Performers Added to "Commitment to Life IV"

ROD STEWART HAS BEEN ADDED to the list of entertainers, greeters and "star ushers" who will participate in the AIDS Project Los Angeles' "Commitment to Life IV" on September 7 at the Wiltern Theatre in Los Angeles. Other recent additions are Sarah Brightman, Michael Crawford, Vanity, violinist Joshua Bell and acts from Cirque du Soleil. Previously announced celebrities include Bobcat Goldthwait, Whoopi Goldberg, Angelica Huston, Kathy Sagal, Richard Cere, Danny DeVito and Rhea Perlman. The September 7 event—which will honor Madonna, artist David Hockney, Congressman Henry Waxman and actor Jan McKellen—was moved to the 2,300 seat Wiltern to accommodate the commitments from all-star talent and demand for tickets. Songwriter Bernie Taupin, Barry Krost and Barry Josephson are the entertainment producers of the gala. Tickets range from $25 and $50 for APLA clients and volunteers to $100-$500 for individual ticket prices. For more information, call (213) 386-8014.

STICKETAPE: A number of record labels, Charisma and Stash among them, have decided to counter this record-labeling nonsense with their own stickers. Charisma's, for example, is printed in the same typeface as the U.S. Constitution and says, "The First Amendment of the United States Constitution protects an artist's right to make music freely and your right to own the music you want. WE SUPPORT BOTH." It makes its first appearance on World Won't Miss You by California rock band Reverend.

WHO'S ZO MBAING WHO? The Zomba Group's lawsuit against writer/producer Teddy Riley has been amicably settled. Zomba had sued Riley, charging that he was in breach of his exclusive writing and publishing agreements with them. The terms of the settlement, which also involved Guy Productions, Gene Griffin, Motown Records, MCA Records, Virgin Music and Virgin Music Publishing, were not disclosed, but do include Zomba's retention of Riley's worldwide publishing on a long-term basis and, although Riley's exclusive production agreement with Zomba has been terminated, Riley will continue to produce certain acts for Zomba's Jive label in the future.

LIFE BEGINS: In September, Elektra Records, to celebrate its 40th anniversary, will release Rubbies: Elektra's 40th Anniversary, a double album of Elektra's present roster (acts like Teddy Pendergrass, Shireen, Michael Feinstein and the Kronos Quartet) doing songs by Elektra's former roster (we're talking Carly Simon, Bread, the Doors, etc.). What does Easter Pussywatt's version of "You're So Vain" sound like? You'll know next month.

HEAVY MIDDLE: It's almost time for Foundations Forum '90, that heavy metal convention that asks the question, "Why?" September 13-15 are the dates, the Sheraton Plaza La Reina Hotel in L.A.'s the place, Judas Priest, Exodus, Lynch Mob and Pantera are among the Continued on page 30

EXECUTIVES ON THE MOVE

- EMI Music Publishing Worldwide has appointed Theresa Santisi chairman, CFO and senior vice president, as well as CFO and senior vice president of SBK Records. Prior to this appointment, she was a partner in the international accounting firm of Ernst & Young, which she joined in 1976. Capitol has promoted Frank Murray to national director, crossover promotion. He has been with the label for the three years, as director, club promotion. Justice Records has named David A. Thompson executive vice president, A&R. Before coming to the new Houston-based jazz label, Thompson was a co-founder of Modern Music Ventures, a Houston-based production company that owns and operates the legendary Sugar Hill Recording Studio. Veteran record producer/engineer and motion picture music supervisor Brooks Arthur has been appointed vice president/creative director of Primat Music Group. Arthur, who has been associated with such artists as Bruce Springsteen, Janis Ian, Neil Diamond, Bette Midler and Van Morrison, among others, will be responsible for the creation of Primat's roster of writers and artists. Kevin Woodley has been named director of A&P, black music, for Atlantic. He comes to Atlantic from Columbia, where he held the same position. Arista has named Pat Flynn manager of alternative marketing. Prior to this appointment, Flynn was the San Francisco alternative field rep for both Arista and BMG. And Gary Imhoff has been appointed international production manager. He comes to the label from Atlantic, where he was international production coordinator. Enigma has appointed Morley Sobo director of A&R administration. She comes to the label from the Gorfaine/Schwartz Agency, where she was a film music agent. Stacey Murray has been named Jive Records marketing communications manager. She comes to the company from Purdom Public Relations, where she was an account manager. And Steve Weber has been named director of international sales and publishing. He comes from Bug Music, where he was director of acquisitions and professional activities. Bahia Entertainment has named Dino Perera director of A&R. He comes to the new label from Atlantic, where he was in the A&R department for two years. Karen Gibson has been appointed director of creative operations for K&D Entertainment Inc. Prior to her appointment, she was an A&R rep at Atlantic. Gibson is the older sister of singer Debbie Gibson. Stephanie Tudor has been named director of A&R administration for Zomba Enterprises, Inc. in New York. She was previously director of production for Aucoin Management.
WHETHER YOU CHOOSE TO CALL IT California Republic, Wire Train or “The Brown Album,” Wire Train’s first recording in three years is a work of substance, character and plain spoken eloquence. The music and lyrics go beyond the conventions of CHR, AOR and alternative to a header place—the realm of ideas, emotions, decisions and destiny. And you can dance to it sometimes. You can hear flashes of this sound on the band’s first three records: …in a chamber (1984), between two worlds (1985), and Ten Women (1987)—all released on 415/Columbia. But Wire Train’s new MCA Records release is a fully realized statement. Grounded by the album’s first single, the pure pop “Should She Cry?,” the whole record is a series of vivid snapshots, brought to life by a group of musicians enjoying their prime. Now comprised of original members Kevin Hunter (vocals, guitars) and Anders Runblad (bass), plus drummer Brian McLeod (who joined the band for between two worlds) and guitarist Jeffery Trot (first heard on Ten Women), this is a musical entity that seeks to capture the inspired moment and connect with its audience on a deeply personal level. As Hunter remembers, “At the end of recording this record we were all absolutely devastated and broken. It’s a measure of us as artists whether we achieved what we intended to achieve, which is to make people feel freer and a little happier.”

**TOP POP DEBUTS**

**SINGLES:** 50

Black Cat (A&M) Janet Jackson

**ALBUMS:** 40

Graffiti Bridge (Paisley Park/WB) Prince

---

**POP SINGLE**

Blaze of Glory
Jon Bon Jovi
(Mercury/Polkram)

---

**COUNTRY SINGLE**

Nothing’s New
Clint Black
(RCA)

---

**PUERO RICO LATIN**

Veinte Años
Luis Miguel
(WEA Latina)

---

**POP ALBUM**

Please Hammer Don’t Hurt ’em
M.C. Hammer (CAPITOL)

---

**B/C ALBUM**

Please Hammer Don’t Hurt ’em
M.C. Hammer (CAPITOL)

---

**COUNTRY ALBUM**

Killin’ Time
Clint Black
(RCA)

---

**RAP ALBUM**

Please Hammer Don’t Hurt ’em
M.C. Hammer (CAPITOL)
TALK HARD: The backlash has started in New York over Sinéad O'Connor's refusal last week to perform a concert at New Jersey's Garden State Arts Center if the national anthem was played. Venue officials complied, fearing strong audience reaction if the show was cancelled at such a late date. The reason for her demand, she said, was that she has "a policy of not having any national anthems played before [her] concerts in any country, not even [her] own, because they have nothing to do with music in general." New York-area radio stations, however, were not impressed, and at least three of them—WITZ, WPLJ and WHDA—have pulled O'Connor off the air. WITZ (100) PD Steve Kingston told the New York Post: "No anthem. No hair. No more hits on Z100. Let her have a nice career in some other country." We also hear that the Chairman of the board, one Frank Sinatra, has said he'd basically like to kick her butt for her anti-American sentiments.

