit Nashville in 1978, he jumped on the bandwagon that many aspiring writers do—one in which the bucks are short and the road ahead is very long. Fortunately, Welch kept the bills paid with advances from his publishers, Tree International and ASCAP. Along with fellow writers like Don Schlitz ("The Gambler"), Martin Parker and John Scott Sherrill (both now of Billy Joel), Mark Germino and Steve Earle, he also kept a burning desire to someday make it.

For many years, Welch had no desire to be anything but a writer. Actually singing and recording the tunes he wrote just weren't included in his dreams and goals. "I've never thought of myself as a singer, ever. I only started singing because I needed to," says Welch. "I learned how to play the guitar because I wanted to and I learned how to sing because I had to. I love to sing, but it's just a communication device for me. Every now and then I'll hear myself begin to sing and that makes me nervous. I just think my voice is real listenable because I'm able to communicate with it and I'm able to portray a character with it."

His debut album, entitled Kevin Welch (Reprise), has already created an alternative/country fever with its first release, "Till I See You." The rest of the package contains that same kind of gut-level material—not just an album bubbling with all #1 hits, but a body of work—something that you could sit down and listen to from beginning to end.

So don't take away his adventurous stage spice, his dare-to-be-real demeanor or his long hair. Take that away, and you take away Kevin Welch. "The fact is, for better or for worse, you only think what you get with me," Welch states. "I've always pretty much had to live and die with who I really am, because I don't have any other choice. It's the one and only thing I know how to do. If that's obvious to people...then that's a good thing." ©

Ana

BY ALEX HENDERSON

WHEN IT COMES TO MASTERS OF TEENY-BOPPER POP, ANA KNOWS HOW TO PICK 'EM. The producers of Body Language, her debut album on Parc/Epic Records, include Debbie Gibson and Maurice Starr—the Bostonian responsible for the multi-platinum success of New Kids on the Block's Hangin' Tough album. "Like everyone else, I really liked Maurice Starr's production on Hangin' Tough," explains the adolescent Ana, who is still in her sophomore year of high school. "We got together, and soon I was recording at Maurice's studio in Boston."

Body Language ranges from high-tech pop/R&B/dance cuts like "Miracles," "So Outrageous" and the title track, to songs that are straight-up teeny-bopper pop. The album has something for both Tiffany fans and Paula Abdul fans.

"Making this record was an experience I'll never forget," the Florida-based Ana enthuses. "To work with people you've admired for so long is such a thrill, and I'm very happy with the results...In working with different producers and songwriters, I was looking for different flavors and sounds—something fresh and unique. I didn't want this album to all sound the same, and I didn't want to be typecast." ©
CBS/Tree International Still Branching Out

BY KAY KNIGHT

THERE IS A VERY IMPORTANT "TREE" that sits atop Nashville's Music Row. This "family" tree that continues to grow and prosper is CBS/Tree International—the #1 publishing company in Nashville.

Under the creative direction of president Buddy Killen, Tree rose to a position of prominence in the music industry. Over the years, Killen has developed an unquestionable Roman Empire of classic and valuable copyrights. Among the company's catalogue of over 40,000 songs are such chartbusters as "Green, Green Grass of Home," "Heartbreak Hotel," "King of the Road," "Okie From Muskogee," and "Mamas Don't Let Your Babies Grow Up to Be Cowboys," just to touch the surface.

One of the amazing facts about Tree is that, like its namesake, the company grew from a tiny, fragile seedling into a powerful, towering giant. When Kil len was hired in 1953 by Tree founder Jack Stapp (as a $35-a-week songplugger), he didn't even have an office.

"Jack was my mentor. He gave me the opportunity," remembers Kil len. "I barely knew what a publishing company was. But I wasn't completely a novice in the business. I was a musician and had worked with all of the big-name acts, and I'd had my own songs recorded."

Tree's big break came in 1955 when Elvis Presley recorded "Heartbreak Hotel." In 1959, Tree was doing so well that one week they had seven of the top-10 hits on the country charts. In 1964, the company had its first million-dollar year. Eleven successful years later, in 1975, Kil len was named president of Tree. In 1980, when Stapp died, Kil len purchased sole ownership of the company and became its chief executive officer.

In 1974, Donna Hilley joined the staff of Tree. When first coming to Nashville, Hilley worked seven years for a rock radio station, then for eight years worked in advertising and public relations. Just two short years after joining Tree, Hilley was named executive vice president of the company. Today Hilley is senior vice president and chief operating officer.

When Hilley joined Tree, it was less than one-third its current size, with only 12,000 copyrights in their catalogue. Tree's 50 exclusive songwriters today write about 2,000 new songs a year, and the administrative staff numbers 25.

A larger referred to CBS/Tree as "family" because in talking with both Kil len and Hilley, as well as Paul Wor ley, vice president and director of creative services, they all referred to the company as a family environment—something that makes it different than the hundreds of other publishing companies in Nashville.

"It's very much a family affair," states Kil len. "I've always stressed that. Even now, with over 50 writers aboard, we all get along and try to remain happy with each other. Things work so much better that way."

Hilley agrees, "It's the family atmosphere, number one, that makes Tree so special, and number two, it's the attitude of all the writers and the staff."

"We're one of the few really large publishing companies here, so that sets us apart," says Wor ley. "I guess there are good and bad things about that. Smaller companies can better concentrate on one individual writer's needs, because it's harder for us to be as personally involved with each writer. But the good thing about Tree is that we do have a real family kind of feeling about everybody—the staff, the writers and the professional people there...we all care about each other."

There was some major speculation about whether or not that "family" atmosphere would remain when Kil len sold Tree International to CBS/Sony in January of 1989 (for a reported $45 million). Not the case, says its top executives.

"Being part of the CBS family and such a huge corporation has been very positive. A lot of people were afraid the affiliation would change the personality of Tree...privately owned, and the home-style feeling," says Wor ley. "It really hasn't. We have to go through channels now, but other than that, things are pretty much the way they were before CBS came in."

"CBS is very aware of Tree being different. Tree belongs to Nashville," says Hilley. "The writers and the way we do business is far different than any other conglomerate. These people [CBS executives Walter Yetnikoff, Tommy Mottola, Mel Iberman and David Johnson] understand Nashville and that we are about being a family operation. They want it to continue that way. Like us, they believe in both the business end and the creative end of publishing, and it's still working successfully for us."

"I've never regretted selling to CBS," states Kil len. "They've left us alone to continue to run the company as we always have. They've helped open the door for us to continue to grow and expand our services. Even though I sold it, I still come in most every day just like I did before. I still care just as much as I always have about Tree, and I always will."

Tree is continuing to grow. CBS has given Tree a "tremendous" acquisition budget and they have acquired several new catalogues. They continue to sign the cream of the crop in songwriters. Tree has been the #1 publishing company in country music for 17 years and is well on its way this year. Already since January, Tree has had six #1 singles, and several have made it to the top-10 and the top-five spots on the country charts.

In addition to being at the top of publishing in country music, Tree is striving for the same stature in the pop field.

"We're very active right now in the pop field," says Hilley. "We've got Tracy Gershon as director of the pop division here in Nashville and Darren Briggs, who concentrates on pop Albums."

"Then we've got Paul [Worley], who has the power to make deals with any label in town—pop or country. Our New York and Los Angeles offices are all pop, and staff there are all on the streets. It's all really one company, it's just different locations. We've got a lot of young people who are on the streets, working for pop."

CBS has also provided Tree money for a development fund for writers who want to pursue the artist side. They can cut sides through Tree Productions and pitch the tapes to labels for artist deals.

"We've got some new artists signed that we're working with at various stages in their careers," says Worley. "Some we already have record deals for, others we're nurturing along and working with. Our goal is to have a roster of our own, pretty much like a record label. We'll be a production company and have acts placed on all the major record labels, but it's another way of developing artists and having something new."

Tree Productions is actually something Tree has been involved in for a while. Vern Gosdin was signed to CBS through Tree Productions. But they continue to expand on it.

Many of Tree's writers excel in the artist category, and among those who have already been signed to major labels are Kevin Welch and Travis Tritt to Warner Brothers; Tim Meney, the Kendalls, Don Henry and Tim Ryan to CBS; Kix Brooks to Capitol; Pam Tillis to Arista; Ronnie McDowell to Curb; Donna Meade to PolyGram; and Ray Kennedy to Atlantic.

"Pat McKain is heading the production company and will be working right alongside Paul with the writers," states Hilley. "We want to have a production company with as many acts on as many different labels as possible, because this gives the writers an outlet for their material."

A lot of new developments and expansions are taking place at Tree International, but both Hilley and Worley say that the writer and the song are still the most important things to remember in publishing.

"Songwriters are the source of everything we do. Until you work with them on a daily basis, you don't really understand what the songwriting process is all about and what hard work it is," Worley says, emphatically. "We all look for someone who is really an 'out of the box' writer. There are no songs from the heart—lyrics about things of interest to people. That's the kind of songs all publishers look for."

"I think it's important to never lose sight of the writer. It all begins with the song. Without the writers, there are going to be no great songs," says Hilley, affectionately. "I love them and I don't think there's another place in the whole wide world I'd rather be than working with them."

Almo/Irving writer/artist Melissa Etheridge (center) spends some time with company president Lance Freed (right) and professional manager Lenny Sims (left).
Rappin’ With the Retailer

BY C.J. AND JEFF KARP

SAM GOODY, Baltimore, Maryland
Reporting: Kathy Thompson

"Right now, the New Kids on the Block are out-selling everything two to one. Madonna’s Breathless is a good seller, but is nowhere near the New Kids. M.C. Hammer is moving a lot on cassette, and Depeche Mode is still hanging in there really heavily. Snap! is hot with that single 'The Power.' We are selling a lot of pieces on Digital Underground. Also, we have a lot moving on Keith Sweat. Right now with country, the new Alabama is selling pretty well. Surprisingly enough, we are selling a lot of Garth Brooks. Vince Gill has really surprised us as well. We have big sales from R.E.M. and I heart a lot, and we are getting a good response on that."

SOUTHWEST WHOLESALE, Houston, Texas
Reporting: Norman Essis

"Well, the real hot one for us right now is Keith Sweat. It was widely anticipated, and it is our #1 album right now. We expect it to be up there for a long time. We are getting really good break-out action on Mariah Carey and Faith No More. Garth Brooks is super hot on the country list. It’s strong and selling everywhere like wildfire! Ice Cube is our hot indie. I think his sales are pulling up all the N.W.A. and Eazy E stuff with it. It was hot out of the box. Something we are excited about is the Eric B and Rakim. It went really hot out of our box last week, and we look for that to be really big."

KSG DISTRIBUTING, Layton, Utah
Reporting: Rick Vander Does

"Our main thrust in sales right now is coming from M.C. Hammer, Pretty Woman, Wilson Phillips and Slaughter. The Little Mermaid, Simple D’Omond, Billy Idol and I heart are doing well too. New Kids came out really strong, but is not staying as strong as we had hoped for. I think as we get closer to Christmas we will see it step up into bigger numbers. Country-wise, Clint Black is our top seller. Kentucky Headhunters and George Strait are also doing well. On the indie’s, Steve Vai is the biggest seller we have right now. We are also doing well with Digital Underground and Ice Cube. The Boot.Y T.R.I.P. has also done really well. I think we’ll see something happen with the Bruce Hornsby. The LA Guns has taken a real strong thrust again. Also on the upswing for us are Bell Biv Devoe, Johnny Gill, Lighting Seeds, Salt Dog and Giant. We are getting a real good buzz on MCA’s Steel Heart."

TOWER RECORDS, Los Angeles, California
Reporting: Howard Krumholtz

"Madonna, Soul II Soul, Lisa Stansfield, and the Pretenders are our biggest sellers. Public Enemy and Janet Jackson are also selling well. Most of my country sales are catalogue—Willie Nelson and the Judds. I’m selling a lot of Spiral Carrots on Rough Trade. I’m selling a ton of David Bowie’s Ziggy Stardust. The Sundays and World Party are we selling a lot of as well. We’ve been getting a lot of requests for Sonic Youth."

HOUSE OF GUITARS, Rochester, New York
Reporting: Kim Simmonds

"Batou Rouge is doing great. It is breaking out real well up here. Johnny Gill is doing well. Lita Ford and the Riverdogs are doing real well, too. Snap and Bell Biv Devoe are real big right now. Ice Cube is also moving well. We are doing a lot with Clint Black and Marty Stewart. The new Alabama is doing real well. Garth Brooks is picking up. On the indies, we are doing real well with the Chesterfield Kings and Steve Vai is doing great. The new Bruce Hornsby seems to be really going. The Pretenders I think will really break open the gates. The Sleeze Beez are starting to do pretty well, too."

CENTRAL SOUTH MUSIC, Nashville, Tennessee
Reporting: David Holt

"The New Kids on the Block are doing real well for us. Phil Collins and Roxette are still doing well. As far as R&B—Johnny Gill, Bell Biv Devoe and the new Soul II Soul. Selling really well for us country-wise, it’s George Strait, Kentucky Headhunters and Travis Tritt. Our big indie seller is Steve Vai."

BEBOP RECORDS, Ridgefield, Mississippi
Reporting: Kathy Morrison

"Wilson Phillips and Depeche Mode are selling well for us. Of course, M.C. Hammer is doing well, too. Linda Ronstadt has picked back up, and so has the Pretty Woman soundtrack. Ice Cube and Johnny Gill are selling well for us as far as R&B goes. Keith Sweat is really doing well. In country, Garth Brooks is doing well. George Strait is doing o.k. He did well initially, but has kinda dropped off. With the indies, Steve Vai is selling real well. Digital Underground and 2 Live Crew are doing well, also."

RICHMOND BROS., Pensauken, New Jersey
Reporting: Tim Comerford

"Johnny Gill is doing extremely well. M.C. Hammer is picking up after her last two shows here. As far as I hear, Slaughter and Faith No More are all doing well. The Sundays are really big for us. Phil Collins and Depeche Mode have definitely picked back up. On the indie labels, Steve Vai is doing well. Ice Cube is doing it big-time. The Pretty Woman soundtrack has really surprised me."

