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TOP POP DEBUTS

POP SINGLE
If Wishes Came True
Sweet Sensation (ATCO)

B/C SINGLE
Jerk Out
The Time (Paisley Park/ Warner Bros.)

COUNTRY SINGLE
Wanted
Allen Jackson (ARISTA)

MIAMI LATIN
Los Principes de la Salsa
Enrique & Santiago (CBS DISCOS)

NUMBER ONES

Sweet Sensation

POP ALBUM
Flesh And Blood
Poison (ENIGMA/CAPITOL)

B/C ALBUM
I'll Give All My Love To You
Keith Sweat (ELEKTRA)

COUNTRY ALBUM
Killn'Time
Clint Black (RCA)

RAP ALBUM
Everybody Everybody
Black Box (RCA)
Galante Names Weston Vice President/General Manager of RCA Nashville; Josh Leo Assumes Head A&R Post

NASHVILLE—Joe Galante, newly appointed president of RCA Records, U.S., announced on August 13 that Jack Weston has been named vice president and general manager, RCA Records/Nashville. Weston was formerly RCA's vice president, national country promotion, and was most recently appointed vice president and general manager of RCA Records' newly announced second country label.

In making the announcement, Galante said, "Jack is a very qualified executive whose intensity and discipline will be the ingredients in successfully running our business. He is a leader who cares about the music and the people." Departments reporting directly to Weston will include marketing, promotion, and administration. Weston will report directly to Galante. Weston said of his new position, "It's with extreme enthusiasm and excited anticipation of continued success that I approach the honor of this assignment. Joe has built a legendary roster and supported them with the most valuable asset a company can possess—great people. We will continue his vision and maintain the quality of the Nashville operation with these same talented staff. I thank Joe and BMG for the faith and education and look forward to a great working relationship with the dynamic business and creative forces that make Nashville unique."

Future announcements will be made regarding the structure of RCA's new country label. It was further announced by Galante that Josh Leo has been appointed vice president, artist and repertoire. His responsibilities will include directing the existing roster and all new signings.

As a producer, Leo has worked with such artists as Alabama, K.T. Oslin, Nitty Gritty Dirt Band, Matraca Berg and Juice Newton. Leo is also an accomplished musician and songwriter who is known for his session work as a guitarist and in his touring with such acts as Jimmy Buffett and Kim Carnes. His songwriting credits include the #1 hit "Baby What About You" and "Baby's Got a Hold On Me" as well as numerous top-10 singles. Leo will report directly to Galante.

Leo said of his new position at RCA, "Just from my past experiences in working with Joe Galante and Mary Martin, I know the exciting, creative situation I'm coming into. After working with many of the acts, I feel like RCA's natural home for me."

The announced restructuring at RCA Records/Nashville is effective immediately.

At Black Rock, Jon R. Peisinger has been appointed president, CBS Music Video Enterprises. He comes from the Vestron International Group, where he served as chairman since 1988, and as president of Vestron Video since 1981. Jerry Blair has been promoted to national director, top-40 singles promotion for Columbia, a move up from local promotion manager, New England, a position he has held for two years. And Jerry Lenno has been promoted to national director, A/C promotion for Columbia, a move up from director, national singles, top-40 promotion. He has been with the label for four years.

As the New York local promotion manager, A Columbia House, Joanne Singer has been named director, video programming. She comes from Nickelodeon, where she served as a consultant in home video and licensing. Diana Graham has been promoted to senior vice president of BMG Music Publishing International. She joined the company's London office in 1967 as vice president. Prior to that, she was general manager of Chappell International. Randy Goodman has been named vice president, product development for RCA, a move up from VP, production and product development, Nashville. Goodman has been with the label since 1981 in various capacities, and will be relocating to New York in September to take over his new position. And Randy Miller has been named vice president, artist development. He most recently was VP, product management at West Coast. He has been with RCA for five years.

PolyGram has promoted Michael Bays to vice president, creative services. He has been with the label since 1987, as director of creative services. Lynda Pagliaro has been named manager of production. She has been with PolyGram since 1987, as well, most recently as senior inventory coordinator. Wanda Rachel has been named director of marketing, PMV U.S. She comes from MGM/UA Home Video, where she was marketing manager. Michelle Meinsen has been named national director, field operations at Elektra. She has been with the label since 1986, most recently as director, promotion, West Coast. And John McHugh has been appointed national director, AOR. He comes from A&M, where he was local promotion manager since 1988.

Island has promoted Chris Read to senior director, media and artist relations, a move up from director, media and artist relations. He has been with Island since 1987. Matthew Stringer has been named director of marketing for Island and 4th & B'way. He joined Island in 1989 as director, advertising. Prior to that, he spent several years at Young & Rubicam and Ogilvy & Mather. And Rick Sherman has been appointed West Coast sales and marketing manager. He comes from Album Network, where he was a retail research specialist for several years.

BMI has promoted Dexter Moore to director, writer/publisher relations, BMI Los Angeles. He has been with the organization since 1982, most recently as an executive in the writer/publisher relations department for the past four years. And Alison Smith has been promoted to director, performing rights. She joined BMI Nashville in 1985, relocated to New York two years later, and has been a member of the writer/publisher relations staff. Bull of the Strength of the Morris Williams Agency has been promoted from senior agent to director of sales operations for the Nashville office. Originally from New York, Suffian transferred to Nashville from the Los Angeles office this past March. In a career that spans 31 years, Suffian has worked with a wide variety of successful artists, including Rod Stewart, Neil Diamond, Rosanne Barr, Miami Sound Machine, Steinberg, and the Temptations. Relativity/Combit/In-Effect has promoted Allan Flaim to director of production/promotional creative services. He was production manager.

MCA has named Jennifer Jay A&R representative. She has been with MCA for a year and a half, mostly working as an A&R assistant. Susan Keel recently joined The Andrews Agency Incorporated as an account executive. Keel, formerly an administrative assistant at The Temptations for the publisher, editor and managing editor, also served as a staff assistant to U.S. Senator Jim Sasser in his Nashville office. Previously, Keel worked for Bullet Recording, Top Billing International, Cash Box magazine and the Parker Group Public Relations.

EXECUTIVES ON THE MOVE
NEW RECORD LABELS ARE BEING FORMED EVERYDAY, everywhere from funky little basements to sparkling corporate board rooms. While visiting New York in 1987, Chris Murphy, recently in Los Angeles to promote his new label, RooArt, was stricken by the fact that few of these newer labels differ from the big guys in a crucial way—a commitment to not only finding, but also nurturing new talent. With the knowledge that most of the world viewed his native Australia as home to groups like Midnight Oil, INXS, the Church, and little else (musically), he decided that there was work to be done.

"I know I'm going to have to sound like a good Samaritan," laughs Murphy, "but the label was formed out of necessity. One of the things that has been very frustrating to me in Australia is that we only have five record companies as options [for young bands] to sign to. Whatever was happening at a lot of these major companies—WEA, CBS, PolyGram and EMI—is that they were getting a lot of bands of 19- and 20-year-olds and saying, 'Listen, we need a hit record.' A typical thing they would say is, 'We want you to be like INXS.' But what they forget is that INXS is on their fifth album and they've done 1,500 shows and they've been around the world...and INXS weren't even like INXS on their first album.

By the end of 1988, RooArt had its first gold record and a roster of fresh and innovative bands. More importantly, they'd created a company and atmosphere in which the unique and individual talents of the bands, who are largely geared toward the college-radio crowd, could thrive.

"With the college market, there's no such thing as hype," Murphy has been quoted as saying. "They either like it, it gets a big response and it stays on the air, or it doesn't. It's the purest form of music marketing, so it's the purest channel for us. With RooArt in America, we have young bands who are still basically rebels." —ERNEST HARDY

LONDON CALLING
CHARMED, I'M SURE: When they get to their 30s, boys like a status symbol or three—the odd BMW, the gold Mastercard, the gold Rolex. Billy Idol's got a withered leg, with a wrinkled golf ball-sized protusion spilling from his upper calf. It's his testament to a life on the rock and roll highway.

The day after he finished his Charmed Life album his Harley Davidson—the obligatory accessory for L.A. living—smashed rather nastily into a car. His long, curling eyelashes in blinking distance of the curb, he chanted the name of his medical insurance and thought of how he was thankful he had titled the album before the accident—thus it was prophetic, notorny—and he was thankful he had not worn his favorite leather jacket, as the paramedic cut off his clothes. Then he passed out from pain.

"They cut off my favorite boots. But I had them sewn up again, so they look scared, rather like the leg."

He rolls up his trouser leg to enable a viewing of the scars. "Looks like I've got brains coming out of my leg, doesn't it?"

It looks like a knotted and gnarled tree stump. It's revolting.

"I quite like it." Scars are supposed to be sexy, aren't they? "Yeah, all that lick-my-wounds stuff, and I've got the ultimate wound, haven't I? I showed it to Madonna the other day. She thought it was gorgeous. It's my latest party trick."

It's usual for people who come close to death to rethink life, find God, find themselves, find a cause to believe in. But not Billy Idol.

"Nah, the accident didn't change anything," he says, putting bravado and brashness. "When I woke up from the accident and listened to my album, I realized I didn't have to rethink my own life. I'd already made these realizations. The songs were already written with love, with thought."

First this seems a ridiculous statement, he-man bimo talk from the leather brain and leather groin. But something about Idol, his bright blue eyes peaking through his rather cute schoolboy wireframes, seemed...well, thoughtful, intelligent.

I'd had some dark experiences when I was writing the album. It was a very double-edged time. I broke up with Perry (Lister, his longtime girlfriend), and we had baby Wolf (named after Mozart, the wild, wine-swilling Amadeus character)—a lot of love going on and a lot of loss."

"The no-pain, no-gain syndrome.

"We had him at home with a midwife. Perry didn't take any painkillers. I started crying because I couldn't stand watching her in so much pain. Then I made myself stop because my role is supposed to be coach and cheerleader. It brought us closer together."

"Willem Wolf was a totally planned baby. I think it's stupid and indulgent of women to have a baby without planning for the security of its future. It seems crazy. There we were, closer than ever, a planned family unit, and she decided to leave me. She decided it and that's what she wants. And I decided to be strong about it. I've had it with her ruining my life. The last time it happened, I went bananas. But it's not worth hurting everybody else around you. It just hurts yourself."

"I was in the middle of making this record. How could I help my son if I messed up my own life? I'd done that destructive thing before and I wasn't going to do it again."

"The accident wasn't some kind of stupid death wish, you know," he says, reestablishing the macho. "I never wanted to be tragic. I'm not afraid of death, though."

(Next week, more rock and scars from Billy Idol.)—CHRISSY ILEY

FAITH NO MORE is opening up for Billy Idol here, September 14 at Jones Beach, and then again on September 21 at the Meadowlands. That's more than enough reason for me to go see Mr. Charmed Life. The album has most likely gone platinum by the time you read this, but will someone please, please, please tell him to do something about that hair? Oy, vey.

I GOT A COPY of the album sleeve for the Geto Boys' self-titled Def American/Geffen release. Fortunately (or unfortunately), that's all anyone is going to be getting for a while. Geffen has refused to be associated with this release because of the rather extreme lyrical content. Def American president Rick Rubin issued the following statement: "I am obviously shocked and disturbed by Geffen's decision. I am very proud of this record, and would have liked for people to have had the opportunity to hear and judge it for themselves. At this point, there are no plans for the record to be available to the public."

"I have to ask a hard question here: With song titles like "Let a Ho Be a Ho" and "Size Ain't Shit" and "F*#* - em," doesn't it look like this rap record is starting to turn into a big game of obscene one-upmanship? It's no longer letting someone be "as nasty as they wanna be" and still be protected by the First Amendment. It's different groups squaring off and saying "I can be nastier than you" and still be protected by the First Amendment. Anyone with half a brain believes in and supports free speech, but this is getting a little stupid. Make your @%#@*#%*#%*#% point without making a @%#@*#%*#%*#% Supreme Court case out of it, okay?

Peace.