Hmm. Interesting. Is it me, or is this a little weird? Does it really matter whether or not the American anthem was played before an Irish artist's show? Or for that matter, any artist's show? This is music, not baseball. Or is this perhaps another one of those non-issue smoke screens to divert the attention of the masses from things that really matter? You decide. But think about the last time you heard "The Star Spangled Banner" before a rock concert. Me, I can't recall ever hearing it. A lot of bad metal, maybe too much Depeche Mode, but never the national anthem. So when exactly did nationalism attach itself to rock and roll? (Notice I said "nationalism," not "patriotism." If you don't know the difference, look it up.)

STEAL THE AIR: Seminal British gloom-pop band the Cure are taking that suggestion to heart on August 31, when they will be broadcasting an eight-hour pirate radio show from an "undisclosed location" in London. Band members will be joined by family, friends and quirky video director Tim "I Want To Be A Tree" Pope to premiere their upcoming All Mixed Up album, which is a collection of classic Cure remixes, two new songs called "Harold and Joe" and "Never Enough," and, of course, Cure news, weather and traffic reports. BBC, eat your heart out.

PUMP UP THE VOLUME: New York has a new organization geared solely toward promoting and getting radio airplay and club exposure for underground, unknown, and/or unsigned bands. The organization is called the Committee for Progressive Radio (CPR), and defines its purpose as "bridging the gap between the multitude of unknown talent and the general public." To that end, CPR recruits bands primarily from the New York scene (although they are planning to expand their scope) and then delivers material to local radio stations which agree to play CPR programming during scheduled weekly broadcasts. So far, six New York-area progressive radio stations have gotten involved: WUSB, WNYE, WNYU, WBAI, WHRU, and WQUB have all added CPR shows to their weekly rotation. In addition, the group, which is non-profit and costs nothing for musicians to join, sponsors monthly concerts at area clubs to showcase some of the bands featured in the broadcasts. According to CPR founder Daniel Levy, the committee is always looking for new artists and for new ways to promote both the committee itself and the bands it represents. For more information, call (718) 740-3430, or write CPR, at PO. Box 6625, Fresh Meadows, NY 11365.

Peace.
—KAREN WOODS

CHARMED, I'M SURE (PART II): For all his stoicism, my suspicion is that the break-up with longtime girlfriend Perry Lister affected Billy Idol's emotional muscles, wrenched from his as surely as those physical muscles torn from his leg. He admits to experiencing a low sense of self-esteem as he lay in his hospital bed. The intense doses of morphine that were administered to him seem to have had the cumulative effective of pre-menstrual syndrome.

"It made me very emotional," Idol remembers. "Sometimes you are euphoric, sometimes very sad over the stupidest of things. There was nothing to do. I read my fan letters. They made me cry. I was shocked to know I had brought so much excitement to peoples' lives. They told me what they were doing and how they were feeling when 'White Wedding' came out. Some have been my fans since Generation X. I thought I must..."
LONDON CALLING
Continued from page 4

have been doing something right all these years. My friends were good to me.

"If the accident had happened 10 years ago, they would have amputated. But I knew from quite early on that I could walk."

Five operations later—I’ll spare you the graphics of Billy’s demonstrations of which bits of him were removed and grafted to which other bits of him—his “Cradle of Love” single was released. He lost the part of Jim Morrison’s best friend in Oliver Stone’s movie, The Doors, but had a role created for him that he could perform on psychedelics. He’s just released a cover of the Doors’ “L.A. Woman” in this country.

He still walks with a pendulous limp and undergoes daily physiotherapy. But he intends a world tour this autumn, including four dates in the UK in December. Quite courageous of him, really.

"I’d say I’ll always be in a rock and roll band," he says.

Even when you’re 50?

"Yeah, why not?"

His hair is bleached as pale as ever. His lips are abundant. The snarl is curling. But there has been a metamorphosis in Billy Idol. It’s nothing to do with the drama of the bike accident. It’s to do with that terrible stuff that even Idol couldn’t rebel against—growing up, and getting to like one’s parents. Idol, university educated, has done as much navel contemplating and has hit as many highs of self-realization as Michael from thirtysomething.

Just like punk and its misguided anarchy and narcissism never happened, Idol gets on so well with his parents, they come on month-long visits to stay with him at his home in Los Angeles. Who would have thought it—same roof, no rows. They were due to leave the day after the accident for one such visit, so Idol’s mum, a trained nurse, put her bandaging skills into practice on her son’s wounds.

"Sure, it made us close. But we were close already. Being a father has made me reevaluate my relationship with my own father, understand that he only wanted the best for me. We used to have terrible rows when I lived with them. He hated music, wouldn’t have a radio in the house, even though my mother’s family was very musical.

"The rows would be blustering. My mother would get terribly upset. She’d always try and take me side. Because I was the only son, he wanted me to do something sensible, following in his footsteps. ‘Keep you options open,’ he’d yell.

"I wouldn’t wear my glasses at school and he wrote to the teachers forcing me to put them on. I hated him for that at the time. I still hate my glasses. But I got pounced off with not being able to see. [His eyes flutter briefly behind their frames in vague self-consciousness.]"

"We rowed about everything—my hair being long, my liking punk bands. Then when I became one..."

"Now I’m glad we had those rows. Because if we hadn’t, I wouldn’t have been so determined. I wouldn’t have been me. Now I realize I’m a lot like my dad. You get a lot of your personality from your parents and they get it thrown back horribly when they see it in you—the truth of their failings always hurts them.

"I know it’s going to hurt me if I see Willem [his son] going wrong. I wrote a song, ‘Prodigal Blues,’ for him so that he knows whatever he does, it’s o.k. by me and I’ll always support him."

Is he worried he might rebel and become a banker?

"He can if he wants, but somehow I don’t think he will. He’s got a real penchant for Mexican girls. He goes for the dark-skinned ones. The other day I caught him kissing a no-digit woman [less than one year of age]. He slapped a big one on her, and I thought, ‘My God, I know that man.”

—CHRISSY ILEY

Billy Idol

IT’S ONLY ROCK AND ROLL: Curb Records recently hosted the live concert debut of two of its newest rock and roll signings at a party at Hollywood’s China Club. Performing at the showcase were the Lonesome Romeos and EYES, both Los Angeles-based bands with self-titled debut albums newly released by the CEMA-distributed label. Curb Records chairman Mike Curb acted as master of ceremonies for the festivities. Shown celebrating at the show (in the above picture) are (l to r): China Club owner Danny Fried, Curb Records chairman Mike Curb, Cash Box president and publisher George Albert and Curb Records senior vice president/general manager Joe Simone. In the bottom picture, shown (l to r) are: Robert Parlee and Philip Kennard of the Lonesome Romeos; Aldy Damian of EYES; Mike Curb; Steve Doughtery, Jimmy O’Shea and Jeff Scott Soto of EYES; and Tom Luce and Ron John of the Lonesome Romeos.

ONE OF THESE THINGS IS NOT LIKE THE OTHERS: Chameleon Records’ Dramarama took a bite out of Los Angeles’ Pirate Radio’s recent “Life’s a Beach Surf Klassic” live broadcast. Pictured (l to r) are: Dramarama’s Mr E. Boy, Jesse and John Easdale; Pirate Radio program director Scott Shannon; and Dramarama’s Chris Carter and Pete Wood.
Kipper Jones

BY ALEX HENDERSON

TRADITION MEETS TECHNOLOGY ON ORDINARY STORY, Kipper Jones' debut solo album on Virgin Records. Like recent albums by Tashan, Lisa Stansfield and Soul II Soul, the contemporary-sounding Ordinary Story is high-tech and hip-hop-influenced, yet firmly rooted in traditional R&B ideas. Jones, formerly of Tease, explains, "I wanted my album to be a bridge between what today's hip-hoppers call traditional R&B and what people are generally associated with R&B call rap."