MICHIGAN WHEREHOUSE, Lansing, Michigan
Reporting: Frank Jenks

"Ice Cube and M.C. Hammer are smoking. Bell Biv Devoe are still hot. We had a great week with Keith Sweat out of the box. Jude Cole is starting to pick up, and so is Midnight Oil. In the rock vein, Faith No More and Dio are smoking. Slaughter is still doing well. Bad Company had a huge first week out. Revenge, Jeff Healey and Mariah Carey were also huge debuts out of the box. Alabama and Clint Black are the stand-outs in country. On the gospel side, the Winans are doing really well for us. The 2 Live Crew are smoking again. The Soul II Soul is getting a lot of response from in-store play. The new Eric B and Rakim are getting a lot of in-store play as-well and are going to be huge. I think the Gene Loves Jelzebel will be pretty big for us."

RECORD BAR, Durham, North Carolina
Reporting: Kevin Hawkins

"New Kids on the Block are still holding in there pretty much. Madonna, Michael Bolton and Pretty Woman are still selling and are top ten. R&B-wise, M.C. Hammer is still the top record and is almost selling two to one over our #2 record. Keith Sweat came in at #2. Johnny Gill and Bell Biv Devoe are still top ten. Some records that seem to be starting to break are After 7, which looks like it’s getting ready to go top ten. I think as soon as the Anita Baker record bits, it will be a top-five record. With country, the Kentucky Headhunters record is still doing really well. The George Strait record is #14 across the channel, and we just seem to just blow the hell out of it. The Clint Black record is still selling really well. Right now our #1 indie record is still the Ice Cube. The Steve Vai album was our #1 indie for a while but then dropped to #12 once all the excitement got out of the way. The Digital Underground is also a real strong indie for us right now. The one record which has kinda surprised me which is breaking out a little bit is this Scatterbrain record. For three weeks in a row we’ve sold over 100 pieces a week."

Pictured at the Chelsea, N.Y. restaurant, Fiasco, presenting The Smithereens with RIAA-certified gold album awards for their Enigma/Capitol release, Smithereens 11, are (left to right) (top row) Jim Babjak, Smithereens; Burt Stein, manager; Clark Duval, Director of Artist Development, Capitol Records; Mike Mesaros, Smithereens; Ed Stasium, producer; Dennis Diken, Smithereens; Freddy DeMan, manager; (front row) Lou Mann, Vice President, Sales; Hale Milgrim, President, Capitol Records; and Pat DiNizio, Smithereens.
CASH

PUNK

CASH

THE FOUR HORSEMEN: Ili (Caroline L.L. 02)

From the rockabilly-ish "Hard Lovin’ Man" to the AC/DC-isms of "collection/Boogie" and "High School Rock ‘N’ Roller," The Four Horsemen unapologetically embrace 70s-style guitar-powered, AOR-friendly rock on an EP that inspires comparisons to Grand Funk and Status Quo. Although hardly innovative or breathtaking, The Four Horsemen (which was recently released on CD) is enjoyable and heartfelt.

INDIE REVIEWS

ALBUMS

ANNABOUBOU LA: In the Baths of Constantinople (Shanachie 43074)

Annaboublou, a trio of Greek Americans, epitomizes the ambitiousness of the world-beat movement on In the Baths of Constantinople. Singing in Greek, the bilingual New Yorker Anna Paidoussis-Drakoupolou shows herself to be a highly expressive vocalist on an infectious album fusing traditional Greek belly-dance music with elements of pop, rock and dance music. In a world where misunderstanding of one another’s cultures leads to racism and bigotry, world beat won’t cure the problem, but is doing its part to help break down the cultural barriers. Serious innovation in effect, boyee.

LADYSMITH BLACK MAMBazo: Classic Tracks (Shanachie 43074)

If you’re singing a cappella, you damn well better have a strong, expressive voice. Ladysmith Black Mambazo, South Africa’s leading mbubu posse, and the South African counterpart of a Black American church choir, realizes that. Lead vocalist Joseph Shabalala and his associates sing with so much power and authority on Classic Tracks, a 14-song collection recorded during different periods of the group’s pre-Warner Brothers years, that instruments aren’t even missed.

THE FOUR HORSEMEN: The Four Horsemen (Ill/Caroline L.L. 02)

The Four Horsemen

GWAR

INDIE PROFILE

METAL BLADE

THESE DAYS, MAJOR LABELS ARE SIGNING METAL AND HARD ROCK bands left and right. But when Metal Blade was founded in 1982, metal wasn’t a high priority at most majors. Helping to fill that void, the L.A.-based indie released the first Metal Massacre compilation (which marked the first time Metallica, Ratt and Black and Blue were heard on vinyl) in ’82 and subsequently signed such head-bangers as Slayer, Lizzy Borden, Armed Saint, Pandemonium, Bike, D.R.I. and Fate’s Warning.

“When I first started doing this,” Metal Blade CEO Brian Slagel recalls, “it really wasn’t meant to be a job or a record company. I just did it for the love of the music. At that point, the major labels didn’t care at all about metal, and I wanted to see these bands that were playing around L.A. get something out on vinyl. I did it for fun. But as time went on, Metal Blade became a real label. We focused more and more on being a legitimate label.”

Having recognized the commercial potential of Metallica and Slayer before the majors, how does Slagel feel about the majors’ increased interest in metal and hard rock? “It’s good and it’s bad,” he replies. “It’s good that bands like Metallica have a chance to be on a major label and reach a larger audience. But on another level, it’s had because every major label is jumping on the bandwagon and trying to sign as many metal bands as they can. They’re putting out a glut of metal stuff, and a lot of it isn’t very good because, to be honest, a lot of people at the majors just don’t understand metal.”

While Metal Blade was once distributed by Enigma, the San Fernando Valley-based indie recently entered a distribution deal with Warner Brothers. “It’s given us an influx of more cash, which helps us give our bands more of a push,” Slagel notes. “Warner has Slash and Tommy Boy and Sire, so they understand how independent labels work. They’ve given us complete freedom to do whatever we want to do. They’re a very artist-oriented label, and you see that in the freedom they’ve given Faith No More and Jane’s Addiction.”

Part of Metal Blade’s association with Warner involves providing street-level, underground promotion on Warner artists Dio, Faith No More and Jane’s Addiction. “We’ve dived into the metal market very much because they aren’t educated to it,” Slagel explains. “One thing that was very important to them was for us to help them market their bands like Faith No More and Jane’s Addiction and Dio. They didn’t have any people who could really do a great job as far as getting their records to the underground—metal radio, metal retail, metal press.”

Having released product by Slayer, Gwar and other bands on the PMRC’s black list, what are some of Slagel’s thoughts on censorship and efforts to ban the 2 Live Crew in certain areas? “Anyone who wants to hear the 2 Live Crew or Metallica or Gwar is gonna have to take an active role in writing congressmen and complaining to record stores and anything else to curb this thing before there’s a snowballing effect,” he asserts. “If this continues to happen, what’s next? Is a Slayer record, a Billy Joel record next? And from there, do we go to books? Who knows where it will end? It’s a frightening thought.”

Man” and “Set Me Free.” Compilations scheduled for July release on Rhino include On the Beach: The Disco Years, Volume II; Heavy Metal Memories; Groove And Grind, Vol.; 50s and 60s Dance Hits; The Best of Merle Travis and Get Down Tonight; The Best of TK Records. The latter will include material by KC & the Sunshine Band, George McCrae and others who recorded for the dance-oriented TK during the 70s.

RYKODIS: In July, Rykodisc is reissuing two more David Bowie albums—Aladdin Sane and Pinups—as well as Blues in the Mississippi Night, a classic recording featuring songs and narration by bluesmen Memphis Slim, Sonny Boy Williamson and Big Bill Broonzy. The music, recorded in 1946 but not released until 1959, was suppressed at the artists’ request because of its brutally honest descriptions of black life in the South prior to the civil rights revolution. Williams and Broonzy literally feared for their lives. In essence, the bluesmen were documenting African-American life just as rappers are doing now. But in 1990, Public Enemy, N.W.A. Ice-T, Boogie Down Productions and others are refusing to keep quiet about the repressive conditions African-American faces in the 90s. Consequently, a nervous Big Brother is hell-bent on censoring them...

INDIE MISCELLANEOUS: Mary’s Danish is recording its next album for Chameleon/Capitol... Enigma is scheduled to release Dave’s Single, a Noodle Maps on July 10. Twelve years have passed since Are We Men? We Are Nude!, and man has been steadily de-evolving ever since... The Pittsburgh-based NFO label has released an impressive 7” EP spotlighting the city’s hardcore punk scene. The standout track is “Killing Me,” a song by the “Submitted” that’s been described as a “Barbed Wire Dolls, attacking corruption in the medical profession. While Travesty’s “World Gone Mad” is classic punk nihilism, the Hard-On Gang’s “I Lost My Socks (In Heddlesburg)” is kind of a punk version of A Tribe Called Quest’s “I Left My Wallet in El Segundo.” NFO has another winner in Necraceria’s new 7” single, “Tired”/“Blinded.” The latter attack...
SHOCK OF THE NEW

BY KAREN WOODS

IF I HAD A PICTURE I wouldn't have to run old Sumo baby, below. Nothing like starting a column out with a complete non-sequitur, but the picture line has been running around in my head for three days now. You'd think it would be tired, but no.

The line is from a song called “Get Stuck,” the first single from the soon-to-be-released Hilt album, Call the Ambulance (before I hung myself). Hilt is a side project consisting of Dwayne Goetzel and Kevin Key from Skinny Puppy, Sons of Freedom’s Don Harrison, producer Dave Ogilvie and vocalist Al Nelson, who, according to Nelson, “will be singing all the songs from a pure fantasy world.”

You wouldn’t know it to listen to Hilt, especially to songs like the single or “No Crack on Junk St.” Caterwaull’s Besty Martin and Mark Schafer make an appearance as well, on “Stoneman,” which has been remixed and will be released as the second single.

How to describe Hilt? “Cool” comes to mind, but that doesn’t help you much, does it? I can’t think of a word that sums it all up, so I might have to make one up—something like “psychofunk,” or “electroblabber,” or “industriokinetik,” or “something that was recorded by a bunch of guys who know what they are doing, for under $10,000.” On second thought, I think we’ll just stick to “cool.” You can make up your own words.

Hilt is actually one of three side projects that are coming out in the near future from Sons of Freedom. The other project, a pseudo electronic rock band, is called Cyberactivist (I hope that’s spelled correctly), a reunions of sort with Front Line Assembly’s Bill Leeb (Wilhelm Schroder during his days with Skinny Puppy). The third is Dubbing Thomas, which is just Key and Goetzel. The latter two will be coming out on Wax Trax, Front Line Assembly’s label, and Hilt is out on Network, which is Skinny Puppy’s label.

Key says that each of these albums was necessary in its own way, and that each has its own distinct personality. “Each one of them was like bloodletting, like getting something out of your system and finally taking care of it. We’ve always had this huge stockpile of stuff hanging around—a big box full of those cassettes, not necessarily anything that deserves vinyl, but eventually it adds up. So we had these definitive styles happening, like Hilt and Dubbing Thomas, or like Tear Garden [a 1987 album, Tired Eyes Slowly Closing, with Edward Ka-Spel from Legendary Pink Dots], and the songs were unsuitable for Skinny Puppy, so we thought ‘Let’s use them elsewhere.’ And to finally get a situation happening where we could use these other series of songs, it seems like we’re covering a lot more of our own personal musical ground. Because we don’t really lie in just one area of reality as people, we change a lot. I mean, there was a time when we couldn’t listen to anything with drums, and there are times when we just can’t take life seriously. Hilt is kind of like that—the complete insanity, the growing-up years.

Along the same lines, he says Cyberactivist is “sort of the experience of discovering the whole electronic genre. I went through that with Bill in the early ’80s—Thrashing Gristle, Cabaret Voltaire, Planet thing. They got involved with a network of people who sent each other ‘these very strange, weird tapes. We were getting all these things and going ‘Wow, I’ve never heard anything like this before.’ So Cyberactivist is sort of like us exploring the enthusiasm we once had about that genre, like us saying ‘What was it that really existed, that was tingling us in a certain way at that time?’ It’s also about their attempt to figure out what was missing, ‘the missing link, and to sort of tie it up for Canada, because we had the Hatters, which was a total underground industrial band, and that was it. That’s actually how we started Skinny Puppy, exchanging tapes with these people.”

About Dubbing Thomas: “That’s Dwayne’s and my passion for what we used to call ‘crier music’—like music in a movie, the way it can bring a tear to your eye, that sort of thing. It’s weird, I don’t know. I can’t really put a label on it, because it’s the most different of the whole lot. It sounds like it could be completely different people. There’s a whole different aspect involved. In a way, it’s more serious. It’s also some of our most favorite stuff.”

In essence, it’s ten years of the time/space/music continuum condensed into three albums—Hilt being adolescence; Cyberactivist being early adulthood, the time when you start figuring out what you’re doing; and Dubbing Thomas is perhaps being the age when cynicism sets in. Catharsis for the creators, a history lesson of sorts for the listeners, and something to hold you over until the bands involved release their separate visions of what happens in the next ten years.

While I have your attention, there are two rumors that need to be dispelled, for the zillionth time. Dispelled rumor #1: Skinny Puppy did not break up. Neither are they in Europe. They are in the studio as you read this, working on the next album—three songs basically down, seven more to finish, and a tour in the works for late fall. DR #2: Nivok (not Nigel or Nick or Novik) Ogre and Dave Ogilvie are not the same person. Nor are they related. They do have the same last name, but one is Kevin, the singer, and the other is Rave, the producer. Stay tuned.