—KEIRAN WOODS

CASH BOX  SEPTEMBER 1, 1990

EAST COASTING

WEST POINTS
Blackbox

BY ERNEST HARDY

The group is fronted by French ex-model Katrin, with "aural architect" Daniele Davoli (a producer) and his teammates, Mirko Limoni and Valerio Semplici, doing the behind-the-scenes work. Blending disco, Chicago House and artful samples (the voice you hear on "Ride on Time" belongs to diva Lolatta Holloway), Blackbox have created a sound that is truly universal, in which raw vocals and a groove are magnets to pull you on your feet. Mirko and Valerio (both classically trained musicians), along with Katrin and Limoni, hope to forge a multicultural dance aesthetic, pulling references and inspiration from a variety of sources and then reaching as many people as possible with the end result.

Already, the group's first U.S. single, "Everybody, Everybody," is a hit on R&B, pop and dance charts, while continuing to be a club favorite, and the album, Dreamland, is climbing up the charts. With an album full of potential singles, Blackbox are poised to conquer America as easily as they have the rest of the world.

Barbara Weathers

BY ERNEST HARDY

THE NAME BARBARA WEATHERS MAY BE NEW, but anyone remotely familiar with pop or urban radio of the last few years undoubtedly knows the voice. For four years Weathers was the primary vocal presence for one of today's most innovative and successful groups—Atlantic Starr. Now she's stepped out on her own with a stunning self-titled debut album for Reprise.

A native of Greensboro, North Carolina, Weathers' earliest musical experiences were in the church. Between the ages of 13 and 18, with the Greensboro group Coarcus, she performed at clubs, talent shows and dances, developing a faithful following in the process. In 1984, her talents came to the attention of Atlantic Starr's frontmen, the Lewis Brothers, who realized that Weathers' talents meshed perfectly with the group's own style. Over the next four years, Weathers shone brightly on some of the group's biggest hits, including "Secret Lovers," "Always" and "If Your Heart Isn't in It." On the Atlantic Starr albums As the Band Turns and All in the Name of Love before she decided to pursue a solo career.

Barbara Weathers features the sure behind-the-boards talents of Atlantic Starr's Wayne Lewis, Earth, Wind & Fire's Maurice White, Vanessa Williams and Janet Jackson stalwart Rex Salas, and Surface's "Pic" Conley. The result is an impressive debut album that is about to put a name to the voice that has already made a home at the top of the charts.

Blue Tears

BY ALEX HENDERSON

THE FOUR MEMBERS OF BLUE TEARS HAIL FROM ALABAMA AND TENNESSEE, but the AOR-friendly rock on their newly released, self-titled debut album on Impact/MCA Records has more in common with a hook-happy Desmond Child project than with the Southern-fried country-rock of the Marshall Tucker Band, the Outlaws or Molly Hatchet. While Gregg Fullerton (lead vocals), Michael Spears (bass, background vocals), Bryan Hall (rhythm guitar, background vocals) and Charlie Lauderdale (drums) rock hard on electric guitar-powered songs like "Crush," they don't think of either their rockers or their melodic power ballads (which include "Halfway to Heaven" or "True Romance") as headbanger material. "It's American heartland rock and roll," Spears asserts. "Not heavy metal. Not pop."

At a time when bands are invented by producers, managers and A&R men, Fullerton points out that Blue Tears is no such invention. "One of this band's strongest points is that we're real," notes Fullerton, who handles most of the band's songwriting. "We all grew up together. This is not some put-together group playing a bunch of songs someone else wrote for us... We're in this for the music. We do music we love that's about real people and real places."

Steelheart

BY ALEX HENDERSON

FOR STEELHEART, THE ROAD TO A RECORD DEAL WAS LONG AND DIFFICULT. After joining forces as a hard rock/heavy metal band in Norwalk, Connecticut, lead vocalist Michael Matijevic, guitarists Chris Risola and Frank DiCostanzo, bassist Jimmy Ward and drummer John Fowler set out to get a record deal. Matijevic ventured to New York and Los Angeles with a seven-song demo and encountered more than his share of indifference. "I went to every fuckin' label," Matijevic exclaims, in a tone recalling the frustration he felt. "The worst thing was, nobody wanted to listen to it. They didn't even give it a chance. It could have been the best thing in the world, but nobody wanted to even listen to it."

Finally, Steelheart entered a management contract that resulted in a deal with MCA Records, which recently released the headbangers' self-titled debut album. If Steelheart's experiences have taught the band any thing, it's persistence. "I'll tell you right now, we've definitely got steel hearts," Matijevic asserts. "Nobody can do anything to us anymore that hasn't already been done. You can beat us, kick us, whatever you want to do, but we're still going to stand up and keep playing. That's it."
Rappin' with the Retailer

BY C.J. AND JEFF KARP

MUSIC VISION, Bridgeton, Missouri

Reporting: Bob Love

“Our biggest seller at the moment is Jon Bon Jovi, and he did well right out of the box. Poison and Winger are still tops here. Bad Co have really shot up there. Mariah Carey, Faith No More and the Allman Brothers are all blowing out the door. Wilson Phillips and Nelson are both doing it to extremes as well. Right behind them, it’s 2 Live Crew, and they are scraching hot. Our biggest R&B releases right now would be M.C. Hammer, Johnny Gill, the Time, Anita Baker, Keith Sweat and Bell Biv DeVoe. Johnny Van Zant is the biggest up-and-coming artist. He is doing extremely well. Eric Johnson isn’t slowing down. Extreme are kicking out the jams. The Jane’s Addiction, Ratt and Stryper are all going to explosive out of the box. Steve Vai is the hottest indie for us. I always sell Joe Satriani, George Strait and Kentucky Headhunters always do real well.”

SOUND WAREHOUSE, Dallas, Texas

Reporting: Julie Oxeman

“Prince has the crown for the hottest single. Bell Biv DeVoe has captured the hottest album. Candy Man is also a strong seller for us. Mariah Carey is really sizzling. Jon Bon Jovi took off right out of the box. Tammy Wynette, Doug Stone and Waylon Jennings are all selling like mad.”

KARMA RECORDS, Carmel, Indiana

Reporting: Dave Watson

“Sweet FA and Faith No More are on top of the rock. Poison are still doing it for us. Jon Bon Jovi hasn’t been the blockbuster that I thought it would. Jimmy Ryser is still holding on. 2 Live Crew are out of the ballpark. Mariah Carey is doing good business. Keith Sweat is also a big contender. Johnny Gill and Digital Underground are my toss-ups right now. Ozzy’s Ten Commandments is just blowing my mind. Exodus is doing real well for us. David Chastain has just inked in. Rick Van Shelton and Steve Earle are both real steady. I look to do well with the new Jane’s Addiction, Don Dokken and Queensryche.

They will do blistering business.”

WALL TO WALL, Cinnaminson, New Jersey

Reporting: Ben Boent

“Bon Jovi is my #1 record. Poison is really cooking up a storm. M.C. Hammer, Wilson Phillips, Mariah Carey are all smoking. 2 Live Crew are shooting up the charts still. Anita Baker and Johnny Gill won’t slow down. Bell Biv DeVoe and Keith Sweat are really going to town. Boogie Down Productions came out really strong. Steve Vai is the hottest indie. David Bowie’s Changes is also a hot one. I expect to do well with the Prince right out of the box.”

STRAWBERRIES, Boston, Massachusetts

Reporting: Beth MacGrory

“Olita Adams is climbing quickly, and we are finding it hard to keep in the store. The soundtrack to Ghost is doing well. Regina Belle is moving well. Faith No More is flying out of here. Lisa Stansfield and Snap are our top R&B sellers. On the rock side of life, Iggy Pop, Winger and Red Hot Chili Peppers are all real strong. The new George Strait is still one of our top sellers. Reba McEntire’s re-issued CD we can’t keep in the store. Patti Loveless is doing real well. Sonic Youth is our #1 indie. Dread Zeppelin is moving pretty quickly. We are getting a lot of requests for it. Depcohe Mode is still real strong. We expect the Jane’s Addiction to sell real well.

RECORD ARCHIVES, Rochester, New York

Reporting: Jim Huie

“Mariah Carey is still blowing out of this place. The Neville Brothers have made an overnight sensation. The customers here are “in love” with Harry Connick Jr. and his album We Are In Love. We are sweating trying to keep Keith Sweat in the store. Johnny Gill is hot off the grill. Bell Biv DeVoe get three balls. People are still hunting for the Kentucky Headhunters. They are one of our country sellers. We are still selling a lot of Charlie Daniels’ Simple Man. The in-store play has really helped it out. Poison are definitely not poison at the counter. Bonnie Raitt is not missing a lick. Special

Ed is definitely a special seller here.”

CML 1-STOP, Maryland Heights, Missouri

Reporting: Phil Danscombe

“2 Live Crew is extremely hot right now. Kyper is very strong and up and coming. Jon Bon Jovi was blazing right out of the box. On the R&B side, Anita Baker is super hot. Johnny Gill, Keith Sweat and M.C. Hammer are real strong. After 7 seems to be picking back up with the release of their new single. On the country side, the Kentucky Headhunters are still cooking. There’s no holdin’ back Randy Travis, he’s doing exceptionaly well. Shenandoah seems to be picking up. On the indies, Steve Vai and Ice Cube are both real strong.”

ZIA RECORD EXCHANGE, Phoenix, Arizona

Reporting: Brad Singer

“Our #1 record right now is the Jane’s Addiction single. We’ve been pre-selling the album and it reached our #1 two weeks before its release. Faith No More, Dred Zeppelin, Danzig and Concrete Blonde are all doing great. Both 2 Live Crew albums have been monsters for us. Our biggest indie right now is Scratcer Brain.”

CENTRAL SOUTH MUSIC SALES, Nashville, Tennessee

Reporting: Tony Ross

“Keith Sweat and Poison are our hottest right now. Damn Yankees seems to have gotten a big shot in arm and are just getting crazy. Anita Baker keeps getting stronger. Johnny Gill and Bell Biv DeVoe are hanging in there. Mariah Carey and Faith No More have shot up into our top 10. As far as the indies go, Steve Vai and Ice Cube are still going strong.”

PETERS ONE STOP, Norwood, Maine

Reporting: Don Moscatell

“Mariah Carey is all around and selling well. Jeff Healey seems to be hanging on. Jon Bon Jovi is making the biggest noise right now. Poison is really kicking butt. David Bowie has been steady. We just got in a new Dino, and we think we’ll do alright with it. I think Prince will do well this week.”

LIEBERMANS, Norcross, Georgia

Reporting: Jim Seaglione

“M.C. Hammer, Bell Biv DeVoe and Poison are our top sellers here. R&B-wise, it’s a toss up between Johnny Gill and Keith Sweat. With country, it’s Vince Gill, Clint Black and Garth Brooks who are top. Doug Stone is also a contender. Jon Bon Jovi is blazing.”

SAM GOODY, Baltimore, Maryland

Reporting: Dennis

“Poison is the top summertime release. It’s really hot. Wilson Phillips has really taken back off. New Kids are still “hanging tough” on the chart. Anita Baker is all over the place. We get a lot of requests for it. M.C. Hammer is the cleanest rapper around. He’s selling himself and “hurting” the others. For not a very big country store we sell a lot of Garth Brooks. The Adventures of Ford Fairlane has been helped out by the controversy.”

MCA recording artists Sweet FA graced the people at House of Guitars in Rochester, New York with their presence last week. Never turning down a chance to play or maybe win over some new fans, the boys treated the employees and customers to an acoustic set of material from their debut album, Stick To Your Guns. Pictured here are (l to r): Jim Quick, Steven David DeLong, Armand Schaubrock, (kneeling) Jon “Lighting” Huffman, Tricky Joe and James “Thunder” White.
INDIE PROFILE

RED LIGHT
CHICAGO IS KNOWN FOR BLUES, R&B AND HOUSE MUSIC, but the Windy City isn't a place known for having a surplus of heavy metal or hard rock bands. But if Mark Nawara, president of the Chicago-based Red Light Records, has his way, Chicago headbangers will become as well known as New York, Philadelphia, L.A., and Bay Area metalheads. Of the five metal and/or hard rock bands signed to Red Light—Diamond Rexx, Joker, Vishisgruv, Manikin Laff and Sire-only the latter two aren't Chicago-based.