Ordinary Story ranges from a smooth interpretation of the Isley Brothers' "Footsteps in the Dark" to the intense funk of "Shockwave" (the album's first single) and "Carry On," a song paying tribute to black artists ranging from James Brown and Sly Stone to Soul II Soul.

"It's up to the musicians of my generation to preserve black music," notes Jones, who co-wrote Vanessa Williams' hit "The Right Stuff" in 1988, "Too many of the men and women who have contributed so much to me and others like me are ignored."

George Fox

BY KAY KNIGHT

CANADIAN NEWCOMER GEORGE FOX SAYS TWO YEARS AGO IT WAS A BIG DEAL for him to leave the farm and move to Toronto. These days, things are a lot different. He has earned four top-10 singles in Canada, the Canadian Country Music Association's "Rising Star Award," this year's coveted JUNO Award (the Canadian Grammy) for Country Male Vocalist of the Year, and tour dates across Canada and the United States with Randy Travis, Dolly Parton, Anne Murray, George Strait and Willie Nelson. Fox also recently taped a one-hour television special called George Fox's New Country, which will air in Canada this fall. This farm boy has learned the business pretty quickly huh?

"I grew up on a cattle-ranching farm in Alberta," says Fox, quietly. "When I started playing music in public, it was at small gatherings and private parties, not in the usual bar scene, as most country artists are used to. So I guess you could have written a book on what I didn't know about the music business. I just hoped that if I kept working at it, I'd attract attention and be able to sell enough cows to make a good enough recording so eventually something would happen."

One day it did. Fox had taken money he was saving for a tractor and went into the studio and recorded enough of his material for an album. He made six copies of the project, and gave out two copies—one to a management company and one to a small record company in Vancouver. Fox was down in his barn one day, pitching hay, when his mom called him to the house, telling him there was someone on the phone from a record company.

Fox says, from there, things happened very quickly. "I don't think that happens to people very often...people saying, 'We're going to take you off the hay rack and put you on stage with Randy Travis and get your record in stores all across the country.' It was a pretty scary thing because you work toward your dreams like this for a long time, then one day it just happens...someone helps make those dreams come true."

Shortly after that album was released in Canada, Fox caught the attention of Warner Brothers, thanks to his manager Leonard Rambeau (also Anne Murray's manager), and things are definitely on the upswing for this talented singer/songwriter.

His debut album, With All My Night, is a sophisticated blend that brings three distinct musical traditions into Fox's unique focus: songs of love, dance tunes and songs of social relevance. His latest single, "No Trespassing," a folk-tinged lament for farmland disappearing at the hands of developers, is a perfect example of his social consciousness, and is getting great response from country radio.

Much of Fox's recent success can probably be accredited in part to his philosophy on life. "There's three kinds of people," says Fox, "those who make it happen, those who watch it happen, and those who say, 'Hey, what happened?' Well, one day I decided I was going to try to make it happen."

Fox says the ultimate success would be to offer something positive for people's lives through his music. It's a pretty heady goal for someone just beginning his career, but if the determination that's gotten him this far in such a short period of time is any indication, George Fox just may be able to pull it off.
Stevie Ray Vaughan and Double Trouble

LEGENDARY BLUES GUITARIST STEVIE RAY VAUGHAN, 35, KILLED IN HELICOPTER CRASH:

On Monday, August 27, after a show on the current Eric Clapton tour, a helicopter crash claimed the lives of blues guitarist Stevie Ray Vaughan, Creative Artists agent Bobby Brooks, working the Clapton tour; Nigel Brown, a Clapton bodyguard; Colin Smythe, one of Clapton's tour managers; and the helicopter's pilot. Vaughan, with other bluesmen Clapton, Robert Cray and Jimmie Vaughan (Stevie Ray's older brother, who plays with the Fabulous Thunderbirds) had just finished a show at the Alpine Valley in East Troy, were Vaughan had joined the Eric Clapton tour for the weekend. They had closed the show with a roaring version of "Sweet Home Chicago," the city where the ill-fated copter was bound.

Vaughan was a young rebel who overcame personal drug and alcohol-related problems to become a great artist. He was widely respected as a superstar who never forgot his Texas roots. The Vaughans developed a love of the blues by listening to their parents' records while growing up in Dallas. They became teenage guitar prodigies, playing at rough nightclubs, where they were too young to legally be, into the early hours of morning. In the mid '70s, Stevie formed Double Trouble, with drummer Chris "Whisper" Layton and bassist Tommy Shannon (later joined by keyboardist Reese Wynans). In the early '80s, the band played tiny clubs, but a few years later they were a headline act in arena shows. The Vaughan brothers occasionally appeared onstage together, but their work in separate bands prevented them from fulfilling plans to make an album together.

Guitar Player magazine cited Stevie Ray Vaughan as the best electric guitar player in 1983, '84, '85, '86 and '88. In 1989 his name was added to the magazine's "Gallery of the Greats." He won a Grammy in '84 for best traditional blues recording, and this year he won a Grammy in the contemporary blues category for In Step. The Vaughan brothers' long-awaited collaboration album, Family Style, is due out September 25. It will truly be missed, but always remembered. My sincere condolences to the families of all who perished in this tragic accident.

Jaffe. Fleetwood Mac's catalogue includes copyrights dating back to the group's '74 W/B release, Heroes Are Hard to Find. It includes all compositions written by McVie, including those on her 1984 solo album, and by McVie along with her husband, Eddy Quintela, put through Fleetwood Mac's current behind The Mask album. Among the titles included are "Say You Love Me," "You Make Lovin' Fun," "Songbird," "Don't Stop," "Over My Head," "Hold Me," "Think About Me," "Got a Hold on Me," "Little Lies," "It's That Midnight," "Save Me" and "The Sky's the Limit." The purchase also includes future compositions written by McVie and Quintela, individually and as a songwriting team. Fleetwood Mac are currently on tour in Europe in support of Behind the Mask. NEM Entertainment will be announcing additional music catalogue purchases shortly. Stay tuned...

CONGRATULATIONS DEPT: MCA Music president Leevy announces the appointment of Sherry Orson to the position of manager of creative services. Orson was previously creative manager at Virgin Music. Nick Firth, president of BMG Music Publishing International, announced that Diana Graham has been promoted to senior vice president of the company. In her new position, Graham will continue to be responsible for the management of BMG International, as well as international product acquisition and marketing. In addition, she will have supervisory responsibilities for BMG's music publishing activities in various European markets. Graham, who is based in London, joined BMG in '87 as vice president. Since then, the company has had major sub-publish deals with Lisa Stansfield, Aerosmith, Yazz, Rick Astley, Barry, Robin and Maurice Gibb, Bobby McFerrin, Steve Diamond, Don Dixon, Larry Henley and Jules Shear. Prior to joining BMG, she was general manager of Chappell International.

To be continued...

ASCAP CHALKS UP THE CUES AT THE BILLIARDS CLUB: Among those enjoying ASCAP's recent "Pool Your Efforts Party," held at Manhattan's trendy Billiards Club, were (l to r) industry sharpshooters John Patnosh (Warner/Chappell), ASCAP's Eastern regional executive director Lisa Schmidt, Jon Boncit (Warner/Chappell), Claude Mitchell (EMI/SBK Publishing), Michelle Mannies (Chrysalis Music), Jeff Pachman (Rockville Records), Rebecca Carroll (MCA Records) and Debbie Rose (ASCAP).

NEM ENTERTAINMENT: NEM Entertainment, Inc., the newly formed international publishing company, has completed the purchase of Fleetwood Mac Music, a catalogue rich with hits composed by Fleetwood Mac vocalist/keyboardist Christine McVie. The announcement of the purchase was made by NEM president Ira Layton.  