HEAVY METAL

BY ALEX HENDERSON

HEADBANGER FUNK, Y’ALL: One of the deftest, dopesmoking years of recent history has been the fusion of soul/funk with metal/hard rock and/or hardcore punk, so yours truly was not too happy about figuring out why these two brothers who gettin’ busy on that tip—including the Red Hot Chili Peppers, 24-7 Spyz, the Electric Boys, Psychek Johns, L.A.P.D. and White Trash. To their credit, these bands are genuinely innovative. While the others (who have had the honor of working with p-funkmaster George Clinton) blend punk, funk and metal; 24-7 Spyz delightfully eclectic mix includes funk, rap, metal, thrash, punk and reggae. The Electric Boys and Psychek Johns both combine hard rock, funk and psychodelic elements, but the latter emphasizes the funk more. Although punk/funk/metal posso L.A.P.D., which records for Triple X, inspires comparisons to the Peppers, its harmonies have a darker, more ominous quality. White Trash, which signed with Elektra in early spring, adds some funk to its Aerosmith-influenced boogie. Meanwhile, a number of un

24-7 SPYZ

signed bands, like Shockedelic and Lucy Brown, are also gettin’ busy. The L.A.-based Shockedelic draws from such sources as Funkadelic, Sly Stone and Graham Central Station, but is much more metallic. A Lucy Brown demo, courtesy of Concrete Marketing, reveals that this group of debutantes connected by Godspeed, is ready to force the issue. Lucy Brown’s debut single, “Faithful,” is not only a huge and massive. Lucy Brown, who has been reeling in the attention of all the major labels, will be showcasing at the New Music Seminar in mid-July. For more information on LB, contact Melanie Schaffner at Concrete Marketing (212) 643-1360. Good God, all this banging is really good fun!

STUDIO SAVAGERY: Queensryche’s long-awaited follow-up to Operation: Mindcrime may be released on EMI in September or October. Christian rockers Stryper are still bangin’ their heads for Jesus, although an advance cassette of their forthcoming album Against the Law (which Enigma plans to release in late August) underscores the band’s lyrical and musical evolution. Lyrically, the Tom Werman-produced album isn’t as overtly gospel as some of its earlier material. Musically, Stryper is taking a less-metallic hard-rock approach. The album’s standout track is a cover of Earth, Wind & Fire’s “Shining Star,” which Stryper transforms from down-to-earth funk into guitar-crinchin’ rock... Winger II: In the Heart of the Young has a tentative release date of July 24... Charisma is scheduled to release Reverend Horton Heat’s long-awaited debut album in July... Tractor’s long-awaited debut is due out on July 24 on Ato... The Big F, which finished an American tour in late June, may enter the studio in the fall...

Manowar has been rehearsing new material and may begin recording its next album in July... “This Times It’s Love” will be the first single from D’Molls’ Warped, which Atlantic is planning to drop in early July... Wild Rags may release Mexican mosher’s Toxodeth’s debut album, Mysteries About Life and Death in mid-July...

HIGHWAY TO HEL: This summer, Ratt is touring as special guests of Motley Crue. The rodents’ set will include material from their Detonator album, which is scheduled to hit the streets in mid-August... The moshminded Flotsam & Jestsam is presently touring the U.S. with Prong, Trident Artists, Inc. has announced dates through mid-July... Violent Rumors has returned from a European tour... in August, Gwar hits the road with Agony Column... Danger Danger, whose self-titled debut album on Epic has sold more than 300,000 units, is opening for Kiss on July and August dates. The band has already opened for Alice Cooper and Faster Pussycat... Although Slaughter is more rock than metal, the band sequed into Black Sabbath’s “Sabbath, Bloody Sabbath” in the middle of the “Kiss the Balls” tour. In Peoria, Illinois, two local strippers jumped Slaughter on stage and removed most of their clothes as they danced on top of two 30-foot stacks of speakers during “All Up Night.” Mark Slaughter was quoted as saying, “Strippers are the vamping heroes of our generation.”
ON JAZZ

BY LEE JESKE

STAN, TWO: The second half of a two-part interview with tenor sax titan Stan Getz.

Cash Box: Are you optimistic about the state of jazz today?

Getz: Most definitely. I always have been. There’s always shit about “Jazz is dead.” It’s not dead. It’s just gone through some bad periods, that’s all. When that hate music came on the scene—that politically oriented music—sure, I was against that. But why would you like it to be? I mean, any kind of art form is put on the Earth to enhance life, to make it beautiful. You don’t want to read too much in it. You just want to enjoy it. Don’t analyze this shit to death.

CB: Back when you started, 40 years ago, there were jazz giants walking the Earth—Lee Young, Coleman Hawkins, Charlie Parker. People look around now and ask, “Where are today’s giants?” Is that not a fair question?

Getz: There are the new jazz giants. I don’t really think about it, but now that you mention it, I believe that this country has made it so that the economies are so hard...where everybody has to work so hard to have TV sets and Nike shoes. The kids have too much. They don’t want to spend time in a hall having jam sessions. They want to have fun. They don’t want to put any indoctrination into this music.

CB: What’s the case then of living for the music? That the music was more important than where it might get you?

Getz: Oh, definitely. People ask me about success. I never once thought about success. To this day, it’s a by-product. What I thought about was bettering the music, always trying to become good at the music—which you never do, because you think you’re better than what you do, always.

That’s all I think of. I never thought of leading a band. When it was thrust on me to lead a band, what did I know about leading a band? The kids have seen the success of the older-timers and they say, “Well, okay, I’ll get a band. I’ll make a record, get a record company and make a record. I’ll win the down beat honors, and sell some records and be famous.” They shoot ahead too quickly.

CB: If kids today wanted to woodshed, wanted to play in the cells, could they live that kind of life today?

Getz: I don’t think that economically they’re allowed to.

CB: So the giants were creating a tradition that’s gone.

Getz: Yeah. It’s gone. But it could be brought back. But why the fuck bring it back? Who cares that much? That’s all we had to do. We chose something. When I was a kid in the Bronx, in the 30’s, you usually ended up leaving the Bronx or staying there as one of two things—either a cop or a member of Music. Incorporated. So my little saxophone was a passport for me, and I loved it.

That’s all there was to do was to play the saxophone. I played eight hours a day for two years when I was 13, and I left on the road when I was 15.

CB: Maybe this is a funny question, but ultimately in your career, do you feel that being a White musician has helped you or hurt you?

Getz: Hmmmm. It’s a double-edged thing. I think both, but I think it’s more hurt, to be accepted as a bonafide jazz great. “How can he be great, he’s White?” And also...I don’t know, I don’t want to get into that shit. I don’t care what color a guy is. But I did have some reverse discrimination.

CB: I would have thought it made it harder for you.

Getz: I think so. To this day, I can tell you stories about promoters who treat me like, “There’s not enough charisma about a White star.” Some of the White promoters, they look up naturally to the Black and not the White. They neglect their own.

CB: I have this sense, reading about you, that is: “Stan Getz, a great tenor player—but a great White tenor player.”

Getz: You’re absolutely right. In France, for years, I was billed, not to my asking, as “Le Premier Saxophonist Blanc.” It pissed me off.

There is reverse prejudice. There is backwards prejudice. There’s “Crow Jim” in music. And I don’t blame the Black people for feeling that way—what have they been given to do in this country? They’ve always been the underdogs—what is it, sports and music they’re allowed to shine in? So I don’t blame them, and I just lived with it.

It’s nothing—as long as you’re playing music and you can stand next to a Black man and cut him a new ass.

CB: Pepper Adams told me once that one reason he become a baritone player was that every young tenor player he knew at the time played like Stan Getz—there were so many Stan Getz clones. Herbie Mann told me the same thing about becoming a flutist.

Getz: Yeah, Herbie told me that. I tell you, that’s what really impressed me, when I taught at Stanford. All these kids have their heroes, and nobody plays like themselves. I spent the whole time trying to convince these kids that the man who makes jazz so good is that it’s the expression of the individual. Don’t belittle your own individual selves. Stop imitating after a while.

Alright—you could tell that I played like Lester Young, but who you love you sound like for a while. You’ve got to let yourself go on to your own thing. Don’t let other people on wind instruments that impress me. When I was 16, a year with [Jack] Teagarden, who played the trombone like you can not believe, he was so great. And then there was Benny Goodman, at 18.

Well, there’s a lot of Stan Getz imitators, right. I hate to hear the bastardization of the real thing—it makes me sound like I sound to myself—insipid. And I’m not insipid. It’s like a cartoon.

CB: I read that this was your 50th year in music. Is that true?

Getz: This is one month short of when I earned my first buck, 50 years ago. How I earned that buck was, my father and mother belonged to a civic and welfare organization called the Richard T. Donahue Association and Ladies Auxiliary. Essentially, it was a group of poor people who, on Thanksgiving and Christmas, gave baskets to poorer people. And they played cards.

I was playing saxophone about three, four months—rehearsing with a few guys—and they said, “Come on, kids, and play for us while we’re playing.” So the guys played and we played and we played, and finally, to get us to stop playing, they gave us each a buck.

I remember, I saved that buck. We were going to frame it. But my father used to come home on the subway and get off at Freeman Street. I could tell by the look on his face, as he was walking down the stairs, whether he had found a job that day, because they didn’t allow Jews into the printers union at that time. And he didn’t score that day. So I used my buck to buy us that Shabbos night dinner. And I’ll never forget—that’s the greatest feeling I ever had in my life, helping out my family that night. So it’s actually 50 years in music.
RAP

BY ERNEST HARDY

"I THINK THAT'S TOO SIMPLE," says Rebel M.C. with some frustration at the latest media simplification (and generalization) of British dance music, "just to say that 'A lot of (new) British musicians start out as deejays.' It's not like, just because you're a deejay you can become a musician, or even that you're musical. Music, for me, is just like (it was) for everyone else who makes music—something I started a love for at a very young age. I had a lot of different musical influences and I channeled a lot of my musical energy through the sound system which I had in my apartment."

Twenty-four year old Mike West (a.k.a. Rebel M.C.) is taking issue not with the fact that so many of the powerhouses in the British dance scene (Norman Cook of Beats International and Jazzy B. of The Soul II Soul, among others) have started as deejays, but with the implication that it's an easy transition or one that somehow calls into question their musical talents or aptitude. For all doubters, though, West got his credibility the old-fashioned way (as in '80s way...he earned it, in the deejay booth. Having started with a foundation that was based on pure love of music, West developed his rap style while DJ-ing at parties, and soon turned to recording his blend of hip hop, house, and reggae. In 1989, he released the singles "Just Keep Rockin'" and "Street Tuff" with rappers Double Trouble. "Street Tuff," the first U.S. single, is also the biggest-selling rap single in U.K. chart history.

Like his above-mentioned peers, Rebel M.C. sets forth a philosophy of brotherhood and unity, both of which he feels are especially important in today's politically repressive, oppressive times.

"The main philosophy is the fact that the color of a man's skin is a biological condition. It has no bearing on his ability or intelligence. This Black and White thing of who's right and who's wrong...I think we should go on a higher level than that. We should deal with how we're living now. There's a lot of things out there bad in the world—simple things that could be improved in a day, just like that—but they're not being improved because, I don't know...a lot of people, I don't think, want change. I see my music, and other people's as well, as helping to push ideas forward."

IT'S A MATERIAL THANG: As a bonus for signing with Orpheus Records, Compton's Most Wanted were presented with a custom Corvette. One. Between them. It was presented to them by president Charles "Moneybags" Huggins, and Walter "Deep Pockets" Lee, vice president and general manager. (Just kidding about Moneybags and Deep Pockets.) Pictured are (l-r): Chill MC (of Compton's Most Wanted), Charles Huggins, DJ Slipp (co-producer of It's a Compton Thing), Eight (of Compton's Most Wanted), Walter Lee and Unknown DJ (producer/manager, Compton's Most Wanted).

PARTYHOWYALIKE: Members of Digital Underground met with Dan Ackroyd backstage after a recent Los Angeles performance. They were discussing the Ackroyd-directed comedy (as yet untitled) featuring Chevy Chase, John Candy, Demi Moore, Ackroyd and the Digital Underground posse. The flick's due later this year. Pictured are (l-r): Choppmaster-J of Digital Underground, Ackroyd, Shock-G of Digital Underground, and group manager Atran Gregory.
COCINANDO

BY TONY SABOURIN

I OFTEN DESCRIBE COCINANDO AS THE ARENA WHERE EDITORIAL journalism meets market research. This is most applicable in describing the concept of the CPP, or Chart Positioning Purchases: the exchange of premiums—usually free goods—for favorable chart information.

For starters, let's clarify that this notion was NOT invented by Hispanics, nor is it exclusively used in our industry. But anyone who knows anything about our business knows it exists. Its alarming increase in frequency, detected during the various investigations effected in each of our six regional charts, rests at the core of this piece, as CPP is one of the most deceitful industry practices—a lie to each and all that helps no one.

Admittedly, this trick is perfect for database research procedures, where the weighted value of the principal reporters illuminates a clear path for any half-baked label to the charts' top ranks. The only prevention of this is the human involvement in the research process. The warning signs are eminently and similarly clear, particularly when the reporters' information differs drastically from the information obtained from the subsequent sales sources.

The beneficiaries of this deceit will not flood all reporting sales levels with the same free-goods offers because—human nature being what it is—this practice will certainly create an inextinguishable counteracting friction amidst the labels' main distributors, who will put all kinds of pressure to receive this same deal, preferably for an eternity. More importantly, in an ambiance as nochicosa as ours, it will also erode rapidly the CPP'd artist's reputation as a true tendedor.

Reasons used for its practice, more often than not, revolve around a label's desire to show a certain artist (or his/her manager) that they are getting the job done, that one of us trade publications is acknowledging that product's sales success. This is where the whole fallacy lies.

Sales figures don't lie. When an artist is a good seller the numbers back it up. When an artist is a CPP the numbers simply aren't there. Moreover, the units given away for free are accountable somewhere in Promotionland; for royalty payment purposes, they don't exist—a situation additionally detrimental to composers and publishers alike.