"I think there's a lot of talent that deal with CBS/Sony. Besides Nawara, key players at Red Light include John Fichera, vice president of sales and marketing; Lorraine Margala, publicity and promotions manager; Lenny Moore, tour manager; and Michael Miller, vice president of business affairs.

Although all of Red Light's acts are either mainstream metal or hard rock, Niwara hasn't ruled out the possibility of venturing into other areas. "We don't have any thrash or hardcore yet, but we may get into that in the future," Niwara notes. "If I do get involved in thrash, I'd be looking for something along the lines of Scatterbrain—kind of humorous... I'm not looking to get into death metal."

INDIE NEWS

CAROLINE: September releases on Caroline include Funhouse's 'Generation Generator' and Kinghorse's self-titled debut album. In October, the New York-based indie is releasing an album by Naked Raygun. Meanwhile, Caroline metalheads White Zombie are writing and rehearsing new material for an album that may hit the streets in late 1990 or early 1991.

ENIGMA: On September 24, Enigma is releasing 'Motorhead's The Birthday Party', a live album previously released in Europe but not in the U.S. "Return To Metalopolis", the instrumental debut solo album by ex-Megadeth guitarist Chris Poland, has a release date of October 1.

INDIE REVIEWS

SINGLES

☐ QUEEN LATIFAH FEATURING DE LA SOUL: "Mama Gave Birth to the Soul Children" (Tommy Boy 857)

The latest single from Newark, New Jersey b-girl Queen Latifah's debut album, "All Hail the Queen" is a hard yet fairly melodic duet with labelmates De La Soul.

When Ice Cube left N.W.A. to pursue a solo career, cynics wondered if the controversial rap group would go downhill without that prolific lyricist. But despite the Cube's absence, N.W.A. remains one of rap's most exciting acts. "Real Niggaz," "Suicide" and the EP's title track are hard-hitting reflections on the harsh realities of ghetto life.

☐ JAMES PETERSON: Rough and Ready (King Snake/Sciibian 403)

James Peterson goes for a rockin', full-bodied urban blues sound abounding with electric guitar and horns on the striking Rough and Ready. The singer/guitarist has a definite sense of humor that is especially evident on "I Fell In Love With A Prostitute, "Chicken Biddy" and "Ball Cost More Than The Fish.

☐ WILLIAM CLARKE: Blown In Like Hell (Alligator 4788)

Vocalist/harmonica player William Clarke delivers another set of straight-up Chicago-style blues on the self-produced Blown In Like Hell. While the album isn't blues-rock per se, the electric guitar is prominent and smokin'.

☐ THE ACCUSED: Grinning Like and Undertaker (Nastymix 70220)

The Seattle-based Nastymix's primary focus is on artists from the Seattle/Tacoma area, the Accused being an exception. Grinning Like an Undertaker, the Accused's first album since leaving Relativity for Nastymix, is a brutally bombastic thrash-metal effort. Songs like "The Corpse Walks," "Dropping Like Flies" and "Bullet-Ridden Bodies" are on the deathmetal tip, while the socially conscious "Down and Out" includes some rap-ping.
EDITORIAL

Just for You
BY CAMILLE COMPASO

FOR THE PAST 48 YEARS, Cash Box has been publishing an annual Directory that is recognized as a vital source of information for all levels of the music business and the coin-op amusement industry. Both industries are so closely related within the realm of entertainment, but each has specific reference-data requirements that called for separating the Directory into sections, contained in one single edition over the years. This has been working out perfectly for almost five decades. You don’t argue with success, but that doesn’t mean you can’t try something a little different now and then.

What we’ve done this year is produce a Cash Box Directory Issue that is designed exclusively for the amusement industry. But that’s the only change—everything else remains intact. All of the listings and reference material you are accustomed to seeing are contained on the pages of this week’s coin section. The Cash Box staff in our Hollywood office has been working diligently on the questionnaires you returned and the follow-up calls that must be made to be certain that all data is as up to date as it can be.

As defined in Webster’s New World Dictionary, a directory is “a book or list of the names and addresses of a specific group.” In this case, the “group” encompasses such categories as trade associations (national, state and local), amusement machine manufacturers, jukebox manufacturers, distributors, miscellaneous equipment and services, etc.—all relating to the amusement business.

This year’s Cash Box Directory is just for you. Hope you enjoy it.

Atari Wins in Two-Year-Old Avel Lawsuit

CHICAGO—Avel Pty. Ltd., a noted Australian video game distributor/operator, filed a lawsuit in September of 1988 against Atari Games Corporation, claiming that Atari Games had breached an oral and implied contract that would have given Avel exclusive distribution rights for all Atari products in Australia for an unlimited period of time. Avel was seeking $3.6 million in compensatory damages as well as unspecified punitive damages.

Atari Games, which had for many years granted distribution licenses to Avel only on a game-by-game basis, countered that Avel’s claims were simply “self-serving fabrications.”

A two-week trial, heard by a jury in the U.S. Federal District Court in San Francisco, ended on August 2, 1990 with a unanimous verdict in favor of Atari Games on all claims brought by Avel.

Avel Pty. Ltd. is one of several Australian video-games companies owned by Malcolm Steinberg. As stated by a spokesperson for Atari, “Atari Games was shocked and disappointed when Malcolm Steinberg instigated this unwarranted lawsuit to create rights he did not have. As an importer/operator, we believe a conflict of interest existed that had a negative impact on the distribution of Atari Games product in Australia.”

Steinberg reportedly admitted during the trial that his companies control 60 percent of Australia’s video game market.

CASH BOX  SEPTEMBER 1, 1990

AROUND THE ROUTE

BY CAMILLE COMPASO

IT’S HARD TO BELIEVE that summer is just about gone. Seems like you just put the patio furniture out and already you’ve got to pack it up for winter storage. Weather-wise, I hate to see it go. Market-wise, I’d have to say “What took it so long?” Let’s hope that the fall season will bring with it some new life and excitement...

SPOKE WITH C.A. ROBINSON & CO. presxy Ira Bettelman, fresh from his attendance at the recently held Atari Games and Sega distributes meetings, where he saw some interesting new pieces. Atari’s Pit-Fighter, with its innovative, digitally processed graphics (that add so much realism to play) was especially impressive. The factory’s second-generation Race Drivin’ is also expected to do very well. As Bettelman told us, the distrib enjoyed much success with Hard Drivin’, so the new model will provide the opportunity to sell some conversion kits. Additionally, Race Drivin’ offers the capability for ‘link up,’ he pointed out, which is another plus factor. The Sega meeting produced two new entries: the two-player Bonanza Bros. and Michael Jackson’s Moonwalker. With respect to the latter, there’s a lot of magic connected to the name and presence of Michael Jackson, which is a statement in itself. The game has much going for it, backed by excellent test reports from Sega. At this point, C.A. Robinson & Co. hasn’t had it on test long enough to give us an accurate evaluation...

ATTENTION JUKEBOX OPS. There’s a new single on the Driftwood label that is unique for its mariachi background music. Sides are “Forever” and “Fences to Mend,” by Margie Lane. Lyrics are in English, by the way. The label’s Petal Kobal feels the record is a natural for Latin locations, but should do well across the board. For jukebox promo copies and further info, contact Peter Kobel, P.O. Box 1928, Kingport, TN 37662. The phone number is (615) 349-6660...

DATELINE: El Cajon, California, home of the Leland Corporation, where sample shipments of the new Pig Out have been completed. Sales and marketing veepee Ken Anderson tells us the feedback has been good, and the game has been maintaining continuous earnings on test. It has also been attracting a kind of different player base, with emphasis on females and the six-to-14-year-old set. We tried to get some info from Anderson on Leland’s plans for AMOA Expo ’90.“We’ve got a surprise in store for AMOA,” he replied. “It is something we’ve been working on for a long time...but that’s all I can reveal right now.” Well, you can’t blame a gal for trying. At any rate, it sounds like it will be something real special...

THE R OE I N T I O N A L office in New York has relocated to new quarters at 231 E. 55th St. (5th floor), New York, NY 10022. The phone number is (212) 888-8415; FAX is (212) 355-1329...

TALKED WITH STEVE BLATTSPIELER, who will shortly make an announcement regarding his new affiliation. Keep tuned...

INDUSTRY CALENDAR 1990

September 13-15: West Virginia Music & Vending Association; Ramada Inn; South Charleston, WV; 36th Annual Convention & Exposition.

September 13-15: Michigan Coin Machine Operators Association; Clarion Hotel; Lansing, MI; state convention and trade show.

September 13-16: North Carolina Coin Machine Operators Association; Charlotte Marriott Executive Park Hotel; Charlotte, NC; 26th annual trade show and convention. Contact Bobby or Cindy Earp.

October 11-13: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

October 25-27: AMOA Expo ’90; (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention and trade show.
Sega’s Michael Jackson’s Moonwalker

THIS IS IT! Sega’s highly touted Michael Jackson’s Moonwalker video game has been scheduled for release by the factory this coming fall. It has the high-in-applause of its namesake (and co-creator), plus a great deal more in terms of the entire play theme and the outstanding attention-grabbing graphics—not to mention the presence of this world famous mega-star both visually and vocally (via five of Jackson’s biggest hits) throughout the course of play.

Up to three players can simultaneously control their own “Michael Jackson” through four rounds and 13 stages of non-stop music, dance, and high-speed action. The game is based on the experience of “Moon Criminal” from the hit video Moonwalker, in which Michael Jackson plays the leading role. The objective is to save the children held captive in each stage by emitting an Aura to defeat the enemy. Players may moonwalk for more powerful attacks, and may also use the “Dance Magic,” which transforms the screen into a live stage where all enemies, and all enemies on the screen are destroyed. When touching his pet chimpanzee, “Bubbles,” Jackson becomes a robot. Players can clear the final round by using the robot and employing its most powerful weapons to confront Mr. Big and destroy the vehicle he rides.

Taito’s Air Inferno

Taito’S new Air Inferno video game provides the simulation of flying a helicopter combined with the thrill of a rescue mission that takes you through such disaster scenes as a blazing tanker and a skyscraper fire. The three-dimensional action and realistic sound effects enhance the excitement of play.

There are a total of six rounds—two for beginners (involving all of the elements of basic training), and the remaining four for intermediate and advanced players, since those rounds involve a lot of skill and maneuvering. For example, you must extinguish a blaze on a huge tanker and carefully land the helicopter on the deck, rather than on the sea where a crash would result. The skyscraper fire has you putting out the fire and then avoiding strong winds as you attempt a safe landing on the roof.

There’s also the violent eruption of a volcanic island where you must avoid volcanic rocks spewing out of two craters, and the final rescue of an archeologist who has disappeared somewhere in the desert where you have sandstorms to contend with and the breaking of the radar system that calls for constant checking of the target distance. What you have here is a very challenging, very exciting play experience.

Air Inferno will be available in a deluxe moving cabinet and a small, cockpit style sit-down version. Taito will begin shipping this new piece at the end of August.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 390 Holbrook Drive, Wheeling, IL 60090.

Sega’s Michael Jackson’s Moonwalker

Atari Games’ Race Drivin’

HERE YOU HAVE Atari Games’ follow-up to their famed Hard Drivin’ simulation game. It’s called Race Drivin’ and it contains all of the outstanding characteristics of its predecessor plus several innovations. A faster microprocessor and more efficient software code provides an now-imperceptible lag time between control input and screen graphic response to further captivate player interest.

“The engineering team worked for months just to make the feel of the driving simulation seem even more real on the original Hard Drivin’,” stated Linda Benzler, Race Drivin’ product manager for Atari Games.

“It’s hard to explain in words. You just have to drive it to see what I mean,” she added. “But the thing that really turns on the players is the Super Stunt Track. It’s like a wild roller coaster ride without the rails to keep you on the track.”

In addition to the two original Hard Drivin’ tracks, Race Drivin’ features two new tracks: the Super Stunt track, which presents such challenges as a corkscrew loop, a jump loop and a section of dangerous winding mountain road to test the player’s skill; and the Autocross track, with a built-in vector-drawn pace car and lap timer that provides feedback. The vector-drawn pace car is actually a recorded view of the player’s best previous lap.