CAMEO APPEARANCE: PolyGram Records recently took over Hollywood's China Club to host a listening session for Cameo, who have sold over 9,000,000 records over their distinguished career. PolyGram's Los Angeles branch manager Bill Follett also introduced ASCAP's Julie Horton and Loretta Munoz, who gave Cameo a special plaque, which declared the guys were, in fact, among other things, "The Kings of Funk!" Pictured (l to r): Tom Jenkins of Cameo, ASCAP's Julie Horton, Larry Blackmon of Cameo, ASCAP's Loretta Munoz and PolyGram's Bill Follett.
Rappin’ With the Retailer

BY C.J. AND JEFF KARP

RECORD BAR, Durham, North Carolina

Reporting: Kevin Hawkins

“Bon Jovi has the #1 record this week, and it looks like it will be #1 again next week. M.C. Hammer, Wilson Phillips and Keith Sweat are still holding over. Keith Whitley was the surprise. It entered at #12. The Garth Brooks is still selling, Clint Black and the Kentucky Headhunters have their heels firmly dug into the chart. Poison, Faith No More and Nelson are all still selling. Jane’s Addiction has just hit the street and is blowing the doors off. The Pixies are doing well out of the box. The Black Crowes have really kicked back in. The new video is helping it out considerably. The highest indie entry this week is Digital Underground. The DJ Magic Mike record is still magic. The Ice Cube and N.W.A. records are both really strong. Special Ed is definitely special.”

TOWER RECORDS, New Orleans, Louisiana

Reporting: Rick Siani

“The new Prince is the prince of the charts. The new Jane’s Addiction seems to be the latest addiction. Mariah Carey is carrying herself right along. Harry Connick Jr. is a senior seller for us down here. The Sundays sell every day of the week. A lot of people are asking for Garth Brooks, Doug Stone is solid as a rock. There is something by the ex-members of Skinny Puppy called Hilt, which I expect to sell to the hilt. King Missile is shooting up like a rocket. Screaming Trees’ new one is screaming. We are selling the new Neville Brothers, and Anita Baker is cooking. People still have faith in Faith No More.”

RICHMOND BROTHERS, Pen-saulkin, New Jersey

Reporting: Tim Comerford

“Bon Jovi is a runaway with the sales. Faith No More is doing it in epic fashion. Bruce Hornsby is having a night on the town. Keith Sweat, Prince, Anita Baker and M.C. Hammer are selling well. R&B-wise. Garth Brooks and Kenny Van Shelton are the top country sellers. 2 Live Jewels are selling great. Ice Cube is still a strong indie seller for us.”

RECORD THEATRE, Rochester, New York

Reporting: Amy Robson

“Prince is real, real big. The new Anthrax is really hot. Duran Duran is moving right along, and the new Jane’s Addiction is going to be huge. The Ratt is definitely not in the cellar. M.C. Hammer is still hammering them. Ice Cube isn’t in the freezer as far as sales are concerned. D-MC and D-Nice are two of D-top sellers. Scatterbrain, Steve Vai and Forbidden, are also good sellers.”

BUDGET RECORDS AND TAPES, Albuquerque, New Mexico

Reporting: Tony May

“2 Live Crew, Kid Frost, Boogie Down Productions, MC Ade and DJ Magic Mike are all kicking it. Faith No More is a steady mover. Concrete Blonde and Jeff Healey are also doing well. The new Jane’s Addiction is motorizing. It’s literally kicking butt. Anthrax, the Pixies and Ratt are all doing great out of the box. George Strait always sells. Clint Black and Garth Brooks are steady sellers as well.”

ASSOCIATED DISTRIBUTORS, Phoenix, Arizona

Reporting: Bob Fenty

“Mariah Carey is doing just great. N.W.A. and Vanilla Ice have just been wild out of the box this week. 2 Live Jews have proven to be a surprise. Poison are doing really well. Bell Biv Devoe, Stevie B, Keith Sweat and Snap are all still holding their own. Alan Jackson, Clint Black and Ricky Van Shelton are the country stand-outs. Steve Vai and Primus are still going strong.”

TURTLES, Atlanta, Georgia

Reporting: Robin Shannon

“We still have M.C. Hammer blowing out of the building. Mariah Carey is following shortly behind. Prince had a real strong debut. Jane’s Addiction came in really strong for us. The Stryper, Ratt and Asia look to have a good future. The Ghost soundtrack is doing well for us. We are seeing some sales on the Pixies and Anthrax. We still have some very steady sales from the Time, Bell Biv Devoe and Johnny Gill. Jon Bon Jovi is still very strong for us.”

ASSOCIATED DISTRIBUTORS, Phoenix, Arizona

Reporting: Bob Fenty

“We still have M.C. Hammer blowing out of the building. Mariah Carey is following shortly behind. Prince had a real strong debut. Jane’s Addiction came in really strong for us. The Stryper, Ratt and Asia look to have a good future. The Ghost soundtrack is doing well for us. We are seeing some sales on the Pixies and Anthrax. We still have some very steady sales from the Time, Bell Biv Devoe and Johnny Gill. Jon Bon Jovi is still very strong for us.”

ASSOCIATED DISTRIBUTORS, Philadelphia, Pennsylvania

Reporting: George Taxos

“Jane’s Addiction is selling best for us, pop-wise. They are doing real well. Jon Bon Jovi is a real strong seller for us. Wilson Phillips is moving right along. R&B-wise, Prince is who is taking over. Anita Baker, Mariah Carey and M.C. Hammer are still holding their own. Depeche Mode is still selling. Sonic Youth isn’t doing too bad either. N.W.A. is a new one is doing extremely well. The Mo Better Blues soundtrack is doing well. Madonna is still doing well. After 7 is still hanging in there. En Vogue is still doing well.”

TOWER RECORDS, Pitsburgh, Pennsylvania

Reporting: Dave Goist

“Jane’s Addiction was a real strong breakthrough, and I look for it to stay strong for a while. I’ve got a good feeling about the Duran Duran. I think that N.W.A. will continue to be strong for a couple of more weeks. We are looking for big things from Gene Loves Jezebel and Social Distortion. Special Ed seems to be doing something for us. The Prince record was a little disappointing for us. I think the price has backed some of the sales off. I think it will stay strong because it’s Prince. Anthrax had a real strong week for us. The Ghost soundtrack was unreal. We sold out of stock on it last week. I think the Carla Carter could do real well for us. We are hearing a little bit of a buzz on the Garth Brooks. It is due out next week. The old Garth Brooks is still doing well for us and so is the Kentucky Headhunters.”

ASSOCIATED DISTRIBUTORS, Philadelphia, Pennsylvania

Reporting: George Taxos

“Jane’s Addiction is selling best for us, pop-wise. They are doing real well. Jon Bon Jovi is a real strong seller for us. Wilson Phillips is moving right along. R&B-wise, Prince is who is taking over. Anita Baker, Mariah Carey and M.C. Hammer are still holding their own. Depeche Mode is still selling. Sonic Youth isn’t doing too bad either. N.W.A. is a new one is doing extremely well. The Mo Better Blues soundtrack is doing well. Madonna is still doing well. After 7 is still hanging in there. En Vogue is still doing well.”

ASSOCIATED DISTRIBUTORS, Philadelphia, Pennsylvania

Reporting: George Taxos
Alligator: Koko Taylor portrays a nightclub singer in the new David Lynch film, *Wild at Heart*. In the film, the Queen of the Blues performs “Up in Flames,” a song written by Lynch and Angelo Boudalamis that Taylor describes as “very weird, very different from anything I’d ever sung.” In early September, Taylor is playing some club dates with guest Johnny Winter... Alligator has released new CD configurations of Lonnie Brooks’ *Turn on the Night and Magic Slim & The Teardrops*’ *Raw Magic*.

Profile: Profile has shipped over 210,000 copies of *Poor Riteous Teachers’ Holy Intellect*, almost 200,000 copies of Special Ed’s *Legal*, over 160,000 copies of Ron “C” Ya, over 63,400 copies of Frighty & Colonel Mite’s *Life and Love* and over 42,000 copies of L.A. Star’s *Poets.* Profile’s September releases include the self-titled *Euro-K* and Thom Bishop’s *Restless State of Grace*.