It will be much more productive for the labels to instruct artists whenever possible (considering their hard-shell ego-shields) as to the market's idiosyncrasies, with proper A&R guidance, with specific strategies geared to increased sales, rather than deceiving short-cuts to a fictitious success.

Otherwise, CPPs, like their onomatopoeic physiological function, will be urinating upon themselves.

THE INK JUST DRIED ON THE CONTRACT ASSURING THE LONG-RUMORED RETURN OF pop star José Luis (“El Puma”) Rodríguez to CBS Discos International, womb of his pre-PolyGram triumphs. Héctor Maselli, Rodríguez's long-time manager, confirmed that the three-album deal includes

MIA MIA LATIN LPs

July 7, 1990. The square bullet indicates strong upward chart movement.

1. MI MUNDO (CBS Discos) ........................................ LUIS ENRIQUE
2. CON EL MARIAH VARGAS (Mercury Latino) ............. J.L. RODRIGUEZ
3. EL SONO DE AMERICA (Sonotone) ......................... JOE ARROYO
4. SOMOS TAL PARA CUAL (CBS Discos) ..................... MARISELA VERENA
5. LA BILIRUBINA (12") (Karen) ................................... GRUPO 4-40
6. ACUARELA DEL CARIBE (CBS Discos) ................. WILLIE CHIRINO
7. QUIEN COMO TU (CBS Discos) ............................... ANA GABRIEL
8. LA COCO BAND (Kubaney) ................................... POCHI Y SU COCO BAND
9. SALSA EN CALLE OCHO '90 (TH/Rodven) ............... VARIOS
10. CUANDO YO AMO (Sonotone) ................................. RUDY LA SCALA
11. SONRIE (CBS Discos) ........................................... ROBERTO CARLOS
12. OJALÉ QUE LLUEVA CAFE (Karen) ....................... GRUPO 4-40
13. POR EL RESTO DE MIS AÑOS (Sonovisa) ............... B. ADRIANA
14. AL RITMO DE LA VIDA (TH/Rodven) ...................... ISSISA
15. TIERRA DE NADIE (CBS Discos) ............................. ANA GABRIEL
16. QUIERO ANAMENECER CON ALGUIEN (Capitol/EMI) .... D. ROMO
17. LOS GRANDES DEL MERENGUE (Sonovisa) .......... VARIOS ARTISTAS
18. SOLO (CBS Discos) ............................................. HANSEL
19. LA PERESTROICA (Fonsa) ................................... OSCAR DE FONTANA
20. MARAVILLOSO CORAZON (CBS Discos) .................. R AHAEL

SALPICOS Y MORDISCOS: An item from the I-Dont-Know-It-All File. Regarding a recent mention of Fonovisa's dominance in Texas, San Antonio co-founder Ramiro Burr clarified that said superiority does not affect the onda tejana market. “Recent arrivals from Mexico, particularly from the northern areas, are very loyal to the music of groups like Bronco and Los Invasores de Nueva Leon. They only buy that type of music. They only attend those types of dances.” According to Burr, the onda audience, like its interpreters, has a wide variety of musical tastes, from onda to R&B, pop, salsa and—yes, Altagracia—even merengue.

Last week, the New York charts showed the long-awaited return of Néstor Sánchez onto the sales peaks, with virtually no radio support except for non-commercial stations. We here are mighty glad for El Albino Divino, as he not only has one of the finest voices in the salsa market, but also two of the best ears.
HAMMER FORMS BUSTIN’ RECORDS: Capitol Records recording artist M.C.Hammer has entered into a joint venture with Capitol Records, Inc. to establish an independent label called "Bustin’ Records," it was announced recently by Dale Malgren, president, Capitol Records. Malgren said, "M.C. Hammer has proven himself to be a multi-talented artist, songwriter and producer. ‘Bustin’ Records’ will give him the opportunity to apply his skills to discovering and developing other gifted artists. We at Capitol are proud to be affiliated with this label, which will be a great source of new and original music."

Capitol Records will provide financing for the venture as well as marketing and promotion assistance on specific projects. M.C. Hammer, who will serve as chief executive officer of the Oakland, California-based 'Bustin’ Records,' will source and produce the talent for the label. His manager, Louis Burrell, will serve as president, and manage the label's operations. Hammer and Burrell currently maintain Bust Management.

Additional Bustin’ Records personnel include Darrell Butler, serving as national marketing and promotion director; and Jonathan Mosley, handling administration as the label's general manager. An independent field staff is currently being established. CEMA Distribution will handle sales and distribution activities in the U.S. The label's music will be licensed internationally through EMI Music's worldwide companies.

Step Johnson, senior VP/GM, Black music division, Capitol Records, will closely oversee with 'Bustin’ Records' to coordinate the release of the new label's product. Johnson added, "It’s very exciting to be involved in an innovative project like ‘Bustin’ Records’ and especially with M.C. Hammer, who continually expands the boundaries of creative street music. I see this as another avenue for our company to discover a breakthrough artist."

‘Bustin’ Records’ debut artists will be female vocalist Angie B., male vocal group Special Generation, rap group One Cause One Effect, rap artist Parole and choirmasters/rap Ho Frat Ho. These artists are also part of M.C. Hammer’s "Hammer Don’t Hurt ‘Em" Tour ‘90, which kicked off in June in Louisville, Kentucky.

As an artist, M.C. Hammer has experienced outstanding success on both the pop and Black charts with his triple-platinum album "Have Hammer Don’t Hurt Em" and the single "U Can’t Touch This." His long-form video will be released July 25.

M.C. Hammer said, "‘Bustin’ Records’ is dedicated to developing talent on the cutting edge of the hip-hop/funk sound. With the growing demand for this style of music, the label is making its debut at a great time. I’ve already enjoyed success with Capitol Records and look forward to this new association as we build more creative ground with the Bustin’ label."

SPECIAL GENERATION: When you think of song stylists, you immediately think of great vocalists like Aretha Franklin, Gladys Knight, Anita Baker, and a few other artists. Well, here’s another name to add to the list—Elaine Stepter. This lady really needs no introduction to the industry because she enjoyed musical success with two previous singles, "Promises" and "Always Be a Part of You." The past three years she has worked and is recognized as one of the top radio editors in the business.

The time has come, and this talented vocalist has planted her feet firmly in the recording end of the business once again. Recognizing her enormous talent, the Never Stop Productions label, distributed by Pandisc Records, signed Stepter. They are off and running with her debut single entitled "The Sweetness of Your Love," from her forthcoming, as-yet-untitled album. Stepter said, "songs like ‘The Sweetness of Your Love,' ‘My Baby' and ‘I’ll Be Right Over’ are all in the tradition of ‘real’ R&B songs like you hear from Aretha, Anita and Gladys. The influence of new jack swing and the hip hop so familiar today are found in ‘Why You Wanna Hurt’ and ‘Cold-Hearted.’ I’d like to be among those ladies like Aretha, Gladys and Anita Baker as far as I’m concerned. But I am R&B artist first. That’s what I want people to think of me. I’m not consumed with trying to cross over. I think that’s a trap many artists walk into. Although I can be versatile, R&B is what I’m all about. I would love to be considered a stylist like a woman." 

This attractive Los Angeles native was classically trained at the Eubanks Conservatory of Music, where she really began her singing career. She sang with the female trio Sweet Taste of Perfection for ten years. The group made a name for themselves in Southern California as the L.A. Soul Queens. All the while she was preparing herself vocally, physically and mentally for her eventual solo career.

Ladies and gentlemen of the music business, get ready, because this dynamic youthful veteran is about to emerge as a major force in music. Her debut single, "The Sweetness Of Your Love," produced by Stepter, Welton Gite and Elijah Jones (formerly of the hit-making group Instant Funk), is set and ready to explode.

— By Bob Long

Elaine Stepter
## TOP R&B SINGLES

**July 7, 1990**

### #1 Single: Johnny Gill

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>It's Time</td>
<td>Quest/Warner Bros. 4-19911</td>
</tr>
<tr>
<td>Any Love</td>
<td>Orpheus 75602</td>
</tr>
<tr>
<td>Songs of Love</td>
<td>Warner Bros. 19833</td>
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<tr>
<td>How Deep Does It Go</td>
<td>GRP 3033</td>
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<tr>
<td>Let Me Make You Feel</td>
<td>MCA 4-196955</td>
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<tr>
<td>The Rhythm Hit Em</td>
<td>MCA 242062</td>
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<tr>
<td>ITCHIN ON MY PANTS</td>
<td>Perpetua 3331</td>
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<tr>
<td>LET ME BE YOUR LOVER</td>
<td>Epic/MCA 73524</td>
</tr>
<tr>
<td>NOT ON THE OUTSIDE</td>
<td>MCA/Capitol 73188</td>
</tr>
<tr>
<td>FEELS GOOD</td>
<td>Wng/PolyDor 877437-1</td>
</tr>
<tr>
<td>OONELIE TEJE (Atlantic 09649)</td>
<td>Kwame &amp; A New Beginning 732</td>
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<tr>
<td>WHAT YOU DESERVE</td>
<td>EMI 56170</td>
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### High Debut: En Vogue #70

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<tr>
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<tr>
<td>Bring Me On</td>
<td>exists in the 80s</td>
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<tr>
<td>Keep On提供的</td>
<td>down the 80s</td>
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<tr>
<td>3 Million</td>
<td>Earth, Wind &amp; Fire 12</td>
</tr>
<tr>
<td>After 7</td>
<td>En Vogue</td>
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<tr>
<td>LES (Atlantic 8788)</td>
<td>En Vogue DEBUT</td>
</tr>
<tr>
<td>ROCK THIS FUNKY JOINT</td>
<td>Primary School  Hollow 730</td>
</tr>
<tr>
<td>I'LL BE GOOD</td>
<td>EMI 92248</td>
</tr>
<tr>
<td>SHE'S MINE</td>
<td>EMI 79047</td>
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<tr>
<td>MY HOPTIE (Nasty Mix 769908-1)</td>
<td>Mr Mix-A-Lot 75</td>
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### To Watch: Eric B. Rakim #56

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<tr>
<td>I Wonder Who She's Lovin</td>
<td>EMI 90624</td>
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<tr>
<td>Don't Touch This</td>
<td>Rasta &amp; Sweater 30</td>
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<tr>
<td>CAN'T TOUCH THIS (Capitol 44552)</td>
<td>M.C. Hammer</td>
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<tr>
<td>WE CAN MAKE IT ALRIGHT</td>
<td>Capitol 44531</td>
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<tr>
<td>DO ME (MCA L319503)</td>
<td>Bell Devoe</td>
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<td>MIDNIGHT LOVE</td>
<td>Starpoint</td>
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<td>DO IT (Epic 74402)</td>
<td>Red Steel</td>
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<td>VISION OF LOVE</td>
<td>Black Flames</td>
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<tr>
<td>ME AND YOUR TROUBLES</td>
<td>Angela Winburn</td>
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<tr>
<td>TALK TO ME</td>
<td>Anita Baker</td>
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<tr>
<td>I WONDER WHO SHE'S LOVIN</td>
<td>Something Special</td>
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<td>FRIENDS ADVICE</td>
<td>Pointer Sisters</td>
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<td>WAIT FOR ME</td>
<td>MCA 6385</td>
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<td>A DREAM A DREAM</td>
<td>Soul II Soul</td>
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<td>MASTER KEY</td>
<td>Barbara Weather</td>
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<td>ME &amp; YOU</td>
<td>Kool Skool</td>
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<td>GOOD LOVE</td>
<td>Klymax</td>
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<td>COME IN</td>
<td>Diane Reeves</td>
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<td>SHAKE IT UP</td>
<td>Jamaican Boy</td>
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<td>MERCY ME</td>
<td>Millia</td>
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<td>IF I TOLD YOU ONCE</td>
<td>JBK 05537</td>
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<td>WE'RE ALL IN THE SAME</td>
<td>West Coast Rap All Stars</td>
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<td>WHY YOU GET FUNKY ON ME</td>
<td>Today</td>
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<td>I'D LIKE TO GET TO KNOW U</td>
<td>Jermaine Jackson</td>
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<td>CAN'T GET ENOUGH OF YOU</td>
<td>Theicam 73004</td>
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<td>REAL LOVE</td>
<td>Stephanie Mills</td>
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<td>JERK OUT</td>
<td>The Time</td>
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<td>GOD MADE ME FUNKE</td>
<td>Live/RCA</td>
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<td>TOMORROW A BETTER YOU, BETTER ME</td>
<td>Chez/Weather Bros. 4-98811</td>
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<td>QUINCY JONES FEATURING TEVIN CAMPBELL</td>
<td>Kingdom 7512</td>
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<td>SHE'S NOT WORTH IT</td>
<td>Glen Medeiros/Bobby Brown</td>
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<tr>
<td>COULD THIS BE LOVE</td>
<td>Seduction</td>
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<td>LIFT EVERY VOICE AND SING</td>
<td>Melba Moore</td>
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<td>GOTTA GOOD THING</td>
<td>Geoff McBride</td>
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<td>Winans</td>
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<td>David Peaston</td>
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<td>Eric B &amp; Rakim</td>
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<td>D'La Vance</td>
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<td>U-Krew</td>
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<td>Alyson Williams</td>
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<td>Tony! Tony!</td>
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<td>61</td>
<td>Digital Underground 73</td>
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<td>Answered Questions 773</td>
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<td>Lonnie Liston Smith Feat Phyllis Hymann 64 4</td>
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<td>Madonna</td>
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<td>Janet Jackson</td>
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<td>Tony Toni Tone</td>
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<td>Primary School  Hollow 730</td>
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<td>Partners In Crime 79 8</td>
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<td>81</td>
<td>Z Looke DEBUT</td>
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<td>Smokey Robinson</td>
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<tr>
<td>100</td>
<td>Big Daddy Kane 91 4</td>
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LONG ON GOSPEL

BY BOB LONG

SINGSATION: A SUCCESS: In just one short year, Singsation, the brainchild of businessman/philanthropist Willie Wilson, has grown by leaps and bounds. Wilson, executive producer of the show, who comes from very humble beginnings in Louisiana, has proven that hard work, dedication, belief and prayer work.