The Buddy-Race is a two-player sequential race for which the computer records the performance of player one and player two races head to head against the first player, a drone car and the clock. This is another first from the Atari team.

The Race Drivin’ cars, by the way, are modeled after the performance features of several well-known sports cars.

The new model incorporates many improvements with the operator in mind, such as new materials for the shifter boot and electromechanical parts, improved serviceability for major components (such as the steering, motor and pedal assemblies), and various other touches (including easier access to the cash box).

Race Drivin’ is available in a deluxe cockpit configuration and update kits to convert Hard Drivin’ will follow.

Atari Games’ Race Drivin’

Atari Games’ Pit-Fighter

Pit-Fighter is the new, action-packed, dedicated video game from Atari Games that is based on a no-holds-barred street fight involving all sorts of toughies and a variety of weapons to keep the excitement going. Up to three can play, and the game’s outstanding digitally processed graphics provide the ultimate in realism as the heated action takes place.

“This is Atari’s first effort at a fighting game,” said Jerry Momoda, product manager on Pit-Fighter. “It’s not like us to make just another ‘me-too’ type of game, so we concentrated on how to make the game unique. Utilizing digitally processed graphics and growth motion hardware, we have delivered an interesting approach to a proven theme,” he continued. “I’m happy to report extensive test results have been extremely strong and steady.”

Three of the game’s characters are Buzo, Ty and Kato, who are skilled masters in different forms of fighting to match the styles of the street-tough opponents like Chainman Eddie, Angel and the Masked Warrior. During the course of action, players can change characters if they desire, but they must be on the alert for the hostile crowd that pushes and attacks fighters if they come too close. Among the various weapons that can be picked up during the confrontations are knives, steel pipes, crates, motorcycles, oil drums and chairs.

With every three matches comes a Grudge Match during which players fight other players in a multi-player game (or a computer twin of themselves in a single-player game). The last Grudge Match determines who will challenge the Masked Warrior and defeat him to become the new champion.

Further information may be obtained through factory distributors or by contacting Atari Games at 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.
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<td>c/o Great Games, P.O. Box 30143, Phoenix, AZ 85016</td>
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(605) 352-2700 (MN Only)
(800) 328-2666 (out of town) S. Raymond Fibiger, pres.
Scott Nelson, sales mgr.
Don Sheppard, operations mgr.
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Lieberman Music Co.
9549 Penn Ave S.
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(612) 867-9438
FAX: 612-867-5666
(800) 533-4576 (outside MN)
Stephen E. Lieberman, president
Michael Anderson, general manager
Glenn Cherry, sales manager
(ARACHNI, Atari, Beston, Data East, Dynamo, Eady, Eagle Lift, Grayhound, Gremlin, Hollywood, I.C.E., Konami, Leland, Merit, Nendo, Premier, Romstar, Rowe, Sega, Smart, Ske-Ball, SMS, SNK, Sun, Taito, Tecno, Tommy Lifegate, Williams)

Lieberman Music Co.
Record Div.
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Minneapolis 55431
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(605) 772-9137 (MN)
FAX: 612-887-5666
Sandy Zerg, manager
(jukebox one-stop, 45s & cds)

Sandler Vending Co.
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Minneapolis 55405
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(605) 328-0833
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Theresa Vogel, account manager

Mike Smith, service mgr.
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Viking Vending
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Minneapolis 55431
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(600) 533-4576
FAX: 612-867-5666
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Glen Cherry, gen. sales mgr.
David Sjomquist, sales mgr
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Southaven 38671
(661) 342-5200
Dennis Rhodes, president
Linda Rhodes, secretary)
Cal Campbell, parts mgr.
(american shuffleboard, Arachnid, Beston, Coin Data, Dynamo, Efronkin, Greyhound, Imaginative Leisure, Konami, Leland, Merit, Ske-Ball, Taito, UBI, Valley, Wico)

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St. Louis 63103
(314) 421-3100
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Doug Allebach, vice president
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Lou Dunis, president

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Mike McWilliams, sales manager

Mark Chan, amusement manager
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Paul Russell, partner
Chris Vecchio, sales manager
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(801) 278-5258
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(sold state joystick controls)
NEW MUSIC

BY KEIRAN WOODS

OOPS: I goofed last week. I said that the new Front Line Assembly album (on Wax Trax) is going to be called Tenebrae Vision. That's not true. The FLA album is going to be called Caustic Grip. Tenebrae Vision is the upcoming Cyberaktif album (also on Wax Trax). Bill Leeb from Front Line Assembly is half of Cyberaktif, so maybe that's like sort of excusable... Okay, it's not. I should know better. Now you do, too.

I GET NEWSLETTERS, and sometimes they make me laugh. Take the July missive from Caroline (I know it's August, but I'm slow), in particular the "Stupid Comments of the Month" section. Here we have a conversation between the national retail promo guy (we'll call him "Woody") and a retailer. It goes like this. Woody: "What trades do you report to?" Retailer: "Oh, you know, Hit Parade, Circus, all that stuff." Oh, no, more competition... In the FYI department: there are a few album titles listed in the CD booklet for Pussy Galore's latest, *La Historia de Rock*. Caroline doesn't distribute them. No one distributes them. These albums do not exist. They were made up. It's a joke...

EMERGO/ROADRUNNER has a new release this week, from Token Entry, New York's most consistently advertised band. In every single subway station in the city there are at least six or seven signs on the turnstyles that say "Token Entry," just so you don't forget about them. Brilliant marketing campaign, wouldn't you say? Anyway, keep an ear out for *The Weight of the World*. I'm not usually into hardcore/thrash/really loud, really fast music, but I do like this stuff. It's tight, literate, timely and funny in places. I think my favorite song here is also the most light-hearted. It's called "Lucky Seven," and it's about the #7 train to Queens. It contains this immortal line: "If I do not get a seat / I'll have to stand up on my feet." I like it.

CHRISTMAS IN AUGUST?? Netwerk/IRS gets the "best promo item of the month" award for a live Christmas tree seedling sent to promote the new Waterwalk album, *Thingamajig*, in particular a song called "Never Leaving Eden Again." Cool idea, pardon the pun. Ours was sent to the Los Angeles office (one could quite possibly get arrested for trying to plant a tree in New York City), and Stormin' Gorman gets the honor of planting it... [Editor's Note: It's currently sitting amidst the clutter on my desk in a KFC Hot Wings cup, 2/3 full of Sparkletts—KG]

Stay tuned.

CALL THE HALL MONITOR: Hothouse Flowers (left to right Flachna O'Braonain, Liam O'Maonlai and Peter O'Toole) recently did an impromptu set in the hallway of PolyGram's New York offices.

HEAVY METAL

BY ALEX HENDERSON

STUDIO SAVAGERY: PolyGram has a tentative release date of October 23 for the Scorpions' next album, which remains untitled at deadline time. Annihilator's thrashin' second album, *Never, Neverland*, is due out on Roadracer/ROADRUNNER on September 9. The label, hoping to cross this thrash band over to the mainstream metal audience in a big way, is planning a major promotional attack. Listening to an advance of the album, it's clear that Annihilator's accessible thrash could appeal to Guns N' Roses and Dio fans who aren't heavily into thrash but are into Metallica, Anthrax, Testament, Slayer, Megadeth and Flotsam & jetsam... Dark Angel plans to begin recording its next album, *Time Does Not Heal*, for Combat/Relativity on September 8. Terry Date (Overkill, Soundgarden) is producing the album, which is slated for release in January, 1991. *Time Does Not Heal* marks ex-Viking guitarist Brett Eriksen's studio debut with the Angel... Atlantic is releasing a new Badlands album this fall...

HIGHWAY TO HELL: Aerosmith axeman Joe Perry recently gave Chicagoans a pleasant surprise when he joined bluesman Buddy Guy on stage at a Windy City blues club. Aerosmith, which was in Chi-Town for a gig when that event took place, is scheduled to headline at the opening of the Las Vegas Hard Rock Cafe on September 6. Proceeds will be donated to St. Jude's Good Shepherd Campus, a home for Nevada's abused and neglected children. After leaving Las Vegas, Steve Tyler and co. will resume their national tour, hitting Australia and the Far East. Later in the fall, the Pump Tour may make its way back to the U.S. for additional American dates... Levine Schneider Public Relations reports that MC Hammer has—bust this—expressed interest in touring with eclectic metalheads Faith No More. Talk about an unlikely combination... Warrant and Poison, two of the biggest names in pop/metal, are scheduled to begin a tour on September 18... Judas Priest is scheduled to tour the U.S. and Canada in October and November with opening acts Megadeth and Testament... Robert Plant concluded the first U.S. leg of his *Manic Nirvana* tour on August 14, the second leg of which is to begin in mid-September, *Manic Nirvana*, the Led Zeppelin graduate's current album, is gold and rapidly approaching platinum... Trouble has been touring the U.S. opening for Savatage since April and is scheduled to remain on the road until October...

VILLAINS ON VIDEO: Poison has shot a video for its next single, "Something to Believe In"... Atlantic is releasing a video for Bay Area funk/metalheads Psychefunkapus "We Are the Young"...

METALHEAD MISCELLANEOUS: Poison's current album, * Flesh & Blood*, went platinum thanks to sales exceeding 1.5 million units only three weeks after its release. "Unskinny Bop," the album's first single, is gold... Billy Sheehan, former bassist for David Lee Roth and current Mr. Big member, and Alvin Lee of Ten Years After fame are among the hard-rocking clients of Dr. Arlo Gordin, a Hollywood chiropractor who specializes in correcting musicians' hand and arm problems. Jazz virtuoso Chick Corea has also consulted him. For more information on Dr. Gordin, please call (213) 465-0303... Roadracer is reissuing the first Motorhead album on its RC Revisited label...
ON JAZZ

BY LEE JESKE

MARSALIS II: The second half of a two-part interview with Ellis and Wynton Marsalis.

CB: Ellis, at what point did you feel that Wynton might be a professional musician?

Ellis: When he decided to come to NOCCA I was sure that he was serious about music. By the ninth grade year, Wynton decided he would leave his Christian Brothers school and come to NOCCA to study music, because he really wanted to study music.

CB: Did you really, seriously want to study music?

Wynton: Actually, I just wanted to leave the school I was in. I couldn’t take no more of that—being called “nigger” and all that kind of shit. That’s why I gave up on that, at that time. I was playing trumpet and I liked NOCCA, because after the school let me out I would go to my daddy and his class, mainly because they were having a good time. I mean, they were going to gigs and playing, and I knew I wanted to learn how to play.

CB: When did you know that the trumpet might be for you?

Wynton: When I was 12, I knew. When I first heard Coltrane, I knew I wanted to be a musician. Then I started listening to classical music a year later and I really liked Maurice Andre. So I knew that’s what I wanted to do, but since I saw my daddy—he wasn’t making any money, but he was playing music—I knew what he was doing. When I didn’t want to be going to school, I just wanted to play. And I knew if I practiced four or five hours a day, every day, that I would make it in music. Because I knew that that was something that people my age weren’t doing.

CB: How do you feel about Wynton becoming a musician? Do you ever worry, having lived this lifestyle yourself, that he might be a hard course for him to follow?

Ellis: But I didn’t go that road. See, I never went to a conservatory. I never played with the symphony, and the opportunities that seemed to be presented to him were no opportunities that I had. So there was no way for me to make an evaluation. I mean, I looked great for me—it’s what he wanted to do—to perform and play in an orchestra, or be a soloist. It looked great, if that’s what he wanted to do. But I had not comparable experiences to make an evaluation. I mean, I didn’t have any fears for him doing it, from that standpoint.

CB: Did you think he would leave New Orleans to pursue your musical career?

Ellis: Yeah, I thought about it a lot of times. I just couldn’t put the whole New York thing together. It was either going to be I’m going to leave and they’re going to stay, or we’re going to all go, and go. And I couldn’t figure out how all of us was going to go.

CB: What about before there were that many kids?

Ellis: I thought about going to New York when I got out of the Marine Corps and could fit all my worldly goods in the trunk of my car. I had no wife, no nobody. I thought of going to New York, but I was in Los Angeles at the time. And I didn’t know that this was going to be a hard course for him to follow.