Enigma: On October 2, Enigma is releasing a self-titled album by one-time teen idol David Cassidy, who is now 40. The producers of the album, Cassidy’s first U.S. release in more than 12 years, include E.T. Thorngren, Phil Ramone, Greg Edward and Rick Neigher.

Chameleon: Albums scheduled for September release on Chameleon include *Precious Metal’s Real Trouble*, Brian Ritchie’s *See a Noise* and the *Wild Cards’ Ancient History*. That same month, James Lee Stanley’s *Ride For Destruction* is coming out on Beachwood/Chameleon...

Windy City heavy metal/hard rock powerhouse Tattoo is captured live on its home turf on *Live Out Loud*, which was recorded at the Thirsty Whale (suburban Chicago’s answer to the Whiskey) in January, 1990. There are no references to magic castles or sorcerers on songs like “Bitch Animal,” “Tina Wants a Ride” or “Girl’s in Heat”—Tattoo’s subject matter is generally about girls, girls, girls. Influences, either direct or indirect, seem to include Kiss, Quiet Riot and Van Halen.

SBK captures the musical spirit of the ’60s on a compilation inspired by the ABC-TV series *China Beach*. The album’s highlights include Diana Ross & the Supremes’ “Reflections,” Marvin Gaye & Tammi Terrell’s “You’re All I Need To Get By,” the McCoy’s “Hang on Sloopy” and a remake of the Animals’ “We Gotta Get Out of This Place”—which became a Vietnam War anthem by default—courtesy of Katrina & the Waves.

Thus far, Detroit’s best-known rap act has been Awesome Dre & the Hardware Committee. *Knowledge Is Power* spotlights other Motor City rappers such as M.C. Connection, Doc Chill, Nikki Niki and Rob Fresh. This compilation album was compiled by RJ Rice of RJ’s Latest Arrival fame and Detroit rap producer the Jewel.

Varios ARTISTS: China Beach: Music & Memories (SBK 93744)
HEAVY METAL

BY ALEX HENDERSON

MOTHER LOVE BONE: There are some tragic ironies in the history of Mother Love Bone. The band's individualistic metal/hard rock, which seems to be influenced by everyone from Led Zeppelin to Credence Clearwater Revival, created a strong buzz in its native Seattle—leading to a deal with PolyGram Records that resulted in its debut EP, Shove. Investing some serious promotional dollars in the band, PolyGram anticipated big things for its first full-length album, Apple, which is scheduled for late-August release. But the band's lead singer, Andy Wood, won't be around to share in its predicted success—he died a drug-related death in March.

At this juncture, MLB's future is uncertain. The band hasn't officially broken up, but it's doubtful that MLB will record another album under that name. What may result is a band with a different name continuing to take an eclectic approach to metal. During a recent interview in PolyGram's West Coast offices, band members Jeff Ament (bass) and Stone Gossard (guitar) discussed their hopes for the future, their Seattle roots and their reasons for remaining in the Emerald City.

CASH BOX: At this point, what is in the band's future?

JEFF AMENT: At this point, our future's up in the air. We're just taking it day by day.

STONE GOSSARD: Well, we know that we're not gonna continue under the name Mother Love Bone. Whatever incarnation the band will take is still undecided. It's still undecided as far as who's gonna be playing together. For sure, Jeff and I are gonna be playing together. I don't know about Greg [Gilmore, drums] and Bruce [Fairweather, guitar]. Andy was the glue that was holding us together, and I think we have to reevaluate the whole situation now.

CB: So you feel that calling yourself Mother Love Bone without Andy would be like Led Zeppelin without Robert Plant?

JA: We wouldn't feel right. Not only did Andy come up with the name Mother Love Bone, but everything we did was based around Andy's personality. Everything was based on Andy's personality. Finding a new singer and calling ourselves Mother Love Bone wouldn't be a natural thing. The natural thing to do is...

SG: Find a new singer and figure out what his lyrics are, what his whole approach is, and take that wherever it may go.

JA: It's kind of exciting to us to be starting fresh. It'll be interesting to see whomever we end up with. I think we'll know when it's right.

CB: Listening to Apple, there seems to be a wide variety of influences.

JA: I don't think there's any direct influences. We all listened to a lot of different things.

SG: There's not a specific song where you can say, "This is a Led Zeppelin-type song" or "This is an Aerosmith-type song."

JA: My interpretation of what Stone was doing may have been different from Bruce's or Greg's or Andy's interpretation, and it ended up being something mutated—a really creative interpretation of something. I think that's the only way you can be at least semi-original. Stone may write a song and have a vision for it, and I may be thinking of something different.

CP: What impact has being based in Seattle had on your music?

SG: The fact that it's so isolated more than anything. It didn't seem like there were a lot of major influences, so our music kind of had a chance to brew and develop for a while. Being away from L.A. and New York, we didn't get caught up in the game.

CB: A lot of bands end up moving to L.A. or New York. What has kept you in Seattle?

JA: Seattle is part of what made the band unique. Every time I've come to L.A., I've had a hard time being creative in any respect. I feel really boxed in, confused when I'm here. It's kind of this fantasyland where everyone's got a nice car and no one's being themselves.

SG: We can be bums in Seattle and not feel self-conscious. Down here, you start feeling self-conscious. Am I very tanned? Is my car nice enough? You find yourself thinking those things. In Seattle, if you have a shitty car, it's not that big of a deal. You don't feel self-conscious if you don't have a brand new BMW.

CB: Besides rock, what type of music do you listen to?

JA: We're both into Ice Cube and N.W.A. I think we've listened to rap more than anything else in the last four years. To me, that's the most exciting thing out as far as attitudes and sounds. There's a lot of elements to rap—it's kind of funny, kind of sad. Musically, rap is the coolest thing happening. But we're not gonna jump on the rap bandwagon. I don't think that would do well for us.

NEW MUSIC

BY KAREN WOODS

IT'S A MOJO MEDIA BLACKOUT—or something like that, anyway. Two weeks ago, we here at old Cash Box received a press release from Enigma about the flip over Mojo Nixon's track from the new Olis album called "Don Henley Must Die." They had this big promotional thing planned (we have to call it a "promotional thing" because they asked us to please not mention anything about it, so we won't), then screwed it up last week due to legal threats from a certain powerful record industry mogul. So, as the second press release put it, "displaying all the resolve of, say, Jordan's King Hussein, Enigma Records immediately pulled all promotional items, trade advertisements and video plans tied in with ["Don Henley Must Die"]). But don't think Enigma is rolling over and playing wimp because of legal threats. Quite the contrary. The single that will be released in place of "D.H.M.D." is "Destroy All Lawyers." You gotta love it. You really gotta love it, Ouh, by the way, was released on August 27.

WE FINALLY GOT SOME RESPECT: Alternative music, the Rodney Dangerfield of the industry, has gotten recognition as a genre from a rather unlikely source—UCLA's extension program, which will be offering a 10-week course this fall on "The Music Underground: Alternative Paths to Mainstream Success." The course will basically explore how bands start out in the "underground" and make it into the "mainstream," i.e. making lots of money and getting lots of airplay. Some of the guest speakers will include Steve Gottlieb, president of MTV Records; John Malm, manager of Nine Inch Nails (which UCLA identified as "9 Inch Nails"—oops) and Ian Copeland, president of PBI. The fee for the course is $295, and it's worth three extension credits. I wonder if those would apply to the poli sci degree I haven't finished yet...

R.E.M./F.I.L.M. Warner Home Video will be releasing Tourfilm, an 84-minute "cinematic documentary" of R.E.M.'s 1989 Green tour. The film was shot during the last week of the tour, at venues in Macon, Georgia; Hampton, Virginia and Greensboro, North Carolina. It was produced and directed by Michael Stipe and Jim McKay, for C-Hundred Film Corp., an independent production film Stipe and McKay founded two years ago. The film is scheduled for release in late September.