Wilson moved to Chicago in pursuit of a dream to sing gospel music and to establish a stronger platform from which to bring more notoriety to the musical art form he loves so much. The story goes that Wilson started working as a crew person at McDonald's when he met the fast-food chain's owner, the late Ray Kroc, while performing janitorial duties in one of Kroc's restaurants. Wilson so impressed Kroc with his diligence, loyalty and ambition that Kroc offered to give him a franchise of his own. Poor but proud, Wilson accepted Kroc's offer, but only if he could pay him back for this chance.

Of course, through hard work and prayer, Wilson succeeded and, as promised, repaid the debt to his benefactor. Now, very successful, Wilson remembers his modest roots and has dedicated himself to giving back, less-fortunate, individuals the kind of break he received.

Many people who are now successful have forgotten the opportunity they were once given and have not reached out a helping hand to those who have ever done the same. It has become essential to become successful, except for that helping hand to get through the necessary doors. It's not that most people are looking for a hand-out, but rather a helping hand. There is an appropriate quote for this type of situation: "Give a man a fish and he can eat for one day. Give him a fishing pole and teach him to fish and he can eat forever." Wilson is certainly an individual who was given a man a fishing pole, and now he is passing those fishing poles around.

The world certainly needs a few million more Wilson Wilsons.

Wilson has proven his success with his McDonald's operations and continues to show rapid growth via the continual expansion of his hit television show Singsation, hosted by Vicki Winans and co-hosted by Wayne Fields. The show is now seen on WXYZ-TV, channel 7, in Detroit; WBAL-TV, channel 11, in Baltimore; WTHR-TV, channel 13, in Indianapolis; WCBD-TV, channel 21, in Birmingham; WCJTD-TV, channel 49, Norfolk/Lambport; WBM-TV, channel 2, Chicago, and WCAU-TV, channel 10, Philadelphia.

Speaking of Philadelphia, Wilson has set up the first in a series, to cover many cities, of Singsation Choir Competitions for August 6, 1990, at the city's civic center. He has secured a sponsorship commitment from Wrigley's Spearmint Gum through Ron Cox, vice president of marketing for Wrigley's, in conjunction with McDonald's.

The first-place-winning choir will receive $5,000, second-place $2,500, third-place $1,500, and the best choir director will receive $1,000. The monies received by the winners will go to their respective churches to be used for scholarship money for deserving and needy students who are members of the winning churches' congregations. Money for the winners are being put up by Wrigley's Spearmint Gum and McDonald's.

A little about Singsation: The gospel entertainment program is a weekly half-hour television show highlighting celebrity interviews and musical performances by America's premiere gospel artists, as well as up-and-coming gospel performers. It's divided into four program segments: Celebrity Performances, Gospel Roots, Celebrity Interviews and Singsation Showcase.

"Celebrity Performances" feature actual in-studio performances by top gospel singing entertainers such as Amy Grant, Deniece Williams, Sandy Patti, the Winans, Vanessa Bell Armstrong, Commissioned, the Norfleet Brothers, and many others.

"Gospel Roots" explores the gospel beginnings of popular secular entertainers such as Aretha Franklin, Luther Vandross and Anita Baker. This particular segment, taped on location, profiles the private side of such entertainers, offering a glimpse into a lifestyle that is rarely revealed to the general public.

"Celebrity Interviews" highlights an in-studio interview with the gospel artist who is the headlining performer. For that particular taping of Singsation, "Singsation Showcase" spotlights a variety of new, up-and-coming gospel talent around the country. For this reason, it is a favorite segment on the show, as it appeals to each local market, whose audience looks forward each week to the performance of a local area artist. The showcase also features music videos by nationally recognized gospel music artists.

For more information, contact Gus Redmond, Worldwide Marketing, at (708) 475-6942.

SINGSATION TAPING: Pictured at the most recent taping segment are (l-r): recording artist Darius Brooks, co-host Wayne Fields, host Vicki Winans and the Norfleet Brothers. Willie Wilson is pictured sixth from left.

BLACK GOSPEL ALBUMS

July 7, 1990

<table>
<thead>
<tr>
<th>No.</th>
<th>Album</th>
<th>Artists</th>
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<tr>
<td>1</td>
<td>OPEN YOUR EYES</td>
<td>Milton Bronson</td>
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<tr>
<td>2</td>
<td>MISSISSIPPI MASS CHOIR</td>
<td>Mississippi Mass Choir</td>
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<tr>
<td>3</td>
<td>RETURN (Owest/Marker Bros. 26161)</td>
<td>The Winans</td>
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<tr>
<td>4</td>
<td>I REMEMBER MOMMA (Word/A&amp;M 8447)</td>
<td>Shirley Caesar</td>
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<td>5</td>
<td>HAVING CHURCH (Savoy/Malaco 7099)</td>
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<tr>
<td>6</td>
<td>CANT HOLD BACK (Light 7115-720-282)</td>
<td>L.A. Mass Choir</td>
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<td>7</td>
<td>CANT YOU SEE... (Atlanta International 10149)</td>
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<td>8</td>
<td>HOLD ON,HELP IS ON THE WAY (Savoy 7098)</td>
<td>Georgia Mass Choir</td>
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<td>9</td>
<td>ORDINARY JUST WON'T DO (Light 72062)</td>
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<td>10</td>
<td>WAIT ON HIM (Tyscot 69419)</td>
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<td>HE'S WORTHY (Savoy 14797)</td>
<td>Dr. Jonathan Greer/Cathedral of Faith Choir</td>
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<td>12</td>
<td>NEW LIFE COMMUNITY CHOIR (Featuring John P.Kee)</td>
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<td>THE RICKY GRUNGY CHORALE (Sparrow 1222)</td>
<td>The Ricky Gruney Chorale</td>
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<td>FAMILY + FRIENDS CHOIR 3 (Sparrow 7904)</td>
<td>Ron Winans</td>
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<td>Rev. Barnes &amp; Co./Debra &amp; Geraldine Barnes</td>
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<td>16</td>
<td>LIVING AT THE TOP (Word 9109)</td>
<td>Douglass Miller</td>
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<td>MORE THAN MUSIC (Command/Ward 60069)</td>
<td>Nicholas 13</td>
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<td>18</td>
<td>SAINTS IN PRAISE VOL. 1 (Sparrow 1190)</td>
<td>The West Angeles C.O.G.I.C.</td>
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<td>HOLD BACK THE NIGHT (Sound Of Gospel 178)</td>
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<td>YOUNG ARTIST FOR CHRIST (Sound of Gospel 20184)</td>
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<td>LIVING AT CAREGIE HALL (Sparrow 7501)</td>
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<td>WONDERFUL (Light 7175/20215)</td>
<td>Bo Williams</td>
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<td>WHO'S ON THE LORD'S SIDE (Savoy 14794)</td>
<td>Rev. Timothy Wright</td>
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<td>BREATHE ON ME (Savoy 7087)</td>
<td>James Cleveland</td>
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<td>THERE IS HOPE (Tyscot/Spada 60164)</td>
<td>John P. Kee &amp; Friends</td>
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CASH BOX JULY 7, 1990
The Vinyl/CD Controversy, Part Two: The Labels

BY KAY KNIGHT

IN THE EARLY 1980S, A NEW TECHNOLOGICAL breakthrough in music was coming to radio. This was the compact disc (CD), a 5-inch disc made of high-impact plastic, a polycarbonate, coated with a clear surface. The interior disc contains a thin layer of gold or other special metal. We have informa- tion and is encased in a coating of reflective material that makes the information (stored in a series of microscopic pits) available to the CD player’s servo engine using a phase-detecto- r and central processing unit. The CD player turns the pits of information back into music.

In the past couple of years we have been witness. Other than the fact that there is a consumer curiosity to a staple component in home music libraries, and in many cases, it has become the norm for radio programming.

After previously talking with several country radio stations (Cash Box, June 2, 1990), it appeared there was a controversy over whether or not major label record companies might be completely phasing out the 45 vinyl singles, opting instead for CD single distribution to radio. However, in talking with major-label executives, that doesn’t appear to be the case. Thus, there may be more a miscommunication between radio and the record companies than a controversy.

Many (both in radio and with the record labels) favor that the sound quality produced by this medium. CDs are loaded with data rather than sound waves, and that data, as long as it can be maintained, will be consistent. Other medium, such as vinyl, changes after as few as 30 plays. While many industry executives fear that we will eventually see the demise of vinyl, there are a lot of advantages and disadvantages, as well as advantages, when considering the possibility of servicing the nearly 2,700 country radio stations out there with CD singles.

Here is what record label executives are saying about their singles service to country radio, the advantages and disadvantages of going strictly to CD service, and their predictions concerning the demise of the vinyl single:

Debbie Bellin, national promotion coordinator, Atlantic Records/Nashville

“Atlantic services all country radio stations, although there is certain criteria that they base service on. There are several questions we ask in order to set them up for service. The stations send those who have a good profile. In that profile they need to tell me whether it’s AM or FM, whether they play CD or vinyl, the wattage of the station, do they play album cuts. We usually only reply to requests with albums.

“We do press a small percentage of vinyl to service those stations that are not capable of going to a CD format yet. We do not send the specific list that we have to but it is a very, very small percentage and it is for single service only. In album projects, we do not send out vinyl at all—only on Billy Joe Royal and only because of the amount of records he sells.

“I believe absolutely that vinyl will be phased out as far as radio service goes. In order for radio stations to be considered for single service, they stay in the mainstream of country music they will eventually have to go to CD. It seems to be happening more and more already. There are probably 60% of us now that, just a few months ago, were using vinyl singles that have converted over to the CD format.”

Mike Borchetta, vice president, country division, Curb Records/Nashville

“All 2,500 radio stations that we deal with out there get regular vinyl product in singles. Then there are close to 1,000 stations that get a compliation CD of our current single releases. That includes our Curb/Capitol, our Curb/Warner, Curb/MCA, Curb/RCA and Curb by itself—the whole Curb line. The station calls now and wants to be added to the list continues to increase. But I’ll have to make some changes. There’s no way I can mail out 2,500 CDs. We can’t afford to strictly to those stations reporting to the major trade publications—no vinyl at all, strictly CDs.

“No, I don’t think that vinyl will become a thing of the past. I think they’re going to turn around in the next year or so with a more mature market. I think it will be like AM radio...they’ll find something with vinyl that will make it sound better. I don’t feel like $1.50 in manufacturing, then you have the a thing. We press very little commercial vinyl...if any at all. That area is mostly cassettes and CDs, but country radio service is another story.”

Sheila Shipley, vice president, national country promotion, MCA Records/Nashville

“We service about 2,200 country radio stations. Most of those stations receive vinyl singles, not full CD singles service. Reporting stations and a few major market stations and 100,000 watt stations that we know have a large coverage area are included in our CD single service, but that service probably covers only about 500 stations.

“The real problem for us is if we could just do away with the jewel box (the plastic container in which the CD is packed) and use a small cardboard mailer in just a white generic jacket, you could cut the cost down. The disc itself is probably about $0.08 in manufacturing, then you have the expense of the plastic box and any artwork that be involved. As it is, you’re looking at almost the same manufacturing cost of a commercial compact disc. It would be perfect if the industry could get together and come up with something for a promotional sampler package that we all could use.

“Vinyl singles are not going to be something that will become a thing of the past for radio service. That’s still the most inexpressible way to expose our artists’ music to radio. You’re looking at probably 30 cents for a vinyl single, but if you go from anywhere from a dollar to $2.50 for a CD single. So you can see from a business standpoint that it’s almost impossible to service all list with CD singles service at this point. If CDs come down to where you can manufacture for 30 cents apiece and we have been our own pressing house capable, then yes, the vinyl single may become a thing of the past. But I think as long as vinyl is the still the most inexpensive and convenient way out things, that will continue to be the normal form of single service to radio stations.”

Bobby Young, national country promotion director, Mercury/Poly- Gram/RCA Music Nashville

“We service only stations that are on the air six hours or more daily and that are of 2,000 watts or more. We have all the stations and that have the vinyl singles and the remainder get only vinyl, PolyGram doesn’t have any vinyl LP singles. And LP service goes strictly to reporting stations.

“There are only a very, very small percentage of reporting stations that have to have vinyl. Most of them have already gone to the CD format. So I think vinyl, for radio, will probably phase out and come to an end eventually. In fact, pop has already pretty much done that and our label has wanted to do it, but we just haven’t been able to yet. With today’s technology, before we know it, everything will be on a CD. And I think that CDs will become a thing of the past. It’s just a part of evolution...a part of change.”

Jack Weston, vice president, national country promotion, RCA Records/Nashville

“We service any station that’s a full-time country station. They are all serviced with vinyl singles and all stations reporting to major trade publications also get a CD version. It may not be a CD single. If it’s not the first single from an album, they already have it on CD because I’ve got service with the album. If it’s the first single and the album is not out yet, then we make sure they have a version of it on CD—either a single or a compilation.

“For the consumer, vinyl is virtually a staple item. It also has a low price, and for most radio stations, for those who have upgraded their equipment, and most of them have, it’s a thing of the past, too. But there are a lot of stations out there that are not using state-of-the-art equipment, and I guess they still have a need for it. Records are serviced for one reason—that’s promotion, to promote our product. As long as it con- tinues to be a viable means of promotion for us and it results in airplay for our product, then there will be vinyl. But if the computer is better, you’d better come that’s that’s the case, then vinyl will no longer be a promotional piece.”

B.J. McElwee, national director of promotions, sales and distribution, 16th Avenue Records/Nashville

“We service all country radio sta- tions. We have a reporting list and a non-reporting list. Every station is served with 45 vinyl singles and the reporting stations receive a compilation CD, but we only send no CD singles or cassette singles at that time.