CB: Wynton, I’ve heard you’re thinking of moving back to New Orleans.

Wynton: I want to move back, yeah. I think I can have more impact, from a cultural standpoint, on all these students and people who are down there, than I can have up here. I’ve done work in schools up here and stuff, but I can’t have as much impact. Plus, you know, I have two kids now, too. I don’t want to raise the children in New York.

CB: Why is it that we think of New Orleans as having musical families—Marsalis, Lusit, Neville, Jordan, Batiste...

Ellis: New Orleans was a town that had a certain amount of respect for musicians. When I say respect, I’m not talking about monetary respect. New Orleans is like a proletariat town, like a peasant town. They didn’t have a strange attitude about if you were a musician. They might ignore you for another reason, but just not because you were a musician. Because everybody there had a cousin or an uncle or a nephew or a grandad or a daddy that was involved in music. So that was definitely not a stigma in New Orleans.

That’s one of the reasons.

CB: When Wynton first came to New York and was getting all that good press, what did you think about all those reviews?

Ellis: I don’t even know if I saw a lot of them.

Wynton: Hahaha, that’s exactly how he is. He don’t care, man.

CB: Wynton, you weren’t sending your clippings home?

Wynton: No, I would never send none of that to my daddy. I would be too embarrassed to do that, even when I was reading all of that stuff. I would read it, but I wanted him to have more respect for me than that. Plus, he’s not going to take seriously anything that’s written about somebody he knows. He’d just say—”What? —What’s up?” and “Don’t listen to it, go out there and play.”

Ellis: I remember when he called and said that he was going to go in Art Blakey’s band. His mom wanted him to stay in school, and I was not opposed to him staying in school, either. But when I thought about it I said, “Yeah, man, go ahead and join Art Blakey’s band.” Cause, one thing, school’s going to be there, and we don’t want neither Art Blakey’s Band to be around.

Wynton: See, I was mad when I left home. I was trying to prove something. So my vibe was, “Look, I’m going to come out here and take care of some business.”

CB: Did you prove it?

Wynton: Definitely. I mean, I didn’t want to prove nothing in terms of getting publicity, just in terms of being out of my own. I left home when I was 17 and I wanted to just make it, and be serious, and show my daddy and my momma that I wasn’t out here to be kissing people’s behinds or going with any philosophy.

That’s the one thing that I learned from my daddy. He has his philosophy, and he knows that it’s going to work in terms of you knowing how to address certain things. Deal with that. Don’t come out here following any trend or gimmick and embarrassing yourself, no matter how much money you can make.

CB: Ellis, is there anything that Wynton did that impressed you, that made you say, “Yeah, that’s alright.”

Ellis: There were a lot of things along the way. I felt good watching him on the stage of the New York Philharmonic, doing the Haydn “Concerto.” I can remember standing in the back of Tyler’s with Nat Adderley, telling Nat, when Wynton was on the stage with Red Tyler, “You know, man, see Wynton, Red’s telling him the changes, he don’t know the changes to that tune.” And Nat Adderley said, “What? And he’s playing like that? Well, man, I don’t even want to hear him when he learns them.” You know, all kinds of little things.

Wynton: I’d always know that he was proud, but he’s just not the kind of man who shows that. But I would always know that.

Ellis: There were all kinds of things that made me feel good about what he was doing. There was no one particular thing. I used to feel good going on their funk gigs, ‘cause they used to play in the parks, in the city. I used to love to listen to them play Earth, Wind & Fire, ‘cause not too many people could do that.

There are a lot of things. I remember feeling good the time you were striking all them dudes out at the game ball. Hahaha. And that home run. Hahaha.
COCINANDO

BY TONY SABOURIN

OLD ANGLOS REMEMBER HIM EITHER FROM THE CATSKILLS OR THE PALLADIUM. Young ones probably know of him from the film Stripes, in which Bill Murray delivered perhaps the most morbidly realistic line in the movie: "Some day, Tito Puente is going to die and many will be sorry they didn’t get to hear his music."

Tito Puente receives his star on the Hollywood Walk of Fame

Puente has never had that problem with us U.S. Hispanics. He’s always been El Rey, the one and only undisputed King of the Timbales. More importantly, he’s the quintessential New-York-born-nito-goes-to-Julliard-and-does-well-story, the embodiment of the achievement of the musical American dream. Since the day he became a bandleader, Tito Puente has provided various generations of listeners with substantial musical contributions: the mambo craze at the Palladium in the ‘40s; his 1959 RCA album Dancemaria, widely considered the best-selling latin album of this or any era; and the Puente composition “Oye Como Va,” which, via a Carlos Santana version, etched into music history the term “Latin rock” in the ’60s.

Puente has also bugalooed, discoed and—as much as he despises the term—salsaed with the best of them, while, in the process, making successful albums with singers like Celia Cruz and the historically neglected La Lupe. All through the ’80s, Puente endeavored to develop his Latin jazz ensemble via his Concord Puente recordings and extensive international travels, which, in turn, have made the infrequent performances of his big band a much-awaited treat.

Lest we not forget, this is a business that often infects its icons with Tarima Disease—an illness developed from spending too much time looking down at the public from the stage, while carrying this attitude also off-stage—and its symptoms: drugs, alcoholism, lateness, overall unreliability, you name them.

Through it all, Tito Puente has maintained a professional decorum with his career and colleagues without losing any of his fighting feistiness (like when he was disqualified from the 1981 Grammy competition with the *Homenaje a Benny More* album). Since then, Puente has not only delivered his album in person to the New York NARAS office but has also sat in the annual screening meeting to ascertain that his Latin jazz albums were within NARAS’ yearly limits, and outside of the jazz category where his chances of victory are drastically reduced.

Though loudly criticized in the past for not going out of his way to credit those musicians used in his recording sessions, the Tito Puente Julliard Scholarship has been injecting new arrivals to El Rey’s alma mater for the past 10 years, continuing the percussion tradition with better-than-average odds that the roots won’t die in the interim. These have been 10 scholarships more than what other more financially successful Latin musicians have sponsored.

In between there have been honorary degrees and more corporate sponsorships than Tito’s timbales sticks.

On August 14, Dr. Tito got his star on Hollywood’s Walk of Fame, at 6933 Hollywood Boulevard. It’s a tremendous honor that still won’t get Puente’s script-made rags-to-riches story into that city’s film studios, or for that matter, diminish the burden of his indefatigable performing, which grows bigger with each daily gig.

But we can’t feel too angry that Anglos are missing Puente’s multi-generational bridging, particularly when segments of our industry have taken for granted the contributions made by him, Tito Rodríguez, and Machito, among many others. This is especially true of radio, which, by and large, lacks the foresight to give us commercial outlets to sustain the dreams of yesterday, and of educational systems that teach our children to worship idols of unknown human origins while ignoring valuable others of the everyday type.

As I receive the reader of a long time ago, I thought that Puente ought to have been pushing the production inventiveness indexes, a la Willie Colon, or seeking the sponsorship of a mendacious poet like Rubén Blades, to lead us once again away from the quotidian worries of living into the ecstasy of the dancing floors. Maturity eventually taught me that I asked too much of a man who didn’t have to do anything else to earn his niche in history.

At least I admit to being overwhelmed by what’s diligently promoted as currently commercial, and what’s of personal interest.

What’s the industry’s excuse?

Modupu Tito, and Mucho Adicto for your wonderful life.

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MIAMI LATIN LPs

September 1, 1990

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<tr>
<th>LP</th>
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<td>SI TE PUIDERA MENTIR</td>
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LATIN PICK

LAS CHICAS DEL CAN: Sumbalo (Sonotone SO 1443)

We are talking here about the prototypical victim. First, they were generally overlooked as another branch of the Wilfrido Vargas tree, and not helped by their lack of personal continuity during their first year. Even with the subsequent arrival of candy-voiced Miriam Cruz, which gave Las Chicas del Can a steady and consistent vocal leader, the group never seem to fully capture its own identity, particularly with Cruz’s ever-present participation in Vargas’ own albums.

Nonetheless, their public performances continued to attract a growing segment of admirers, thanks to their impeccable routines and innately sexy swing. Throughout the years, Las Chicas have also managed to put together an impressive series of hits, accentuated last year with “Juana La Cubana” and “Pipo.” The new release, Sumbalo, almost guarantees the group’s elevation to a solid-seller status.

What should make Sumbalo especially attractive to the record-buying market is its balance between numbers that are either eminently pista danceable—like the sensual rap “El Caelo,” or “Juana A La Americana,” which draws more than average inspiration from its Cuban sister—or perfectly tailored for radio programming, like the title cut, “Me Duele” and “Derramando Sueños.”

More importantly, in a business where women are seldom taken seriously (unless you are a God-blessed diva like Celia Cruz), Sumbalo ought to cement in the public’s mind Las Chicas del Can’s serious commitment to their craft. Think about it. A string of hits is no fluke.
RHYTHM & BLUES

BY ERNEST HARDY

AS PART OF THEIR 30TH ANNIVERSARY CELEBRATION, Motown Records is presenting an updated version of their famed "Motortown Revue," the traveling cavalcade of stars that introduced the world to the talents of the Supremes, the Temptations, Marvin Gaye, the Four Tops, Mary Wells, Smokey Robinson and the Miracles, Stevie Wonder, and more. Sponsored by Pepsi, the "1990 Motortown Revue" stars the Boys, Today, the Good Times, Richard, Millie and M.C. Trouble. The 22-city tour started August 1 in Minneapolis.

Motortown Records president/CEO Jeruly Busby says, "When Berry Gordy did in the early '60s with the Motortown Revue was create the opportunity to develop Motortown's young up-and-coming acts and share them across the country. He created a sense of unity among the young artists, as well as formulated a major marketing tool for the fledgling Motown name, essentially a travelling marketing circuit. "The '90s are about a world market," continues Busby, "and living performance areas are a way to penetrate that market. In an era where live performances are so rare and tours for new artists are more cost-prohibitive, we are happy to be able, with the help and support of Pepsi-Cola, to rejuvenate the Motortown Revue this year."

As with the original Motortown Revue, the artists will travel by bus from show to show. The tour will include a homecoming performance in Detroit, the birthplace of Motown Records. Another tour highlight will be the New York concert, which will mark the Motortown Revue's return to the site of the famed 1963 New York show—the historic and legendary Apollo Theater. The young artists taking part in the tour are already establishing themselves as performers of the nineties, as the singles below will show.

The Boys: They are the platinum debut LP featured the hits "Dial My Heart" and "Lucky Charm," while their latest single, "Party's Over," is racing up the charts. Their new album is slated for a September release.

Today: Today this group scored two top-ten hits—"I'm O.K. and "Girl I Got My Eyes On You" from their self-titled debut LP and generated a #2 single from the House Party soundtrack, "Why You Gonna Funky On Me."

The Good Girls: This trio has already had two top-ten singles—"Your Sweetness" and a remake of "I Like an Itching in My Heart" from their debut LP, All for Your Love. Rich Nice and M.C. Trouble: They are two rappers who have recently released LP's that have been critically acclaimed and helped pull Motown into the '90s.

Millie: The smooth jazz inflections of her self-titled LP has drawn comparisons to Ella Fitzgerald and Sarah Vaughan.

R&B ALBUMS

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<th>Album</th>
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<td>1</td>
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<td>Keith Sweat</td>
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<td>M.C. Hammer</td>
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<td>Real Men Wear Black (Motown 4387)</td>
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CASH BOX SEPTEMBER 1, 1990
George Michael isn't just a pop star. He's an Artist. "Praying," from the forthcoming, long-playing disc, Listen Without Prejudice Volume One, is "Sign O’The Times" by George Michael, with all the depth and insight that suggests. The singer's new offering is a fragile whisper in the hurricane of human indifference and despair. It's hope. It's a plea for life and humanity that belongs right next to Billy Joel's substantial work, "We Didn't Start the Fire," or Phil Collins' meaningful "Another Day in Paradise." Welcome back, Mr. Michael.

♫ HARRY SHEARER: "(If You Want Free Speech) Go To Russia" (Virgin 898113)

Harry Shearer (of Spinal Tap fame) makes a statement against censorship on this single, portraying an advocate of censorship and making the point that while freedom of expression is on the increase in the Soviet Union, it's on the decline in the U.S.