FUTURES: Network/Capitol will be releasing the new Skinny Puppy album in October. It's called Too Dark Park, and picks up where 1988's VIV/Sec19 left off... Dr. Dreem has picked up three new bands: Chrissy McCool, which has an album scheduled for October release; Cadillac Tramps, set for early 1991; and Drance, whose album, Hermetically Sealed, will be released in conjunction with Slam Jam Records in the near future... Island has an album called Kissing the Roof of Heaven by an Irish duo called Hinterland due out in the next couple of weeks. Judging from the English press I've seen so far, it outta be a contender... Stay tuned.

HUNC UNDER: Faith No More's brave three—(l to r) guitarist Jim Martin, lead singer Mike Patton, and drummer Mike "Puffy" Bordin (along with unseen daring bassist Bill Gould)—each carried out a deathwish recently on a day off of their current Australian tour in connection with their gold LP, The Real Thing. The band was aided and abetted by Bungee Bats, a Sydney, Australia company supplying certified crazies like the guys in Faith No More with the facility to fly like very large rocks off of a hanging cage, suspended at least 100 feet over the city's bay area by a huge crane, with their ankles tightly tied to a bungee cord (an oversized, industrial-strength rubber band).
Lalah Hathaway and Force M.D.'s

**RHYTHM & BLUES**

The world of rhythm and blues and soul music has been a constant source of inspiration for many artists. This page from a magazine or newspaper contains a column discussing the latest developments in the genre, focusing on several key artists and their contributions.

### Lalah Hathaway
Lalah Hathaway is praised for her rich and distinctive voice, which has earned her a place among the greats. She is also noted for her ability to blend various styles, creating a unique soundscape.

### Force M.D.'s
Force M.D.'s have been active for a while, and their new CD has been well-received. The review highlights their ability to keep evolving, as well as their fans' support.

### Speaking of Voices
The column also delves into the concept of voices in music, discussing how they can contribute to the atmosphere of a recording. It mentions the importance of experiencing such voices live as part of the entertainment industry's overall culture.

### R&B Albums
The top R&B albums of the week are listed, providing a snapshot of the genre's current popularity. The column notes the significant presence of female vocalists and the ongoing influence of older artists on contemporary music.

---

**CASH BOX**
**September 9, 1980**

**R&B ALBUMS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Please Hammer Don’t Hurt’Em (Capitol 92075(P))</td>
<td>M.C. Hammer</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>I’ll Give All My Love to You (Elektra 92089)</td>
<td>Keith Sweat</td>
<td>Elektra</td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey (Columbia 54220)</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Johnny Gill (Motown 6286)</td>
<td>Johnny Gill</td>
<td>Motown</td>
</tr>
<tr>
<td>5</td>
<td>PANDEMONIUM (Paisley Park/Reprise 22740)</td>
<td>The Time</td>
<td>Paisley Park</td>
</tr>
<tr>
<td>6</td>
<td>COMPOSITIONS (Elektra 03324)</td>
<td>Anita Baker</td>
<td>Elektra</td>
</tr>
<tr>
<td>8</td>
<td>BORN TO SING (Atlantic 82064)</td>
<td>En Vogue</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>POISON (MCA 6387(P))</td>
<td>Bell Blv Devoe</td>
<td>MCA</td>
</tr>
<tr>
<td>10</td>
<td>WE’RE ALL IN THE SAME GAME (Warner Bros. 20264)</td>
<td>Jai &amp; Tony Toni Tone</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

---

**CASH BOX**
**September 9, 1980**

**R&B ALBUMS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Please Hammer Don’t Hurt’Em (Capitol 92075(P))</td>
<td>M.C. Hammer</td>
<td>Capitol</td>
</tr>
<tr>
<td>2</td>
<td>I’ll Give All My Love to You (Elektra 92089)</td>
<td>Keith Sweat</td>
<td>Elektra</td>
</tr>
<tr>
<td>3</td>
<td>Mariah Carey (Columbia 54220)</td>
<td>Mariah Carey</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>Johnny Gill (Motown 6286)</td>
<td>Johnny Gill</td>
<td>Motown</td>
</tr>
<tr>
<td>5</td>
<td>PANDEMONIUM (Paisley Park/Reprise 22740)</td>
<td>The Time</td>
<td>Paisley Park</td>
</tr>
<tr>
<td>6</td>
<td>COMPOSITIONS (Elektra 03324)</td>
<td>Anita Baker</td>
<td>Elektra</td>
</tr>
<tr>
<td>8</td>
<td>BORN TO SING (Atlantic 82064)</td>
<td>En Vogue</td>
<td>Atlantic</td>
</tr>
<tr>
<td>9</td>
<td>POISON (MCA 6387(P))</td>
<td>Bell Blv Devoe</td>
<td>MCA</td>
</tr>
<tr>
<td>10</td>
<td>WE’RE ALL IN THE SAME GAME (Warner Bros. 20264)</td>
<td>Jai &amp; Tony Toni Tone</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>
B DANCEFLOOR NEWS

RECENTLY, VIRGIN RECORDS SENT out an advance cassette for their new rap artist Harmony (she's KR-One's sister-in-law) and it sounds like a hit. KR-One's touch is evident throughout, particularly the opening cut, "Looking at a Black Man." Like labelmate Nehem Cherry, Harmony sings and raps (some tracks have no rapping at all) but with a bit more of a street edge to her material. Includes a cover of the gospel hit, "I Want to Thank You."

BE ON THE LISTEN FOR the new Ato release of "Hippychick," the single that was already quite a huge import hit. The British duo Soho open the track with a sample of Johnny Marr's distinctive guitar chording (from the Smiths' "How Soon Is Now"), kick it in with a big beat, and deliver some sharp digs ("Got no flowers for ya... no hippychick / Won't make love to change your mind... no hippychick") to give you one of the best singles of the year.

R.J. RICE, THE JEWEL, AND ROBERT COHN have joined forces to form ToN Def Records in Detroit. The debut release will be Knowledge & Power, a compilation album of local Detroit talent. All three men behind the company are based in Detroit. (If R.J. Rice's name is familiar, it may be because he has enjoyed chart success as a performer with R.J.'s Latest Arrival with such top-10 R&B hits as "Shackles On My Feet," "Hold On" and "Trouly Yours.")

HOLLYWOOD RECORDS RECORDING GROUP The Party will release their self-titled debut album on September 11. The first single, "Summer Vacation," written by Michael Ross and Matt Dike (the brains behind the success of Delishious Vinyl, including hits by Tone Loc and Young MC), has already been released and the video serviced to MTV. The group's second single, "I Found Love," will be released September 27 with an accompanying video clip. Some of the music industry's biggest names—including Jollybean Benitez, Billy Steinberg & Tom Kelly, Debbie Gibson, Gardner Cole and Andre Cymone—were behind the boards for the album, which includes a remake of the Phil Spector/Cynthia Weil classic, "Walkin' in the Rain," produced by Midge Ure.

THE PARTY

EVERY LITTLE BUCK THEY MAKE: Motown recording artist Johnny Gill, whose self-titled Motown debut LP is quickly approaching double-platinum status, dropped in on Bobby Brown during Brown's SRO London performances at the famed Wembley Arena. The two are shown voguing, er, posing backstage after the show.
Sonía Silvestre

BACHATA IS ONE OF THOSE SPANISH WORDS WITH MORE THAN ONE MEANING depending on the country where it’s used. Some use it as a synonym for lack of seriousness, or plain good die time. In Dominican, the ethnomusicological pendulum has swung to a direction where “bachata” has become part of that country’s musical dictionary—the guitar-accented songs imbued with unre- quited love, the best companion for the corner bar after the obligatory bottle of rum and a broken heart.