“The demise of vinyl singles could be a problem down the road for stations that don’t want to go to the CD format. They can’t keep on manufacturing vinyl singles to ship to those who can’t play CDs. Obviously, you need those reporting stations, but you also need the others because you need all the airplay you can get for your artists, not only the reporting stations. I can’t say that we’ll never do away with vinyl—never say never—but at this point, I can’t see that we will, totally.

Bob Saporiti, vice president, promo- tion, Warner Brothers/Nashville

“We service all full-time country stations. Non-reporting stations are put on our bulk singles list, which means they just get first-class mail. We send them first-class mail, which means if there’s a promotional CD out on a single, they get that, in addition to the vinyl.

“I think absolutely that vinyl singles will become a thing of the past. I guarantee it. It’s right around the corner, and these radio stations had better get CD players or they’re going to be left out in the cold. Once technology takes over you can’t go back. It just happens. That’s just the cost of doing business, and if you’re in the business and you have a record in there, you’re going to be investing in a CD player. They’re not that expensive now, and if you can’t afford the CD player, then you probably can’t afford the record. They hadn’t had to buy turntables for 33s when the 78s went out, and then they had to go to cassettes when everyone started cutting up songs for airplay. That’s just the way it goes. But in the future, if it exists, you can not go back, and that’s the thing we’ve got with CDs. The sound quality is so much better, it’s just here to stay. Vinyl singles with something better than that.”

“This may be smart for radio to invest in a CD player, if not for [their broadcast] studio, at least for their production studio. After all, carting songs from a CD is still better than carrying them from a vinyl single. We’re talking about a business here, and radio always wants to go with the best at all times. They want their station to sound competitive to the others. CD’s will be around for a while and radio needs to be ready to convert it to better-quality sound.

While the question about the actual demand for vinyl singles is still up in the air as ever, does appear that country radio will continue to be serv- ed with vinyl singles for some time to come.”

NOTE: Cash Box attempted several times to contact executives at Arista, Capitol and CBS Records to answer our questions, but they were unavailable for comment. In an upcoming story, we will contact jubebox operators and one-stops about how any changes in service by the major labels could affect them.
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COUNTRY MUSIC

Country Column

T.G. Sheppard

Among those attending the show were Lonie Anderson and Bert Reynolds (pictured with Wynette after the show), Tom Petty, Jeff Lynne, television stars Faith (Marphy Brown) Ford and Nancy (Matlock) Stafford, country music honks Ricki Van Shelton and Randy Travis and football's Hollywood Henderson.

Wynette and Reynolds reunited last month to work on the music video to Wynette's new single, "Let's Call It a Day Today." Reynolds produced and directed the video, which was shot at his home in Jupiter, Florida. The video has just been released and Wynette's album (still to be titled) will be in stores in the early fall.

DON'T FOOL WITH MOTHER NATURE: T.G. Sheppard's bed & breakfast in Gallinburg, Tennessee, Morning Mountain Lodge, didn't have a jail trail as part of its property until late spring, when Mother Nature created one. "Forecasters put out a tornado warning one afternoon while I was there, but we didn't think things would really get that bad," said Sheppard. "I'd never seen a tornado through all the years of living in Tennessee, even though there've been plenty of watches and warnings." Suddenly, a news bulletin on TV told us to take cover, that a twister was on the ground in our neighborhood. The tornado missed the lodge by only about twenty yards, cutting a path up the mountain that uprooted trees and had stuff thrown everywhere." Sheppard said that after they surveyed the damage, they cleared the debris and decided to advertise to their houseguests that the place now has a jail trail.

HI-HO SILVER: The Oak Ridge Boys pulled out on tour this summer in newly named and decorated buses. The four Oaks are riding on "Silver," the band on "Bullet," and the crew heads down the road on "Tonic." The names are in keeping with the Lone Ranger theme, which was carried out through the lyrics in the chorus of their platinum-selling single "Elvis" ("Hi-Ho Silver,Ain't No Rain")! A fan-club contest to determine new names for the buses brought in over 500 entries. The Oak Ridge Boys made the final selection and awarded the winners official tour jackets.

COUNTRY ALBUMS

July 7, 1980

The square bullet indicates strong upward chart movement.

1. KILLIN’ TIME (RCA 6781) - Clint Black 1 59
2. PICKIN’ ON NASHVILLE (Mercury 8367) - Kentucky Headhunters 2 32
3. LIVIN’ IT UP (MCA 6619) - George Strait 3 41
4. HERE IN THE REAL WORLD (Arista 8620) - Alan Jackson 4 17
5. COUNTRY CLUB (RCA BROS 20549) - Travis Tritt 5 79
6. RICKY VAN SHELTON III (Columbia 45250) - Ricky Van Shelton 6 11
7. NO HOLDIN’ BACK (Warner Bros 25598) - Randy Travis 6 37
8. PASS IT ON (RCA 2108) - Alabama 7 43
9. MARTH BROOKS (Capitol 9687) - Martth Brooks 8 68
10. LONE WOLF (Warner Bros 25627) - Hank Williams Jr. 8 20
11. WILLOW IN THE WIND (Mercury 836950) - Kathy Mattea 10 60
12. DOUG STONE (Epic 45303) - Doug Stone 12 11
13. ON THE DOWN LINE (MCA 6401) - Patt Loveless 14 5
14. HIGHWAYMAN 2 (Columbia 45269) - Waylon, Willie, Johnny & Kris 13 8
15. LEAVE THE LIGHT ON (RCA 9594) - Lorrie Morgan 15 48
16. FAST MOVIN’ TRAIN (RCA 9691) - Restless Heart 16 22
17. EXTRA MILE (Columbia 45480) - Shenandoah 18 4
18. ABSOLUTE TORCH AND TWANG (Columbia 45270) - Eddy Arnold 21 71
19. SIMPLE MAN (Epic 45316) - Charlie Daniels 19 32
20. KEYS TO THE HIGHWAY (Columbia 45242) - Rodney Crowell 22 32
21. LOVE ON ARRIVAL (Capitol 91782) - Dan Seals 21 11
22. VERSION OF THE TRUTH (RCA 21133) - Foster & Lloyd 22 6
23. TENNESSE WOMEN (RCA 9645) - The Dixie Chicks 22 1
24. SOWIN’ LOVE (RCA 9717) - Paul Overstreet 23 21
25. I’M WOnder What You Think Of Me (RCA 9889) - Keith Whitley 27 44
26. WHEN I CALL YOUR NAME (MCA 45221) - Vince Gill 10
27. ROYAL VELVET (Atlantic 92026) - Roy Clark 20
28. THE BOYS ARE BACK (Columbia/Curb 92486) - Sawyer Brown 29 20
29. ALONE (Columbia 5104) - Vern Gosdin 21 11
30. JERSEY BOY (Capitol 93882) - Eddie Rabbit 29 10
31. LAREDO (MCA 42336) - Steve Wariner 31 11
32. TELL ME WHY (Curb 1960) - Janie Fricke 28 11
33. HILLBILLY ROCK (MCA 42312) - Marty Stuart 46 9
34. BREAKIN’ NEW GROUND (Capitol 93085) - Wild Rose 30 10
35. WHITE IMAGINATION (Columbia 44384) - Dolly Parton 33 54
37. IDOLENT HITS (MCA 4315) - John Anderson 11
38. HONKY TONK ANGEL (MCA 42223) - Patty Loveless 32 88
39. PAGES OF LIFE (Curb 19749) - Desert Rose Band 34 23
40. I’M WATCHED ON THE RADIO (MCA 42396) - Lionel Cartwright 42 5
41. ALL THAT I’VE LIVED FOR (MCA 42231) - Lacy J. Dalton 44 8
42. STATE OF THE HEART (Columbia 44228) - Mary-Chapin Carpenter 37 30
43. LOOKIN’ FOR A HIT (Reprise 25909) - Dwight Yoakam 38 37
44. HEART FULL OF LOVE (Warner Bros 9-26173) - Holly Dunn 50 4
45. RED EAGLE (MCA 42304) - Reba McEntire 39 39
46. LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42507) - Lyle Lovett 41 10
47. BEYOND THE BLUE NEON (MCA 42266) - George Strait 40 70
48. ALWAYS AND FOREVER (Warner Bros 25598) - Randy Travis 44 10
49. GREATEST HITS (RCA/Curb 8318) - The Judds 43 10
50. PAINT THE TOWN (Warner Bros 25592) - Highway 101 100 1
51. DIFFERENT KIND OF FIRE (RCA 2046) - Prairie Ozark 53 6
52. THE ROAD NOT TAKEN (Columbia 44446) - Shenandoah 47 68
53. GREATEST HITS II (Warner Bros/Curb 5834) - Hank Williams Jr. 52 70
54. WOOD WIND AND STONE (Mercury 838591) - David Lynn Jones 60 8
55. HARDIN COUNTY LINE (MCA 42333) - Mark Collie 64 2
56. SHADOWLAND (Warner Bros/Sire 25724) - K.J. lang 10
57. RIVER OF TIME (RCA/Curb 9596) - The Judds 56 13
58. BUMPER TO BUMPER (Capitol 91782) - T. Graham Brown 58 5
59. IMAGINE THAT (Columbia 45131) - The J. Geils 63 10
60. BULLFROZZ ZONE (Columbia 45373) - Sweethearts Of The Rodeo 55 10
61. MARSHA THORNTON (MCA 42319) - Marsha Thornton 67 10
62. COUNTRY LINE (Warner Bros 25865) - Southern Pacific 57 10
63. GREATEST HITS VOLUME II (RCA 2043) - Earl Thomas 26 11
64. GOSPEL STAR (Warner Bros/Curb 8318) - Alabama 59 15
65. GREATEST HITS (RCA 6825) - Alabama 55 10
66. KENTUCKY THUNDER (Epic 45207) - Ricky Skaggs 66 10
67. DIAMONDS AND DIRT (Columbia 44076) - Rodney Crowell 69 11
68. DON’T CLOSE YOUR EYES (RCA 6426) - Keith Whitley 69 10
69. LOVING PROOF (Columbia 44221) - Ricky Van Shelton 70 10
70. WILL THE CIRCLE BE UNBROKEN (Warner Bros 258301) - Nitty Gritty Dirt Band 67 57

71. STONE BY STONE (Columbia 53088) - Tim McGraw 57 57
72. COME HOLD ME (Warner Bros 25144) - Forester Sisters 72 7
73. STILL STANDING (Arista 8624) - Exile 73 9
74. HAVE A LITTLE FAITH (RCA 56718) - Jo-El Sonnier 74 10
75. TEMPORARY SANITY (Capitol 90289) - Eddy Raven 75 8

Pictured (l to r): Lonie Anderson, Tammy Wynette and Burt Reynolds. TAMY AND BURT REUNITED: Epic recording artists Tammy Wynette and Doug Stone recently sold out two shows at the Roxy in Los Angeles.

REBA MCENTIRE RECENTLY FILLED in as host of Nashville Now for a vacationing Ralph Emery, and welcomed guests Garth Brooks, Vince Gill and Alan Jackson. The Winchester redhead was taken by surprise when K.T. Oslin decided to pull a fast one and dropped by the show to say hello. Pictured (l to r) are: (back row) Gill, Jackson and Brooks; and (front row, seated) Oslin and McEntire.
INDIE INSIGHT

STARWAY RECORDS' SUSI BEATTY recently walked away a winner at the Major-Independent Record Awards held during Fan Fair week in Nashville. Beatty was tapped for Most Promising Female, and captured Single of the Year honors for "Nobody Loves Me Like the Blues." The single comes from Beatty's critically acclaimed LP, One of a Kind, which recently received rave reviews in People magazine. Also during Fan Fair, Beatty performed on this year's Superstar/Independent Label Show and the International Fan Club Organization Show, which also featured Loretta Lynn, Crystal Gayle, Suzy Bogguss and Paul Overstreet.

GRAND OLE OPRY STAR Del Reeves recently received a warm welcome from Gatlinburg mayor Bill Stevens and other townfolk when the singer arrived in their resort city, where Reeves is booked to perform at RAMADA Inn's Convention Center throughout the summer season. But while being welcomed by the city's finest, Reeves was being ripped off backstage by a quick-acting "sticky fingers" who absconded with some of the performer's most prized memorabilia. Reeves had personally transported the articles from his home in Nashville to use for decorating the Convention Center entrance, if possible, but was instructed to leave the items backstage.

Among items stolen were a box of photos, depicting Reeves' entire career, along with several movie posters of films in which the Opry star appeared, including Second Fiddle to a Steel Guitar and Las Vegas Hillbillies. The box of photos mysteriously "re-appeared," but the posters (which can not be replaced) are still missing. Reeves urges anyone who may have seen these posters, or may know of their whereabouts, to please call (615) 456-7881.

A FUTURE SUPERSTAR may be well on her way to being discovered. Her name is Glenna Taylor and this 11-year old has a voice you would not believe. Taylor's first release, "Daddy, Oh Daddy," is getting a lot of notice from radio and is one that is sure to bring a tear to your eye. This young artist is busy going to hospitals and nursing homes, sharing her time and talent with others, and she was a big hit at Fan Fair this year. Taylor says in addition to gathering some fans of her own, she enjoyed meeting some of her favorite country music stars.

INDIE SINGLE REVIEWS

INDIE FEATURE PICK

Live & Kickin': "First Class Fool" (Vision 55745)

Live and kickin' they definitely are—and much, much more. This three-guy/one-gal band creates a country explosion. "First Class Fool," produced by Dale Strength, pumps out catchy lyrics and excellent instrumentation. Vocally, the female load is incredible—a gypsy delivery flavored with a skullful charm. Also placing even more spark to this fiery cut is fine back-up harmony.