♫ THE FAMILY STAND: "In Summer I Fall" (Atlantic 3414-2)

More smooth soul from the outfit who are injecting style, intelligence and real talent back into R&B. A nice follow-up to the hit, "Ghetto Heaven," which should continue to expose the group to radio and the buying public.

♫ TYLER COLLINS: "Second Chance" (RCR 2639-2-RDJ)

The third single release from Collins' debut album, Girl's Nite Out, comes in six new versions that should keep you dancing quite happily for quite some time. The best is the "hiphouse" mix.

♫ HILT: "Stone Man" (Netwerk W2-3045)

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<td>CRADLE OF LOVE (Chrysalis B-23509(C))</td>
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<td>LOVE AND EMOTION (RCA 2645)</td>
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<td>KING OF WISHLFUL THINKING (EMI 53027(C)(T))</td>
<td>16</td>
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<td>ACROSS THE RIVER (RCA 2621)</td>
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<tr>
<td>CANT STOP FALLING IN LOVE ( Epic 73444)</td>
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<tr>
<td>CLOSE TO YOU (Charisma 4-96951)</td>
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<td>9</td>
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<tr>
<td>THE GIRL I USED TO KNOW (EMI 50287)</td>
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<td>SOMETHING HAPPENED ON THE WAY TO HEAVEN (Atlantic 87885)</td>
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<tr>
<td>MY MY MY (Motown 2033)</td>
<td>22</td>
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<tr>
<td>THE OTHER SIDE (Geffen 4-19897)</td>
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<tr>
<td>BANNED IN THE USA (Luka/Atlantic 4-93015)</td>
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<tr>
<td>CANT STOP (Virgin 4-96991)</td>
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<td>HEART OF STONE (Arista 2057)</td>
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<td>OH GIRL (Columbia 33-7377)</td>
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<td>RUB YOU THE RIGHT WAY (Motown 2045)(C)(T)</td>
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<td>POSSESSION (epic EKC-73938)</td>
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<td>HOLD ON (Atlantic 7-87834)(C)(T)</td>
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<td>CANT GET ENOUGH (Atlantic 4-87806)</td>
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<td>ROMEO (Island 790127)</td>
<td>32</td>
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<td>POLICY OF THE TRUTH (Sire/Warner Bros. 4-19842)</td>
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<td>DIRTY CASH (MONEY TALKS) (Mercury 875 802-7)</td>
<td>34</td>
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<td>TELL ME SOMETHING (MCA 79029)</td>
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<td>HOW BAD DO YOU WANT IT? (Geffen 4-19699)</td>
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<td>PRAYING FOR TIME (Columbia 33-73512)</td>
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<td>SHEINT WORTH IT (MCA 53831(C))</td>
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<tr>
<td>EVERYBODY EVERYBODY (RCA 2221)</td>
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<td>THIS IS THE RIGHT TIME (Arista 2049)</td>
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<td>I DONT WANT TO NEED YOU (Capitol 79075)</td>
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<td>MAKE YOU SWEAT (Epic 7-64961)</td>
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<td>GIVING YOU THE BENEFIT (MCA 79079)</td>
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<td>I DONT HAVE THE HEART (Warner Bros. 4-9911)</td>
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<td>SAY A PRAYER (A&amp;M 1519)</td>
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<td>TIME FOR LETTING GO (Reprise 19743)</td>
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<td>CRAZY (Motown 2053)</td>
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<td>GIRLS NIGHT OUT (RCA 9174)(C)(T)</td>
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<td>HANKY PANKY (Sire/Warner Bros. 19789)</td>
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<td>ALL IM MISSING IS YOU (MCA 53831)</td>
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<tr>
<td>WHEN I BACK ON MY FEET (Columbia 38-73342)</td>
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<tr>
<td>HOW MUCH LOVE (EMI 2003)</td>
<td>52</td>
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<td>GEORGIA ON MY MIND (Columbia 38-73490)</td>
<td>53</td>
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<tr>
<td>INNOCENT (Capitol 44593)</td>
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<td>MY KINDA GIRL (Solar/Epic 39-74515)</td>
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<td>ENJOY THE SILENCE (Sire/Warner Bros. 7-21490)(T)(C)(M)(CD)</td>
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<td>SAME OLD SITUATION (Elektra 64942)</td>
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<td>STEP BY STEP (Columbia 33-73433)(CD)(M)(T)</td>
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<td>IM GONNA BE YOUR SHELTER (Arista AS-2005)(C)</td>
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<td>WE ALL IN THE SAME GANG (Warner Bros. 4-19619)</td>
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<td>ONLY WOMEN BLEED (Columbia 38-73476)</td>
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<td>YOU CANT DENY IT (Arista 2003)(C)</td>
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<td>LA RAZA (Virgin 4-96947)</td>
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<td>DONT GO AWAY MAD (Elektra 64962)</td>
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<td>ALL THE WAY (Solar/Epic 35-74156)</td>
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<td>IT MUST HAVE BEEN LOVE (EMI 4J-73349)</td>
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<td>WONT GIVE UP (Tommy Boy/Warner Bros. 4-19730)</td>
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<td>SAME OF SUMMER (Capitol 79057)</td>
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<td>UNCHAINED MELODY (Polydor 671882-7)</td>
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<td>SECOND CHANCE (RCA 2639)</td>
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<td>HOLDING MY HEART (Vendetta/AMA )</td>
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<td>THE RIGHT COMBINATION (Columbia 38-73417)</td>
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<td>WANNA GET BACK WITH YOU (WTG/Epic 31-7472)</td>
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<tr>
<td>LOOK INTO MY EYES (Columbia 38-73468)</td>
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<td>FLY TO THE ANGELS (Chrysalis 23527)</td>
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<td>JEALOUS (Legends Banquet/Geffen 4-19688)</td>
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<td>PURE (MCA 53819)(C)(T)</td>
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<td>POISON (MCA 52772)(T)(C)</td>
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<td>JOEY (R.S. 73014)</td>
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<td>EMPTY BEACH (Atco 4-89932)</td>
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<td>SUMMER VACATION (Hollywood/Elektra 6-44945)</td>
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<td>BOTH WAYS (Epic 34-73939)</td>
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<td>YOU REMEMBER (Atlantic 87955(C)</td>
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<td>I D RATHER GO BLIND (Arista 2055)</td>
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<td>DO YOU REMEMBER (Atlantic 87955(C)</td>
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<td>WONT TALK ABOUT IT (Elektra 6-44948)</td>
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<td>READY OR NOT (Virgin 7-96995(C)</td>
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<td>ALL THAT JIMMIE THOMAS TOUCHED (Atlantic 4-87899)</td>
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<td>CHICAGO (Atlantic 4-87899)</td>
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<td>HOLD ON (Sire/Warner Bros. 4-19679)</td>
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<td>WINDSPEL (Virgin 4-19679)</td>
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<td>HANG ON (Atlantic 4-87899)</td>
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<td>MERRY-BAND (Sire/Warner Bros. 4-19679)</td>
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<td>MADONNA (Virgin 4-19679)</td>
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<td>BANG BANG (Epic 34-73380)(C)</td>
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<td>MADONNA (Virgin 4-19679)</td>
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<td>BAD AT HEART (Columbia 33-73137)(C)</td>
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<td>U CAN'T TOUCH THIS (Capitol 15571)(T)</td>
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*Note: The sequence bullet indicates strong, upward chart movement. See Alphabetic and Publisher list page.
**POP** (see page 33)

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**R&B** (see page 29)

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**COUNTRY** (see page 36)
Newcomers Dominate CMA Nominations

NEWCOMER GARTH BROOKS IS THE TOP CONTENDER for the 1990 Country Music Association Awards. The first-time CMA nominee landed five nominations. Brooks is followed by Clint Black, Alan Jackson, the Kentucky Headhunters and Kathy Mattea, who garnered four nominations each. Black and Patty Loveless made the announcements during a press conference in the Grand Ole Opry House courtyard. This year’s industry function was also attended for the first time, by fans visiting the Opryland USA theme park in Nashville.

Vince Gill, Lorrie Morgan, Ricky Van Shelton and George Strait each received three nominations, with Reba McEntire, Willie Nelson, Randy Travis, Tanya Tucker and the late Kentucky Thirtley picking up two.

In addition to the Horizon Award and Male Vocalist of the Year nominations, Brooks was nominated for Single and Song of the Year for his chart-topper “If Tomorrow Never Comes,” which he co-wrote with Kent Blazy. Brooks’ video of “The Dance” claimed a Video of the Year nomination for director John Lloyd Miller.

CMA 1989 Horizon Award winner Clint Black moved up in the ranks this year, garnering a nomination for Entertainer of the Year, as well as receiving nods in the Male Vocalist of the Year category and in the Song and Single of the Year fields for his #1 hit “Killed Time,” which he co-wrote with Hayden Nicholas.

Newcomer Alan Jackson fared very well this year’s honors, picking up a Horizon Award nod, as well as nominations for Single and Song of the Year for “Here in the Real World,” co-written with Mark Irwin. His debut Arista Records LP, Here in the Real World, was nominated for Album of the Year.

hunters also garnered a Horizon Award nomination, a Vocal Group of the Year nod and an Album of the Year nod for Dumas Walker. Their “Dumas Walker” video also yielded a second award nomination for director John Lloyd Miller.

Reigning Female Vocalist of the Year Kathy Mattea was the only woman in the Entertainer of the Year category. The other contenders besides her and Black include Ricki Van Shelton, Randy Travis and last year’s winner, George Strait.

Mattea, who just received her first gold record recently, also received Single and Song of the Year nominations for her poignant “Where’ve You Been,” co-written by Mattea’s husband Jon Vezner and Don Henry. The “Where’ve You Been” video, directed by Jim May, also received a nomination as Video of the Year.

The 24th Annual Country Music Association Awards Show will be telecast live from the Grand Ole Opry House on CBS-TV Monday, October 8 from 8:00 p.m. to 10:00 p.m. (central time).

The complete list of finalists in each category is as follows:

ENTERTAINER OF THE YEAR
Clint Black, Kathy Mattea, Ricky Van Shelton, George Strait, Randy Travis

FEMALE VOCALIST OF THE YEAR
Patty Loveless, Kathy Mattea, Reba McEntire, Lorrie Morgan, Tanya Tucker

MALE VOCALIST OF THE YEAR
Clint Black, Garth Brooks, Rodney Crowell, Ricky Van Shelton, George Strait

SINGLE OF THE YEAR
"I Here in the Real World," Alan Jackson
"If Tomorrow Never Comes," Garth Brooks
"Killed Time," Clint Black
"When I Call Your Name," Vince Gill
"Where’ve You Been," Kathy Mattea

ALBUM OF THE YEAR
Here in the Real World, Alan Jackson
"I Wonder Do You Think of Me," Keith Whitley
"Lun's Up," George Strait
Pickin' on Nashville, Kentucky Headhunters
RVS III, Ricky Van Shelton

SONG OF THE YEAR
"If Tomorrow Never Comes," Alan Jackson/Mark Irwin
"I Wonder Do You Think of Me," Keith Whitley
"Killed Time," Clint Black/Hayden Nicholas
"Where've You Been," Jon Vezner/Don Henry

VOCAL GROUP OF THE YEAR
Desert Rose Band, Highway 101, Kentucky Headhunters, Restless Heart

VOCAL DUO OF THE YEAR
Bailie & the Boys, The Bellamy Brothers, Foster & Lloyd, The Judds, Sweetshears of the Medallion

VOCAL EVENT OF THE YEAR
Vince Gill/Ricki Van Shelton
Emmylou Harris & Willie Nelson
Highwayman (Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson)
Tanya Tucker & L & Graham Brown
Keith Whitley & Lorrie Morgan

MUSICIAN OF THE YEAR
Jerry Douglas, Paul Franklin, Johnny Gimble, Mark O'Connor, Brent Rowan

HORIZON AWARD
Garth, Black, Alan Jackson, Kentucky Headhunters, Lorrie Morgan, Travis Fritts

ACM Elects New Board Chairman

ACADEMY OF COUNTRY MUSIC executive director Bill Boyd has announced that Gene Weed has been named chairman of the Academy of Country Music for the upcoming year, as voted by the ACM’s board of directors. This will mark Weed’s fifth time as Chairman, having previously served in 1972, 1974, 1985 and 1989.