Until recently, we all thought that bachata would die a gentle death, together with its constant companions, the barrios’ imitators. But Juan Luis Guerra y Grupo 4-40 exploded upon us “Como Abeja al Panal,” first, and then “Burujas de Amor.” After that, a lot of rapid-dancing Latinas reduced the velocity of their speedometers, and grooved suavely to Guerra’s luscious lyrics and romantic guitar strains.

Yet, las buenas letras swear this bachata renaissance actually started with Sonía Silvestre’s Yo Quiero Andar, an album as strong-smell as a shot of Macorix brandy, and as inconspicuously fresh as a Caribbean breeze.

Tactfully musicalized by eminent Dominican producer/arranger Manuel Tejada, the production almost runs the full gamut of the bachata genre, establishing its definitive and serious expansion, be it through the subtle inclusion of soca sounds (“Limo y Congo”), the samplification of a tango (“Melodia de Amor,” a duet with Sergio Vargas), the intensification of the montuno influences (“Mi Wachimán” and “Yo Quiero Andar”), the down-home folksy beats (“Andreato Royana”), or the salsa extreme with “Hasta Un Punto Es Que Se Ruge,” featuring Cuban keyboardist Gonzalo Rubalcaba.

More importantly for the business, Yo Quiero Andar bears two important assets: One is the overwhelming composing talents of Luis Díaz, bound to be the first modern Dominican writer to transcend his island’s boundaries. The other is the genial arrangement accoutrement.

Why? Because, first, it lends a cosmopolitan aura to the sound, crossing it over almost from onda tejana, straight to South American nifs and milonga bits, to a casi—porish the thought—laumba. This gives this album the possibility of being promoted on a coast-to-coast cross-marketing basis. Second because, along with Silvestre’s honey-dipped voice, it opens programming probabilities for pop radio stations, entities otherwise loath to play anything from the Caribbean Tropics.

There’s evidence to support this notion, as indicated by the programming success the title cut has enjoyed in the tough-to-break Puerto Rican market—stations like GuillDo Driol’s trend-setting WZAR, HQ de Camay, Sistema 102, and top-40 strong KO-105, along with New York’s WKDM.

Sonía Silvestre weaves through all these songs with a multifaceted vocal thread, one that is just as shrill, soft, strong or suave as necessary; one that boasts of, and boosts from, the ample resources of two decades of critically acclaimed performing triumphs.

Hers is a career that, in any logical mind, deserves a bigger resurgence and public acknowledgement than bachata.

BEFORE THE MUSE AND OPINION RECEIVED NOTIFICATION that their union vacation had ended, they had already sauntered right through analyses of radio stations in Puerto Rico and Miami. Don’t you agree this well-meaning gesture shouldn’t go to waste? The effective date for both is September 1.

PUERTO RICO TOP 20 RADIO HITS:  
1.—Luis Miguel—“Tengo Todo Excepto a Ti”—WEA Latina  
2.—Juan Luis Guerra y Grupo 4-40—“Burujas de Amor”—Karen  
3.—Danny Rivera—“Como He De Vivir Sin Ti”—CBS Discos  
4.—José Feliciano—“Porque Te Tengo Que Olvidar”—Capitol/EMI  
5.—Tony Rivas—“Alfrente a Mi”—WEA Latina  
6.—Nino Segarra—“Porque Te Amo”—M.I.  
7.—Ana Gabriel—“Ni Un Rato”—CBS Discos  
8.—Mijares—“Me Acordaré de Ti”—Capitol/EMI-Latin  
9.—El Gran Combo—“Compañera”—Capitol  
10.—Luis Angel—“Manos de Seda”—CBS Discos  
11.—Tony Vega—“Lo Mio es Amor”—RMM/CBS Discos  
12.—Tito Rojas—“Doble”—M.P.I.  
13.—Willie Rosario—“Anuncio Clasificado”—Bronco  
14.—Pandora—“Todavía”—Capitol-EMI/Latin  
15.—Carlos Mata—“Deja Intentar”—Sonotone  
16.—Yolanda Monge—“Sin Amor”—CBS Discos  
17.—Mario Ortiz—“Que Puedes Hacer Por Mi”—Capitol  
18.—Pimpinela—“Es Mentira”—CBS Discos  
19.—Raphy Leavitt y La Selecta—“Fuego Y Escarcha”—RL Records  
20.—Héctor Tricoche—“Conversando Sin Palabras”—TH/Robden

TOP 20 MIAMI RADIO HITS:  
1.—Juan Luis Guerra y Grupo 4-40—“Burujas de Amor”—Karen  
2.—José José—“Amnesia”—BSM  
3.—Pimpinela—“Cuanto te Quiero”—CBS Discos  
4.—José Feliciano—“Porque Te Tengo Que Olvidar”—Capitol/EMI  
5.—Isabel Pantoja—“Buenos Dias Tristeza”—EMI  
6.—Luis Miguel—“Tengo Todo Excepto a Ti”—WEA Latina  
7.—Guillermo Fernández—“Con El Corazon En Las Manos”—CBS Discos  
8.—Los Bukis—“Me Dis Gare”—Fonovisa  
9.—Miriam Hernández—“Peligroso Amor”—Capitol/EMI-Latin  
10.—Lucero—“Te Tuve y Te Perdí”—Fonovisa  
11.—Ricardo Montaner—“Un Toque De Misterio”—TH/Robden  
12.—Juan Luis Guerra y Grupo 4-40—“La Billurubina”—Karen  
13.—Daniela Romero—“Dimbo”—Capitol/EMI-Latin  
14.—Azcácar Moreno—“Ven Devórate Otra Vez”—CBS Discos  
15.—Paloma San Basilio—“Nada Como Tu”—Capitol/EMI-Latin  
16.—Lourdes Robles y Luis Enrique—“Gracias a Tu Amor”—CBS Discos  
17.—Yuri—“Me Tienes Que Querer”—CBS Discos  
18.—Rocio Jurado—“Tan Sola Una Mujer”—Capitol/EMI-Latin  
19.—Willie Rosario—“Anuncio Clasificado”—Bronco  
20.—María Martha Serrá Lima—“Quen Soy”—CBS Discos
After a lengthy break from recording, touring, promoting, etc. INXS are back to join the game with a rockier entry than most of their hit singles from the mega-successful Kick album. Sampled bits from the group's "Need You Tonight" serve to remind the buying public just who they are and to trigger a buying response that will have visible shoppers limp when they get home and realize what they've just bought. Sure to be huge.

Janet Jackson: "Black Cat" (A&M 75021 2348 1)

Janet rocks out like a long lost member of Heart, growing through the self-penned lyrics that are probably about something. She pulls far ahead of the pack of her clones by displaying an indelible knack for something and then backing it up with a guitar, played loud. Learn to love it now—it's sure to be huge.

Maria Mckee: "Show Me Heaven" (Geffen 4156)

Maria Mckee is the lost goddess of the pop airwaves, having proven thrice over (in her former band Lone Justice, on her solo album a couple of years back, and now with this cut from the Days of Thunder soundtrack) that her heartachingly lovely voice can squeeze diamonds out of the coal-black grooves of a record. Given her thoroughly undeserved track record, this one just may drop like a double to the bottom of the sea, but here's hoping she finally finds that elusive pot of vinyl gold.

Paul Young: "Oh Girl" (Columbia CSK 73377)

Long considered by many critics to be the best of the Brit soul singers, Paul Young is back after a lengthy absence with a heartfelt cover of the old R&B gem. Longtime fans and newcomers alike should easily embrace this single. Louie Louie: "I Wanna Get Back With You" (WTG NSK 73472)

Louie slows down the pace a bit and alters the formula, taking the romantic route over the dancefloor. Should do well by building on initial success of first single, "Sittin' in the Lap of Luxury."