D.C. MARCUM: "Showdown in the Street" (Florida Swampers AA60)

JASON HAWKINS: "If I Ever Cheated on You" (Fox Fire FF-10000A)

TRISHA LYNN: "Anything But Yes" (Oak 1069)

TRACY CANTRELL: "Pull Up a Pillow" (GNT NR 18314-1)

CLAYTON MICHAELS: "Make Believe World" (Wizard WR-1011-A)

LEW DEWITT: "Moonset" (Oak 1092)

CLINTON GREGORY: "She Put the Music in Me" (Step One SOR-418)

INDIE ALBUM REVIEW

ROBIN AND LINDA WILLIAMS: The Rhythm of Love (Sugar Hill SH-1027)

This husband/wife team’s combination of powerful performances and great songs has already drawn the attention of major artists Emmylou Harris and Michael Martin Murphy, who have both recorded their work. Now the duo are beginning to make major waves themselves as talented artists. This project includes some great ballads—they all faded away," the title cut, "The Rhythm of Love" and the bluesy "When I Hear That Whistle Blow." Another top-notch song is the up-tempo cheatin' song called "The Devil's a Mighty Wind." All but three songs on this LP, expertly produced by this twosome, are Williams originals. We expect to (and look forward to) hearing more from Robin and Linda Williams in the future.
CAHRY RADIO

COUNTRY RADIO

Most Added Singles
(Singles receiving the most new adds this week)
1. THE BELLAMY BROTHERS—"I Could Be Persuaded"—MCA
2. EARL THOMAS CONLEY—"Who's Gonna Tell Her Goodbye"—RCA
3. THE HIGHWAYMEN—"Born and Raised in Black and White"—Columbia

Most Active Singles
(Singles receiving the most reports this week)
1. GARTH BROOKS—"The Dance"
2. PATTY LOVELESS—"On Down the Line"
3. RANDY TRAVIS—"I'm Gonna Be Somebody"—Warner Brothers

Most Conversions
(Singles converting from an add or extra to a number)
1. ALAN JACKSON—"Wanted"—Arista
2. SHENANDOAH—"Next to You, Next to Me"—Columbia
3. TRAVIS TRITT—"I'm Gonna Be Somebody"—Warner Brothers

Hot Phones
(Singles receiving the most requests)
1. RANDY TRAVIS—"I Walked on Water"—Warner Brothers
2. GARTH BROOKS—"The Dance"—Capitol
3. VICE GILL—"When I Call Your Name"—MCA

J.D.'s Corner

RADIO STATION KBOE in Okaloosa, Iowa, officially announced the featured entertainer for their 2nd Annual Listener Appreciation Concert, to be held in conjunction with the Okaloosa Area Chamber of Commerce's July 4 festivities and fireworks.

The country station will offer a free concert featuring Nashville recording artist T. Graham Brown.

Brown's style has been best characterized as a gravel-voiced Elvis, a country-influenced Percy Sledge and a down-home Fluey Lewis. His current LP, Bumper to Bumper, has already produced a Top 10 hit, and is still climbing.

Appearing with Brown will be new country sensation Stearn Seymore. Seymore has just charted his first single, which went Top 50 on the Cash Box Top 100 Country Singles chart. His new record, "Even Cowboys Can Rock & Roll," is receiving enthusiastic reviews.

NEW MCA RECORDING ARTISTS ARE BURNIN' UP THE ROAD: MCA recently launched an extensive "silver eagle" tour for McBride & the Ride. Radio stations across the country had the opportunity to meet MCA's newest act and get a sneak preview of their music before their debut performance last month, opening for the Judds, at Detroit's Pine Knob Music Theater. McBride & the Ride's first single, "Every Step of the Way," has just hit the national country singles charts. Their debut album, Burnin' Up the Road, will be released August 7.

IT'S NOT EASY KEEPING UP WITH KZLA'S TRAVEL THEME PROGRAM, which has featured destinations such as Hong Kong, Hawaii, Quebec and Helsinki. The California-based stations recently traveled to the neighboring state of Arizona, where KLAC's travel host and on-air personality, Stan Campbell, broadcast 20 hours of his show live from Scottsdale and Tucson. The broadcasts gave the listeners an opportunity to share in the excitement, color and fun of the Grand Canyon State...via the "theatre of the mind" created by radio.

THUMBS UP TO OUR TOP REPORTING STATIONS THIS WEEK: Mike Mitchell, KWWZ, Abilene, Texas; Chic Wilson, KFYE, Hemet, California; Andy Anderson, WDNX, Clarksville, Tennessee; J. Kevin Grap, WCCN, Nellsville, Wisconsin; Paul Edwards, WXCC, Williamson, West Virginia.

NOTE: Cash Box would love to publish information about events happening at your station. Please send us any press releases, pictures, etc. for use in upcoming issues.

CALENAD OF EVENTS COMING UP

THE "SUPERBOWL OF COUNTRY MUSIC" has been set for July 20, 21 and 22 in Eastern Ohio.

The 14th Annual Jamboree in the Hills will bring with it many changes. This year it moves to a brand new site, just two miles from the old one, and features a larger theater area, the addition of a Friday night show and some spectacular surprises.

Friday's line-up will include Lionel Cartwright, Steve Warner, Suzy Bogguss, the Nitty Gritty Dirt Band and Prairie Oyster. On Saturday, the entertainment will include Tom T. Hall, Shenandoah, Skip Ewing, Patty Loveless, Jason D. Williams, 1170, Canyon, Ronnie Milsap, Tanya Tucker and the Oak Ridge Boys. Sunday's headliners will be the Forrester Sisters, Bitty "Crash" Craddock, Garth Brooks, Tammy Wynette, the Desert Rose Band, Ronnie McDowell, Holly Dunn and Randy Travis.

For more information, call toll-free, 1-800-624-5456.

BACK IN TIME

JULY 1—Sonny James holds the #1 spot for the second week in a row with "Take Good Care of Her." (1966)
JULY 2—Jim Reeves' last recording session (1964)
JULY 3—Happy Birthday to Johnny Lee (1946)
JULY 4—First Willie Nelson Picnic (1973)
JULY 5—Elvis first recorded for Sun Records (1954)
JULY 6—Happy Birthday to Jeannie Seely (1940)
JULY 7—Happy Birthday to Charlie Louvin (1927)

COUNTRY HOT CUTS

1. GEORGE STRAIT: "Drinking Champagne" Livin' It Up (MCA)
2. ALABAMA: "Jukebox in My Mind" Pass It On Down (RCA)
3. T. GRAHAM BROWN: "Moonshadow Road" Bumper to Bumper (Capitol)
4. DOUG STONE: "We Always Agree on Love Doug Stone (Epic)
5. TRAVIS TRITT: "Love Letter" Black Velvet (Atlantic)

TOP 10 SINGLES—10 YEARS AGO

1. GEORGE JONES: "He Stopped Loving Her Today" (Elektra)
2. MEL TILLIS: "Your Body Is an Outlaw" (Elektra)
3. CHARLEY PRIDE: "You Win Again" (RCA)
4. MERLE HAGGARD/CI INT EASTWOOD: "Bar Room Buddies" (Elektra)
5. JOHN CONLEE: "Friday Night Blues" (MCA)
6. CHRISTY LANE: "One Day at a Time" (United Artists)
7. WILLIE NELSON: "Midnight Rider" (Columbia)
8. THE OAK RIDGE BOYS: "Testing Love Woman" (MCA)
9. MICKEY GILLEY: "True Love Ways" (Epic)
10. BELLAMY BROTHERS: "Dancin' Cowboys" (Warner Brothers/Curb)

Gerry House (WSIX-FM) will soon be on the same side of the airwaves. Mayfield will be joining WSIX this fall as the afternoon "drive-time" personality. Watch out for one wild and wacky radio station with these two characters joining forces. (photo credit: Ron Dini)
SINGLE RELEASES

OUT OF THE BOX

WILLIE NELSON: “Is the Better Part Over” (Columbia 38 73374)

Don’t let the plush Broadway introduction throw ya. “Plush” eventually turns into a fine acoustic performance and tender vocals by Nelson. This teary-eyed ballad, self-penned by Nelson and produced by Fred Foster, isn’t typical country, but then Nelson is no typical artist. Radio will without a doubt try this one on for size and wear it well. In addition to “Is the Better Part Over” being a song that reflects a perfect example of excellent lyrics, production and vocals, it should also garner another boost for Nelson’s A Horse Called Music LP, which has already proves to be a listener’s treasure.

FEATURE PICKS

STEVE WARNER: “Precious Thing” (MCA 79051)

From his current Lando LP, Warner cracks out pure country pleasure set to a spunky up-beat melody. Produced by Tony Brown, “Precious Thing” flaunts both Warner’s solid vocals and fine pickin’. In addition to Warner co-writing this happy-time tune, new-face Mac McAnally also shares the pen.

BILLY AND THE AMERICAN SUNS: “Hot Night in a Small Town” (Atlantic 3252-2)

I can tell this cut is one that will definitely grow on us, and I’m sure the sound of Billy and the American Suns will do the same. “Hot Night in a Small Town,” produced by Blake Melvis and Nelson Larkin, gives us music flavored with Southern roots and raspy-throat vocals that come off as very natural and approachable. We can’t wait to hear more from this new country break-out group.

MATT BENSON: “When Will the Fires End” (Step One SOR-406)

Although the lyrics, penned by Roger Ball and Jesse Shoefner, create a rather sad story, the voice of Benson should place a smile on radio playlists everywhere. Benson obviously sings from the heart and that force of sincerity, plus genuine talent and skill, shines through well. “When Will the Fires End,” expertly produced by Ray Pennington, should stir the heart as well as stir up quite an interest in Benson and his upcoming work.

THE CHARLIE DANIELS BAND: “(What This World Needs Is) A Few More Rednecks” (Epic 34 73426)

It’s snappy, sassy and good-time material all the way around. Only a group such as the Charlie Daniels Band could pull this James Stroud production off right. Packed with lyrics that tell the honest truth, in addition to just plain creative writing skill, this cut from the Simple Man project holds its own niche and will definitely be a radio hot-phone.

CHERYL WHEELER: “Aces” (Capitol 79164)

ASLEEP AT THE WHEEL: “Keepin’ Me up Nights” (Arista AS-2045)

PIRATES OF THE MISSISSIPPI: “Honky Tonk Blues” (Capitol 79090)

JERRY LEE LEWIS: “It Was the Whiskey Talkin’ (Not Me)” (Sire 7-19809)

ALBUM RELEASE

GEORGE STRAIT: Livin’ It Up (MCA-6415)

“Livin’ It Up” is pure traditional country and western swing—and pure George Strait. Once again, Strait has included tunes by some of his favorite writers whose songs have scored hits for him in the past—“I’ve Come to Expect It From You,” by Dean Dillon and Buddy Cannon; “We’re Supposed to Do That Now and Then,” also by Dillon, David Anthony and Joe Royer; a beautiful two-steppin’ love song by David Chamberlain and L. David Lewis called “Heaven Must Be Wondering Where You Are”; and Strait’s current hit single “Love Without End, Amen,” by Aaron Barker. Produced by Jimmy Bowen and Strait, this album is already close to becoming the #1 LP on the national country album charts and is sure to keep Strait riding high with his fans.
A very special thanks to all of the Disc Jockeys, PD’s and MD’s for your support of my record, “Cadillac Kind Of A Girl”

Lezlee Ann

“Watch for my new release, Stonewashed Jeans, in July!”

LEON WOMACK and PLAYME RECORDS

Wish to sincerely thank all the Promoters and D.J.’s for the great job they’re doing on

“WHEN SHE TURNS ME OFF”

(I Turn To You)

Written and Sung

By

Leon Womack

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(Cash Box)

Gary Bradshaw (512) 675-3862
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4. Entrants retain all rights to material.
5. Decision of judges is final.
7. Cassettes only, one song per tape wound to beginning.
8. Tapes cannot be returned.
9. Tapes must be clearly marked with title, name, address, SS#.
10. Category label on tapes: MOR, ballad, country, rock, spiritual or pop.

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CARMAN VIDEO GOES GOLD: Benson recording artist Carmán recently received his first gold sales award for the video project Carmán Live...Raddically Saved! The award is earned for video unit sales in excess of 25,000, as certified by the Recording Industry Association of America (RIAA). Jerry Park, general manager of the Benson Company, made the award presentation. Following closely on the heels of this award-winning video will be Carmán's latest video project, Revival in the Land, based on his best-selling recorded project. Setting new standards for concept work in Christian music videos, the new video includes captivating live concert footage as well.

CATHEDRALS PERFORM AT SUPER DOME: Homeland artists the Cathedral Quartet recently performed at the Southern Baptist Convention in the New Orleans' Super Dome. The Cathedrals, who are regularly featured at the annual convention, enjoyed an outstanding performance this year. The audience of over 20,000 believers was treated to a half hour of spirited Southern gospel, as well as the playing of jazz of music veterans Glen Payne and George Younce.

MOM AND POP WINANS AWARDED GOSPEL ALBUM OF THE YEAR BY NAIRD: David and Delores (Mom and Pop) Winans received the Gospel Album of the Year award, for their Sparrow Records Mom & Pop Winans release, from the National Association of Independent Record Distributors (NAIRD) on June 2 at the Grand Ole Opry Hotel. Mom and Pop Winans are the parents of BeBe & CeCe, whose own Sparrow albums have received many awards, including gold certification for their latest release, Haven.

RICK CRAWFORD AND BILLY GRAHAM ASSOCIATION LINK UP TO REACH KIDS: Live Oak recording artist Rick Crawford recently teamed up with the Billy Graham Association and radio station WLIX in a Long Island outreach that drew 800 students. The outreach concert both explained the Gospel and challenged Christian students to take the Good News of Jesus Christ to their peers.

SPECTRA SIGNS EXCLUSIVE DISTRIBUTION AGREEMENT WITH FINALE, INC.: Finale president David J. Ferdinand II signed the agreement with Spectra president Robert McKenzie and vice president Ed Clydesdale this month. Gil Few, vice president of sales for Spectra, says, "When we started negotiations to represent Finale, Inc., I told them that I hadn't heard any new ideas applied to accompaniment tracks in a long time."