Gene Weed

Each year, Weed produces and directs the Academy of Country Music Awards telecast. He has also been involved with the show since it was first televised in 1974, and will once again produce and direct the 26th annual awards presentation on NBC-TV next April.

Weed also develops and directs other major television specials and annual events in his capacity as vice president of television atick dark productions, Inc.

The Academy’s new slate of officers and board members for 1990-91 are as follows:

President: Fred Reiser

Vice President: Steve Gatlin

Secretary: Marge Moosli

Treasurer: Selma Williams

Board Members (elected to two-year terms):


Hold-over board members who were elected to two-year terms last year and who still have another year to serve are Al Conow, Juice Newton, Wayne Scruggs, Tim Dubois, Don Jeffrey, Reed Shipp, Charlie Daniels, Janico Jackson, George Collier, Gary Wood, Don Langford, J. Harold Shedd and Ron Weas.

Bob Romee was elected to a one-year term in the new talent buyers category.

MUSIC VIDEO OF THE YEAR
"Dumas Walker," Kentucky Headhunters, performer; John Lloyd Miller, director
"He Walked on Water," Randy Travis, performer; Mark Copps, director
"Hillbilly Rock," Marty Stuart, performer; Jeanne Gardner, director
"The Dance," Garth Brooks, performer; John Lloyd Miller, director
"Where've You Been," Kathy Mattea, performer, Jim May, director

Thank you!
“Along The Rio Grande”
(Written by Bill Beaver and Dorothy Beaver)
INDIE SINGLE RELEASES

INDIE FEATURE PICKS

touch of country: “let me be the one” (ol
producer: lonnie wright
writer: gerry baze
yeah! who couldn’t sink into this uplifting performance by touch of country? proving once again that they represent one of the few exceptionally talented independent country acts today. touch of country deliver unique harmony and down-home lyrics in a number that should create a bright addition to country radio.

mark moseley: “mother’s other man” (mosrite m-504-90)

holly ronick: “in between a rock and a heartache” (happy man
producer: billy bradshaw
songwriter: billy bradshaw
pam upchurch
this song is a must for all country fans. "in between a rock and a heartache" is a heart-felt ballad that moves you through the pain of love and heartache.

kimbalo win: “honey tonk rose” (towson to-100a)

jack barlow: “spirit of america” (antique ant-61)

woody wills: “like the flip of a coin” (ol
producer: olr-45-144a)

little ron: “your memory keeps calling me” (bhj
producer: gene breeden
songwriter: billy bradshaw
pam upchurch
this song is a beautiful love ballad that captures the feelings of a love that is still present even after they have moved on.

ALISON KRAUSS: I’ve Got That Old Feeling (rounder 0275)

this is some of the best bluegrass-flavored country you’ll hear this year. i call it bluegrass-flavored country because even though it is bluegrass, there’s a cutting edge to it that creates an added dimension to the music. krauss’ crystal-clear soprano vocals ring with sincerity and heart-felt emotion that really bring songs like “wish i still had you,” “it’s over” and “tonight i’ll be lonely too” to life. the traditional bluegrass comes through loud and clear on “will you be leaving?” this gal may be from illinois, but she has captured the heart and soul of appalachia in her music. this project is stellarly produced by bill vorndick and jerry douglass, with some of nashville’s best session pickers sitting in. it’s cool stuff.

UP AND COMING

september 1, 1990 independent product most likely to reach the top 100 country chart

1. can i come back to you (door knob) (perry laponte)
2. walkin’ across texas (ol breeden)
3. i sure heard her say goodbye (blane ball)
4. i’m used to loving you (lru) (jerry jaramillo)
5. livin’ for the weekend (door knob) (doyle nelson)
6. hey america (music city usa)
7. empty seat beside me (flyke)
8. alabama sunshine (door knob) (susan thompson)
9. there’s a phone on every corner (starway) (susie beatty)
10. i’d love to get in trouble with you (cricket)

CRICKET RHYTHMS

11. he made a woman out of me (worth)
12. fall of the heart (vision)
13. better off blue (stargrek)
14. proud to wave old glory (nsd)
15. better class of losers (ns-jj)
16. thinking of me that way (sing me)
17. who’s he to you (sgc)
18. twice as much love (wil cat)
19. with every beat of my heart (door knob)
20. mountain man (register)

müller

INDIE INSIGHT

heath locklear

heath locklear

up-and-coming new independent artist heath locklear is making his dreams of a career in country music come true. in his short career, locklear has thus far accomplished more than many with similar goals ever manage. his last record release, “the ride” (made famous a few years back by david allen coe), reached a respectable #15 on the cash box top 100 country singles chart. locklear’s current single, “southern frame of mind,” is following suit, sitting at #58 after just six weeks on the country singles chart. the talented, friendly locklear is rapidly building a huge following of fans and friends across the country, and definitely seems to be on his way.

another newcomer to country music and to nashville, connie lee stich, recently returned to her native state of minnesota to perform at the pope county fair in glenwood and the ottertail county fair in fergus falls. accomplishments: chris wall’s move to music city has brought about include frequent guest appearances on wsms midnite jamboree and ralph emery’s morning show on wsms tv, and the signing of a personal management agreement with country music veteran joe gibson. stich has already been labeled a “can’t miss” by such nashville notables as rudolph, and is looking forward to all the prospects awaiting on the horizon.

zydeco invades the country airwaves: the lively sounds of zydeco have infiltrated the country airwaves with the release of buckwheat zydeco’s rendition of the Hank williams classic, “hey, good lookin’.” the group’s latest island records album, where there’s smoke there’s fire, features a diverse selection of tunes from the jazzy “route 66” to the stones’ “beast of burden” to the zydeco treatment of “hey, good lookin’.”)

Dwight Yoakam provided guest vocals on the single and also appears in the video, which has received heavy airplay on both country music television and vh-1. buckwheat zydeco has just returned from the road for a fall tour that will take them to over 30 cities including tampa, st. louis, kansas city and ft. worth. this talented group will cross the atlantic in late october for a two-week european tour.

from the album

on a roll

with the hit single

”100 YEARS TOO LATE”

GRAND PRIZE 5028

from the album

on a roll

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Gene breeden studio
Nashville

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CHUCK DIXON
GARY BRADSHAW

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COUNTRY MUSIC

Most Added Singles
(Singles receiving the most new adds this week)
1. **KENNY ROGERS/DOLLY PARTON**—"Love is Strange"—Reprise
2. **VERN GOSDIN**—"This Ain’t My First Rodeo"—Columbia
3. **RESTLESS HEART**—"When Somebody Loves You"—RCA

Most Active Singles
(Singles receiving the most reports this week)
1. **RICKY VAN SHELTON**—"I Meant Every Word He Said"—Columbia
2. **ALABAMA**—"Jukebox in My Mind"—RCA
3. **DOUG STONE**—"Fourteen Minutes Old"—Epic

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<th>Most Conversions</th>
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<tr>
<td>(Singles converting from an add or extra to a number)</td>
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<tr>
<td>1. <strong>GARTH BROOKS</strong>—&quot;Friends in Low Places&quot;—Capitol</td>
</tr>
<tr>
<td>2. <strong>REBA MCENTIRE</strong>—&quot;You Lie&quot;—MCA</td>
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<tr>
<td>3. <strong>GEORGE STRAIT</strong>—&quot;Drinking Champagne&quot;—MCA</td>
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Hot Phones
(Singles receiving the most requests)
1. **ALABAMA**—"Jukebox in My Mind"—RCA
2. **GARTH BROOKS**—"Friends in Low Places"—Capitol

J.D.’s Corner

Boucher, Audibert and Ramsey

THERE’S LOTS OF ACTIVITY GOING ON out there at our country stations across the nation. WLSA in Louisville, Virginia recently held its annual True Value/GMC Truck Country Showdown at the Orange County Fair. The winners of this year’s event, held on the grounds of Montpelier, former home of the fourth President of the U.S., James Madison, was the group Slate River from Goochland, Virginia.

Pictured below (1 to r) are local organizers, "105 Country’s" Joe Boucher, WLSA morning man and emcee of the event; Nicole Audibert, sales manager and event coordinator; and Skip Ramsey, program/music director and Showdown stage manager. Now there’s a real "working" crew.

MORE ON THE ROAD: Two busloads of KVOX/K100 fans recently enjoyed a beautiful evening of music by Conway Twitty and George Jones in Regal, Minnesota. Cornstalk Fest was another winner, with around 5,000 folks enjoying the music, the food and beverages, and watching each other. This year, organizers of the event even put $100 put their banner on stage where it couldn’t be missed. Keep sponsoring those fun trips, K100.

KFDF RADIO in Wichita, Kansas, has completed its 20th Community Club Awards (CCA) Campaign. For 19 years thousands of non-profit organizations in the Wichita area have turned their purchasing power into cash for their club treasuries through CCA and KFDF. To earn money, club members collect points by visiting sponsoring businesses and by turning in proof-of-purchase (wrappers, cash register receipts, etc.). These points add up to cash dollars that are awarded to the clubs at the end of the campaign.

KFDF’s CCA campaign benefited participating businesses through a comprehensive advertising, merchandising and public-relations campaign, and benefited the non-profit clubs by raising funds for their treasuries without the hassle of bake sales, magazine sales, etc. These cash awards have been used to send children to church camp, help purchase a van for a nursing home, and to purchase classroom equipment by participating CCA clubs. Since 1972, nearly $200,000 in cash awards has been made available to local non-profit clubs and organizations by KFDF. Keep up the good work!

THUMBS UP TO THESE CASH BOX STATIONS AND DJS FOR THEIR CONSISTENCY IN REPORTING: Bob West, WJLS, Beckley, West Virginia; Clyde Beaver, WSBS, Ypsilanti, Michigan; Craig Phillips, KBAM, Longview, Washington; Gary Childers, KMTI, Manti, Utah; Jerry Ruby WYTM, Fayetteville, Tennessee.

OCTOBER
COUNTRY MUSIC MONTH

- ASCAP AWARDS
- BMI AWARDS
- CASH BOX SPECIAL
- CMA AWARDS
- SESAC AWARDS

The Biggest Events Of The Year

Issue Date: October 13, 1990
On Sale: October 8, 1990
Advertising Deadline: September 24
Call Jim Sharp, Nashville (615) 244-2898

LINDA CAROL FORREST

RED HOT AND BURNING UP THE AIRWAVES!

"YOUR LOVE"

from the album SONGS FROM THE HEART
(BMG/LGF-1101)

NATIONAL PROMOTION BY:
CHUCK DIXON • GARY BRADSHAW • BILL WENCE

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<tr>
<td>Robert D. Metzgar</td>
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<td>(615) 242-4722</td>
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STOP HUNGER RECORDS
COUNTRY MUSIC

CASH BOX SEPTEMBER 1, 1990

40

Country Column
BY KAY KNIGHT

Reba McEntire and Peter Israelson (photo: Beth O’Winn)

RILEY AND REBA: A WINNING COMBINATION... Tim Riley and Associates has just completed a sophisticated radio campaign for Reba McEntire and her Rumer Has It LP, which is set for a late summer/early fall release. The Star-Radio-Liners campaign consists of customized IDs for trade stations as well as numerous holiday, seasonal and generic IDs. An in-depth interview with McEntire was recorded as well.


McEntire also recently shot a video for her current single, “You Lie,” from her upcoming album. Here McEntire is seen discussing a shot with director Peter Israelson on location at Tuck-A-Way Farms outside of Franklin, Tennessee.

TROMBONE CEE CEE CHAPMAN has been making tremendous career strides this past year. The critic, domestically and internationally, have described her as “ready to take a stand alongside country’s hottest female artists”; “the next supernova of country music”; involved, intelligent, and in total control”; and “one of the next big voices in country music.”