Steven Curtis Chapman (center) with wife Mary Beth and Mark Williams, Sparrow Records' publishing coordinator, draws the winning postcard for the "I Will Be Here" national radio promotion. The promotion, created by Sparrow and supported through Christian Countdown USA over the CBN radio network, winner, gave listeners the unique opportunity to win a one-in-person performance by Chapman singing "I Will Be Here" at their own wedding. Cathy Noriega, of San Antonio, Texas, and her fiancé were the lucky winners.

Word Records recently signed Buddy Greene to a multi-record recording contract. His debut Word project, Sojourner's Song, will release later this month. Greene is an established musician. He joined Bill Gaither's performing troupe in 1986, traveling extensively with the organization as well as ministering to attendees of the annual Gaither-sponsored "Praise Gathering" celebrations. Pictured are: (seated) Buddy Greene; and (standing) Dean Arvidson, Word Record Group/Nashville marketing director; Mark Campbell, Word label marketing manager; and John Mays, Word label A&R director.

CONTEMPORARY CHRIStIAN TOP 40 SINGLES
July 7, 1990 The square bullet indicates strong upward chart movement.

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<td>Jerome Olds</td>
<td>Denny McNeill</td>
<td>Billy &amp; Sarah Gaines</td>
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SUPERSTAR MICHAEL JACKSON is an avid game player, as you may or may not know. This reporter is one of his biggest, most longstanding fans, dating back to when I worked at the Chicago music scene for Cash Box and was invited to cover a Jackson 5 concert in the area. Jackson was just a youngster at the time, but I was completely captivated by his talent and dynamism—and I still am. At any rate, he has a number of games in his home, including Sega's Afterburner and Out Run. Now I hear that he has designed a video game for Sega that is about to come out towards the end of July. I can't divulge anything regarding the theme or other specifics, but with his hand in it, this piece has to be something really exceptional. Watch for it.

AS YOU WILL NOTE elsewhere in this issue, the games manufacturers are putting out some nice new equipment to spark the summer season. Premier just released Vegas, the second pinball entry in its SL line of attractively priced merchandise. Tailo America intro'd three new products that are earmarked for delivery this month—namely, Top Landing, Thunder Fox (kit) and American Horseshoes (kit). I'm sure there's more to come.

IN THE NEWS: The Chicago Tribune Magazine (June 17, Father's Day) revealed a good deal of space and photo coverage to its feature "Family Ties," which referred to various successful enterprises in which family members are involved. A number of celebrities figure from the world of politics, sports, entertainment, etc. were spotlighted—including a very familiar coinbank family. Veteran operator Arturo Velasquez, founder of Velasquez Automatic Music (Chicago) was interviewed and photographed with two key members of the company: his son, Ed, who just completed his term of office as president of ICMAO; and his daughter, Maria Elena Hanson, who is in charge of all of the vital behind-the-scenes responsibilities at Automatic Music (accounting, book work, receptionist, secretary, etc.). Ed Velasquez is a very active member of the coin-op community, on both the national and local level. He's a driving force at the company. As he said in the interview, "Sometimes people compare my style to my father's, but that doesn't bother me. It's a positive comparison. I learned from the pro.

Arturo "Art" Velasquez is one of the most respected operators in the Chicago area and his son has achieved an equal status.

SPEAKING OF FAMILY organizations, Bob O'Donnell of Arrow Vending & Amusement, located at 3918 N. Western Ave, in Chicago, just celebrated his 10th anniversary as an operator. Working alongside him at the company is his son, Terry, who's been in the business for about six years. Our congratulations and best wishes for continued success.

A HIT! ALTHOUGH THERE WERE NO EXHIBITS, this year's ICMAO state convention (June 15-17) at the Clarion Inn Findlay, Illinois, proved to be one of the most-productive and best-attended ICMAO conventions to date. "The Nineties—Decade of the Video Pokers" was the theme, a title that tells you a bit about some of ICMAO's current objectives. A Truth in Amusement committee, which had been under consideration for some time, became a reality at this convention with Streeter, Illinois, operator Ray Shroyer appointed chairman. The response was overwhelming. Attending cpa's pledged over $20,000 in support of the committee's efforts and goals, among which are to lift the veil of "gray" from poker machines and secure the legalization of video gaming. As Shroyer noted, "There is a big untapped market for this type of equipment." He said the committee will initially concentrate on "building our strength in numbers and improving our financial status." Keep tuned for further developments and full convention coverage.

INDUSTRY CALENDAR 1990

July 19-21: Billiard Congress of America international trade exposition; Commonwealth Convention Center; Louisville, KY. For info, contact Frank C. Zdy at (619) 278-3877.


August 15-18: National Automatic Merchandising Association (NAMA) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Geerdes at (312) 346-0370.

August 16-18: Amusement and Music Operators of Virginia; Cavalier Hotel; Virginia Beach, VA; annual state convention and trade show.

August 16-18: Wyoming Candy, Tobacco and Coin Vendors Association; Holiday Inn; Cody, WY; state convention and trade show.

August 17-19: Amusement Music Operators of Tennessee; Stouffer National Hotel/Nashville Convention Center; Nashville, TN; annual state convention and trade show. For info, contact Jan Green at (901) 521-1234.

CASH BOX JULY 7, 1990

Atari's Gumball Rally

"REDEMPTION WITH DRIVING" aptly describes the theme of Atari Games' new release, called Gumball Rally, which combines the popularity of driving games and the growing interest in redemption machines.

What you do is drive an actual miniature car on a course that is filled with turns, twists and hairpin curves, the objective being to drive as fast as possible before the fuel runs out. Each completed lap refills the player's gas tank; keeping the car on the road is what builds the momentum and increases the speed. However, the fun lies in driving off the road where you bump into barnyard animals and playful characters who provide a variety of amusing sounds and phrases.

Gumball Rally is a one-player driving game encased in a colorfully animated, compact, upright cabinet. Player controls include a steering wheel and high/low shifter. Also included is a ticket dispenser (U.S. model), attraction beacon, real horn and step stool for toddlers.

Operator features include an adjustable ticket-payout level, ticket enable/disable option, adjustable fuel-rate/play-time level and a full, diagnostic self-test.

Further information may be obtained through factory distributors or by contacting Atari Games Corporation at 675 Sycamore Drive, PO. Box 36110, Milpitas, CA 95035.

Sega's Columns

COLUMNS, THE NEW one- or two-player game from Sega, calls for skill and maneuverability on the part of players—and there's not a hint of combat or violence in its theme. What you do is manipulate multi-colored jewels in order to form a sequence of three or more of the same color, either horizontally, vertically or diagonally. It's challenging to play and it offers a number of options to keep you interested, such as the opportunity to "rack" up points in the easy, medium or hard levels. The score is based on the number of jewels that disappear in the sequence, as well as the current level of difficulty and the speed with which players drop the jewels into place.

At a sequence of three or more of the same colored jewels is formed, the jewels in that sequence are magically removed and all jewels located above them drop to occupy the vacated squares on the screen. So players have to be on their toes at all times.

Players can manipulate the columns of jewels as they drop from the top of the screen by moving the joystick to the right or left. By using the one push-button, players can cycle the jewels downward within the strand as it falls, carefully aligning it to create the magical disappearance. Incidentally, there are six differently colored jewels used in the game, a feature that creates many combinations of colorful scoring.

Columns is a horizontal conversion kit that can be installed in both upright and cocktail cabinets.

Further information regarding this "jewel" of a game may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA), at 2149 Faragon Drive, PO. Box 610550, San Jose, CA 95161-0550.
Taito Intros Three New Games at Distributors Meeting in Chicago

CHICAGO—The popular Lincolnshire resort in suburban Chicago provided the setting for Taito America’s distributor meeting (and second annual golf outing), June 14-16. The meeting saw a full gathering of factory distributors along with Taito luminaries (from Japan and Chicago), and the introduction of three new games.

The new product lineup exemplified the company’s commitment to provide games for every type of occasion—the bar, the arcade, the street location—as vice president of sales Rick Rochetti stressed when he addressed the assemblage.

Top Landing, a flight-simulator game, compact in size, which tests the player’s skill at taking off, flying and landing an airplane, was the first piece shown. It was demonstrated by sales manager Jim Chapman, who pointed out the many realistic and challenging features of the game.

Next up was Thunderfox, a two-player horizontal kit with a theme presented in five stages of battle. Here you have deadly flying kicks, somersault attacks, terrorists, a variety of weapons and all of the various increments of battle. Much has been said, on the part of distributors and operators, regarding this t exercise theme, but the feature remains, as Rochetti noted, “a fighting game that still makes money.”

President George Bush is an avid horseshoe fan. From what we learned at this presentation, the sport has been around for over 2,000 years and, spurred by the President’s interest, has been experiencing a significant revival in the U.S. “It is estimated that millions of players enjoy pitching horseshoes,” according to Rochetti, who added that the Japanese have also learned to play and enjoy the sport.

The third product revealed by Taito America is called American Horseshoes. It’s a one- to four-player vertical kit, which offers up to nine rounds of play and is “faithful in every detail to the game of horseshoes,” complete with the humorous reactions that accompany the various pitches. It is competitively priced and geared to encourage tournament play at the location level. As a matter of fact, each kit includes a tournament package to help things along.

The annual Taito America distributors meeting began on Thursday evening (June 14) with a poolside cocktail party. An early breakfast was served on Friday morning, following which the meeting began with a welcoming address by company president Minoru Suzuki, who reiterated Taito’s intention to improve services to customers via a closer business link between the U.S. and Japan, and to create a stronger communications chain between the manufacturer, the distributor and the operator. Executive vice president Yoshi Suzuki translated Suzuki’s speech and also addressed the assemblage.

The second annual Taito Open golf outing, to place immediately after the new product presentation. Later on, there were cocktails and a barbecue. Then, on Saturday morning, distributors were transported by bus to the U.S. Open at Medinah Country Club, to complete the weekend’s activities. Accompanying this story is the following picture spread (photos by Pam Caposieno).

Looking as lovely as ever is TA’s marketing manager Natalie Kulig (a mother to be). That’s Julie Filipps, marketing assistant (back to camera), who’s observing play on Thunderfox.

This is the pose you take when you feel a presentation has been successful, the products have been well received and the meeting progressed without a hitch. Right, Rick Rochetti?

Taito prexy Minoru Suzuki (to the right of sign) posed with some of the members of the team. Pictured are (l-r): Mr. Nakanishi, Richard Zver, Mike Naito, Jim Chapman, Yoshi Suzuki, Rick Rochetti, Minoru Suzuki, Natalie Kulig, Dave Cane, Julie Filipps and Tony Calcopetro.
Ray Shroyer Hosts Pin/Dart Tourney in Streator

CHICAGO—Tournaments are successful when they produce sizable coin drops, when they serve to further solidify location/operator relations, and, as the frosting on the cake, when they can influence the location owner’s decision to call the operator and order an additional piece of equipment for the stop. All of the above resulted from the June 9 pinball/dart tournament hosted by Ray Shroyer of Metro Canale in Streator, Illinois.

But this is not unusual for Ray Shroyer, one of the industry’s experts in the tournament field. He has held numerous tournaments, on all sorts of equipment, and they’ve all been successful. He’s a true believer in tournament play, and willingly shares his expertise whenever he is called upon to do so.

The event we’re talking about here focused on pinball machines, including Midway/Bally’s Extrav, Williams’ Whirlwind and the Jokers, and Midway/Bally’s Moussin’ Around; and dart games, namely, Arachnid’s English Mark Darts and Coors Silver Bullets.

Thirty-two players participated, paying an entry fee of $10 each (which was returned to them in prize money). Shroyer provided various other prizes (such as t-shirts, caps and other items along with promotional giveaways), in addition to which he arranged for food and refreshments to be available during play. There was a cash bar, of course; this, together with the play that was generated during the weeks prior to the tournament, encouraged locations to participate and ask for more.

Pictured at the bank of pinball machines are (l-r): Ray Shroyer with the pin champs Kevin Reed (first place), Dan Sas (second place) and Mark Million (third place).

In this shot, Ray Shroyer posed with the winning dart shooters, Kevin Reed (first place), Steve Elias (second place) and Wendy North (third place). Reed took top honors in both game categories.

The sign-up booth was adorned with “Say No to Drugs” posters and other promo paraphernalia. It was manned by Metro Canale staffers Janet Sherman (events coordinator) and Sade Asani.

In this photo, Shroyer displays the Arachnid A-Team 18-wheeler replica that was presented to him by the company as pin/dart champ Kevin Reed shows us one of the prize t-shirts.

Premier/Gottlieb’s Vegas

VEGAS IS THE SECOND Gottlieb pinball machine being introduced in the Premier SL Line, meaning it will cost hundreds of dollars less than competitive models and is designed to produce stronger earnings with minimal service problems and no ball hang-ups.

Right at the onset of play, you, the player, will find yourself in a Las Vegas casino trying your luck in different gaming areas. Just step up to the table and play the slot machine feature, for example. Or perhaps cards is your game.

Completing the three jokers lights the select-a-feature, for which the player chooses a game mode. Light the five-consecutive-cards feature to set up the extra-ball shot. When you make consecutive shots on the dice high-roller feature, you can build up to one million points or go for the super jackpot, which is worth up to 50 million points (an industry first, according to Premier). You can change the cards via the all-new LEDs Electronic Roto Unit (patent applied for).

The Vegas cabinet is colorfully designed and illustrated to symbolize all of the flair and excitement of the city and the game.

Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106-1304.

NEW “QUICK LOCK” FOR PINBALL HEAD—Data East Pinball introduced a revolutionary new pinball-head-locking system for instant game set-up and knock-down on location. As explained by general manager Gary Stern, “No longer will the operator have to remove the backglass and bolt down the head of a Data East pinball.” The new “Quick Lock System” is a super-heavy-duty, self-sealing industrial latch that allows the operator to lock the backbox into place with a single twist of a factory-supplied Allen wrench. With this new system, it should take no more than nine seconds to lock into place or knock down a Data East pinball on location, according to Stern. Patents have been applied for. Additional information may be obtained by contacting Data East Pinball, Inc. at 1990 Janice Avenue, Melrose Park, IL 60160.
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