Chapman’s second album release, the self-titled Cee Cee Chapman, exhibits this artist’s flair in combining a variety of musical influences, including cuts from country to country/rock to blues. In addition to touring to promote her new album, Chapman in spending time as the American Cancer Society’s celebrity spokesperson. She was also recently added to Gibson Guitar Company’s line-up of endorsing artists. Chapman will be using a custom-colored lavender Gibson Hummingbird model acoustic guitar during her concert and television appearances.

Tim Mensy and Bob Mitchell
COLUMBIA RECORDS ARTIST TIM MENSY has been busy, busy, busy these days—not only further establishing his career as a respected songwriter, but also as a solo artist as well. His most recent songwriting accomplishment occurred when one of his tunes, “The Human Race,” was recorded by Randy Travis and Vern Gosdin for inclusion on Travis’ forthcoming duet LP. Mensy also currently has a top-20 hit on the charts that he co-wrote (Shelby Lynne’s “I’ll Lie Myself to Sleep”), and two more of his songs have been selected for a forthcoming album by Tammy Wynette.

Mensy is headed for the charts himself as an artist with his current single, “Too Close to Tulsa,” and is heading out on the road to do some extensive touring. In addition to Mensy’s musical accomplishments, he is also adding to his business entourage. He has just signed a booking contract with the Nashville-based World Class Talent, and is shown here being “persuaded” to sign a management contract with music industry figure Bob Mitchell.

CAN WE TALK?: RCA recording artists Matraca Berg and Lorrie Morgan spent some time together on the road writing songs. Road veteran Morgan also gave newcomer Berg some tips on how to handle life on the road. Pictured (1 to r): Matraca Berg and Lorrie Morgan. (photo: Alan Berliner)
COUNTRY MUSIC

CALENDAR OF EVENTS

COMING UP

SRO '90, "WHERE THE BUYING BEGINS," CMA's newly renamed annual talent buyers confab, has been set for October 5-7 at the Stouffer Hotel in Nashville. Attendees will have the opportunity to see 23 major country music acts perform.

The SRO '90 showcases will spotlight 21 of the hottest new talents on the country market today. Confirmed to perform at this year's event are Daniele Alexander, Sasi Beatty, Matraca Berg, Jann Browne, Carlene Carter, Mark Collie, Exile, James House, McBride & the Ride, Delbert McClinton, Tim Mensy, Lee Roy Parnell, Pirates of the Mississippi, Prairie Oyster, Doug Stone, Les Taylor, Marsha Thornton, Travis Tritt, Kevin Welch, Wild Rose and Michelle Wright.

The SRO Expo '90 will offer an entire floor of exhibit areas at the Nashville Convention Center, where participants can network with representatives from every facet of the business. Also new this year is the SRO Awards Banquet and Show, which will be a black-tie affair featuring Roger Miller and K.T. Oslin.

Registration information may be obtained by contacting CMA's Special Projects Department, P.O. Box 22299, Nashville, TN 37202; (615) 244-2840.

BACK IN TIME

AUGUST 26—Jeannie C. Riley's "Harper Valley P.T.A." is awarded a gold record (1968)

AUGUST 27—Happy Birthday to Alabama's Jeff Cook (1949) and to Jimmy C. Newman (1927)

AUGUST 28—George Strait's first #1 hit, "Fool Hearted Memory," tops the charts (1982)

AUGUST 29—Archie Campbell dies (1987)

AUGUST 30—Happy Birthday to Kitty Wells (1919)


SEPTEMBER 1—Happy Birthday to Conway Twitty (1933)

COUNTRY HOT CUTS

1. DOUG STONE: "We Always Agree on Love" (Doug Stone [Epic])

2. ALABAMA: "Here We Are" Pass It On Down (RCA)

3. TRAVIS TRITT: "Put Some Drive in Your Country" (Warner Brothers)

4. SHELBY LYNNE: "Tough All Over" (RCA)

5. MATRACA BERG: "I Got It Bad" (RCA)

TOP 10 SINGLES—10 YEARS AGO

1. RONNIE MILSAP: "Cowboys and Clowns/Misery Loves Company" (RCA)

2. JOHNNY LEE: "Lookin' for Love" (Elektra)

3. KENNY ROGERS: "Love the World Away" (United Artists)

4. BARBARA MANDRELL: "Crackers" (MCA)

5. CONWAY TWITTY: "I've Never Seen the Likes of You" (MCA)

6. EDDIE RABBITT: "Drivin' My Life Away" (Elektra)

7. MERLE HAGGARD: "Misery and Gin" (MCA)

8. ROY ORBISON & EMMYLOU HARRIS: "That Lovin' You Feelin' Again" (Warner Brothers)

9. REBA McENTIRE: "(You Lift Me) Up to Heaven" (Mercury)

10. PORTER WAGONER & DOLLY PARTON: "Making Plans" (RCA)

CASH BOX SEPTEMBER 1, 1990

SOUNDWAVES RECORDS' recording artist Larry Dalton of the Larry Dalton Band recently visited the studios of WVAR Radio in Richwood, West Virginia to say hello to program director/music director Dennis Jackson. Having from the Parkersburg, West Virginia area, Dalton was on a whirlwind tour of stations in his native state, thanking them for playing the band's latest release, "Gone With The Morning Sun," which went to #5 on the Cash Box Top 100 Country Singles chart. (photo: Gary Nichols)

'INDIAN & WHITE GUYS' POW-WOW: Comedy team Williams & Ree recently signed contracts with Triad Artists for exclusive representation, and Paul Cowan for personal management. Pictured are (l to r): Paul Cowan, Bruce Williams, Rick Shipp and Terry Ree.

Alabama Music

HALL of FAME

Country music executives attending the grand opening ceremonies of the Alabama Music Hall of Fame in Muscle Shoals recently included (l to r): Roger Murrah, president/NSAI; ASCAP's Merlin Littlefield; Charlie Monk of Opryland Music Group; producer Barry Beckett; and ASCAP's Connie Bradley, John Briggs and Davy Ray. (photo: Bill Jamigan)

THOUSANDS BRAVED THE SULTRY TEMPERATURES to see many top entertainers from the state of Alabama perform, and to get a look at the new Alabama Music Hall of Fame in Muscle Shoals during the grand opening celebration recently. Country music's supergroup Alabama gave an impromptu rendition of their classic "My Home's in Alabama" before joining dignitaries in cutting the red ribbon stretched across the opening of the exhibit hall entrance.

The group is enshrined within the facility in a set of monochromatic sculptures. They also donated a tour bus, which is the centerpiece of the exhibit facility.

Alabama is joined within the museum by other famous and multi-talented Alabamians who have contributed much to the music industry—people like Hank Williams, Nat "King" Cole, Lionel Richie, Hank Williams Jr., and many, many others.

The grand opening ceremonies were highlighted by a day-long concert on the grounds adjacent to the museum featuring 24 acts who sang everything from country to rock to blues, portraying the great diversity of musicians and entertainers who have made their way into the giant industry of music from their beginnings in Alabama. Among those performing were Wet Willie, Erskine Hawkins, William Lee Golden, Percy Sledge, Freddie Hart, Arthur Alexander, Marsha Thornton, Joanne Prickett, Mac McAnally, Lenny LeBlanc, Robert Byrne and many others.

The festivities ended with a gigantic fireworks display that illuminated the night sky and silhouetted the dramatically styled museum facility.

The grand opening marked the public opening of the first phase of a proposed three-building Hall of Fame complex. In addition to the museum, plans call for the construction of an audio-visual auditorium and a music-reseach library.
Gospel...Hot Off the Press...

BY KIMMY WIX

SPARROW CORPORATION TO RELOCATE HEADQUARTERS IN NASHVILLE: The Sparrow Corporation will relocate its international headquarters to Nashville, Tennessee from its current Chatsworth, California base in late fall, according to Billy Ray Hearn, Sparrow Corporation president.

"We're a fast-growing company," says Hearn during a recent press conference held in Nashville. "We're also fast in becoming a larger distributor of other labels. We have distributing contracts with Warner Brothers, Star Song Records, Integrity and Hosannah...and they are in this area."

Billy Ray Hearn

Since its beginning, the Sparrow Corporation has been a family-owned and operated business, and Hearn says that fact has placed much impact on the recent decision to relocate to Music City.

"We're a family business...a solely owned corporation," Hearn states with a smile. "So it's a family-type operation. We like to be close to the people we work with. And since most of our artists live in this area now and record here, we decided that we really needed to be here. Because of the space problem we were having in California, we went through a feasibility study during the last three months and decided we should just take the plunge and come to Nashville and just be in the center of where we ought to be."

Sparrow's major move will also open the door for approximately 50 to 60 new employment positions, according to Hearn. In addition to those executives and staff members who will also move with the company, Hearn says Sparrow will fill the new positions immediately.

Considered one of the earliest innovators of contemporary Christian music, Hearn founded Sparrow Records after eight years at the ABC-owned Word Records in Waco, Texas. While at Word, Hearn's responsibilities began as director of music promotion, later moving to director of music publishing, and ultimately founding the now-major Word label, Myrrh Records.

NEW KIMHILL VIDEO RELEASED: Reunion recording artist Kim Hill recently filmed a promotional clip of her current single, "Snake in the Grass," from her second album, Talk About Life. The critically acclaimed song follows Hill's three consecutive #1 hits on national Christian radio (Cash Box, CCM Update and Christian Research Report) and has also received airplay on European pop radio stations. The combination color and black and white "Snake in the Grass" video depicts Hill singing and playing her guitar in an open field interspersed with studio shots.

Petra belts out the national anthem with guest member the Phillie Phanatic during the recent Philadelphia Phillies July 4th baseball game.

---

CASH BOX  SEPTEMBER 1, 1990

CONTEMPORARY TOP SLOT

#1 Single: Petra  High Debut: Ray Boltz #30

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

Sep. 1, 1990  The square bullet indicates strong upward chart movement.

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<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Peak</th>
<th>Weeks*</th>
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<tr>
<td>1</td>
<td>PRAYER (DaySpring 1014)</td>
<td>Petra</td>
<td>2</td>
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<tr>
<td>2</td>
<td>BE IN MY HEART (Myrrh 9010754154)</td>
<td>Phil Keaggy</td>
<td>3</td>
<td>5</td>
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<td>I SEE YOU STANDING (Star Song SSC 8155)</td>
<td>Travis Paris</td>
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<td>ALRIGHTOKUHUUHAKEN (Reunion 7010053729)</td>
<td>Rich Mullins</td>
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<td>RUN TO THE BATTLE (Sparrow SPC 1236)</td>
<td>Steve Camp</td>
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<td>FOREVER LOVE (Myrrh 7016294365)</td>
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<td>GIVE IT AWAY (Star Song SSC 8145)</td>
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<td>TREASURE ISLAND (Sparrow SPC1201)</td>
<td>Steven Curtis Chapman</td>
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<td>WHAT WOULD JESUS DO (Myrrh 7016893868)</td>
<td>Julie Miller</td>
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<td>EYE OF THE HURRICANE (DaySpring 7014182576)</td>
<td>Trace Baldwin</td>
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<td>ALL THINGS (Live Oak 7010019703)</td>
<td>Rick Crawford</td>
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<td>WHO WILL BE JESUS (Word 7019066263)</td>
<td>Bruce Carroll</td>
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<td>LOVE IS YOU TO ME (Myrrh 680068)</td>
<td>Kim Boyce</td>
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<td>16</td>
<td>IF THE SON SETS YOU FREE (Maranatha! CDB76701)</td>
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<td>Billy &amp; Sarah Guines</td>
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<td>Michael Card</td>
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<td>Jeffrey Benward</td>
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<td>WHO WILL (Benson PWCO 1096)</td>
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<td>IN THE QUIET (Benson C02548)</td>
<td>Michele Wagner</td>
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The NEO GEO cabinet is designed to never have to be moved more than once! NEO GEO games convert “on the spot” in minutes without the use of tools.

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New games now being introduced are RIDING HERO, NINJA COMBAT, CYBER-LIP and SUPER SPY.

The NEO GEO MVS25-4 cabinet holds up to 4 games at one time, eliminating the space limitations in smaller locations.

In addition, silkscreened sides, reinforced corners, front access service panel and in-depth bookkeeping will make your life a whole lot easier and more profitable.

After all, you have better things to do with your time, don’t you?

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