Augusta, Georgia—the city that gave us soul Godfather James Brown—is also home to Le Klass, a real band that plays gritty R&B with a pop and rock elements added. Though influenced by the Minneapolis sound, Le Klass projects a definite personality of its own on this striking single. Black and CHR radio should eat "No Hope" up.
Like Living Colour and Faith No More, Jane's Addiction is a band that is pushing metal in exciting new directions. The eclectic Ritual De Lo Habitual, Jane's Addiction's third album, should fare well among both thrash-metal, punk and alternative audiences as did Nothing's Shocking.

**JANE'S ADDICTION: Ritual De Lo Habitual** (Warner Brothers 25993)

enough for mosher's. Peristance of Time's highlights include "Keep It in the Family," a thought-provoking commentary on racism, and an infectious cover of Joe Jackson's "Got the Time." Anthrax produced the album with Mark Dodson.

**SMOOTH ICE: Smooth Ice** (MCAD 6398)

The name would suggest a more street-oriented rapper. Ice is actually rather mild—he raps about himself and disses competition. Nothing particularly groundbreaking, but competently done.

**ANTHRAX: Persistance of Time** (Island 422-846)

Like Megadeth, Metallica and Testament, Anthrax is a thrash metal band that is accessible enough for mainstream metalheads yet fast and thrashin' into yet melodic style of Judas Priest-influenced heavy metal. David Wayne's screeching lead vocals work well on such tales from the dark side as "Gunpoint," "Killing Time" and "Scattered Wits."

**BURNING SPEAR: Mek We Dweet** (Mango/Island 539 863)

After more than a few years of recording for other labels, Winston "Burning Spear" Rodney returns to Island with Mek We Dweet. Despite a synthesizer here and there, Spear remains true to the simple, soulful sound he established 20 years ago. Lyrically, he sticks with his usual themes of respect for Marcus Garvey, Jah Rastafarian and freedom for South Africa.

**MASTER ACE: Take a Look Around** (Cold Chillin'/Reprise 9 26179-2)

Master Ace's observations aren't as sharp or revealing as you might hope, but he's a skilled rapper backed by good beats, packing good rhymes. With a guest appearance by labelmate, Biz Markie.

**BOBBY LYLE: The Journey** (Atlantic Jazz 82138)

Acoustic pianist/electric keyboardist Bobby Lyle aims for both jazz and R&B audiences on The Journey, which ranges from fusion pieces like "Struttin'" and "Sassy" to the mainstream acoustic jazz of "Blues for Dexter" and "It Never Entered My Mind" to the contemporary R&B of "Reach out for Love" (which features lead vocals by guest Philip Ingram). The Journey was produced and arranged by Lyle himself.

**POP-RAI & RACHID STYLE: Rai Rebels (Vol. 2)** (Virgin 91407)

Fusing traditional Algerian rai music with high-tech Western pop, Pop-Rai & Rachid Style makes an admirable contribution to the world beat movement. Innovative stuff.

**MOEV: Head Down** (Atlantic 827074-4)

A little something for everyone. Blending an alternative perspective with a pop sensibility, both are made palatable to those who might otherwise be detractors. Intelligent and provocative lyrics backed by imaginative production. Should play well on several formats.
Hank Williams Jr. Gets Patriotic

THE CRISIS IN THE PERSIAN GULF has emotions running high across the nation. Country music artist Hank Williams Jr. has taken his frustrations concerning the situation and turned them into a song—a song that berates Iraqi leader Saddam Hussein.

According to Williams' manager, Merle Kilgore, while returning to Nashville from a concert date in Kentucky, Williams became so irate about Hussein and the Iraq/Kuwait situation that he decided to write a song and release it so people would know exactly how he felt. His feelings come through loud and clear.

Following are the words to Williams' song, "Don't Give Us a Reason":

Hey, old Saddam, you figured wrong
When you thought the whole world would back down
And let you take all the oil, and rape Kuwait—plunder and spoil.

Let sleeping dogs lie...don't give us a reason.

'Cause people in the U.S.A. are not really afraid
Of your starving army and all your worn-out tanks.
And if you take some innocent lives that's when the fur's gonna really fly.

Hey man, back off and get smart...don't give us a reason.

Don't give us a reason to come gunnin' for you

'Cause the odds don't look so good and your neck is in a noose

'Cause the eagle and the bear make a mighty strong pair

And my advice is...don't give us a reason.

When all of our people over there know that we all care

Now that's a situation, old Saddam, you don't want to be in.

'Cause if you do something stupid, we're gonna come down hard, old cupid.

You'd better think this one all the way out...don't give us a reason.

Don't give us a reason to come gunnin' for you

'Cause the odds don't look so good and your neck is in a noose

Yeah you picked on your little neighbor, so do yourself a favor.

Get out and go home and...don't give us a reason.

Yeah, we've heard all your threats and you're gonna threaten yourself to death

And my advice is...don't give us a reason.

You can take that poison gas and stick it in your sassafras.

Ha, Ha, Ha...don't give us a reason.

Yeah, I'd like to find out just for fun just how fast those camels can run.

I tell you son...don't give us a reason.

No, the desert ain't Vietnam and there ain't nowhere to run

And we got some real top guns...don't give us a reason.

(1990 Bocephus Music)

Radio stations are currently playing "Don't Give Us a Reason" several times a day, saying it is being requested frequently in the Music City and surrounding areas. Williams had just released a new single, "Man to Man," prior to releasing "Don't Give Us a Reason." Airplay of the patriotic song apparently hasn't hurt the popularity of "Man to Man," which was the high debut on the Cash Box Top 100 Country Singles Chart this week at #45. It is also debuting high in other national country charts, and is rating as the most-added single to playlists across the country.

Conroe Music Fest A Success

Despite tremendously hot temperatures, hundreds of country music fans made their way to Lawrence Industries Industrial park in Conroe, Texas to see some of their favorite artists perform during the Conroe Music Fest '90. The festival, organized by the newly formed Lawrence Productions, featured about 14 country music entertainers, including Dan Seals and Hoyt Axton. Here, Axton is shown autographing a program for a fan, while son Matthew rests after performing "Joy to the World" with his famous dad on stage. Axton's first album on DPI Records, Spin of the Wheel, releases this month.

Coordinator for the event Glenn Reeves said for a first-year event the festival came together nicely. "We've learned that next year we'll try to do this on a cooler day," he said. "But mainly this year we wanted to get the park open and let people know that it was here. And we're already looking forward to next year.'

Seals and Hoyt headlined the show, but there was plenty of entertainment for those who braved the heat throughout the day. Other performers included Southern Pacific, Mary Chapin Carpenter, Billy Hill, Lenny Parnell, Ed Hunning, Darlene Austin, Steve Douglas, Bobby Croft and Cathy Mueller, Jerry Jaramillo and Johnny Dee and the Rocket 88's.

The entertainers also kept busy after performances signing autographs and selling T-shirts and souvenirs for their many devoted fans.

THANKS! COUNTRY RADIO

FOR MAKING "I CAN'T SAY IT ON THE RADIO" MY FIRST NATIONALLY CHARTED RECORD.

WATCH FOR MY NEXT RELEASE "NEVER GONNA BE THE SAME" COMING SOON!

DAEANNE CARTER

"I CAN'T SAY IT ON THE RADIO"

ON D & T RECORDS

THIS WEEK AT # 85 AND MOVING UP

SPECIAL THANKS TO:

CHUCK DIXON & GARY BRADSHAW FOR PROMOTION

DICK MCVEY FOR PRODUCTION AND PUBLICITY

38 MUSIC SQ E ST 110 NASHVILLE TN 37203

PHONE 615-244-3909
<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Total Weeks</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>YOU REALLY HAD ME GOING</td>
<td>(Warner Bros 7-19756)</td>
<td>51</td>
<td>Holly Dunn (56)</td>
</tr>
<tr>
<td>PARADISE KNIFE AND GUN CLUB</td>
<td>(Step One SOR-420)</td>
<td>52</td>
<td>Jerry Lanskdowne (61)</td>
</tr>
<tr>
<td>RIVER OF LOVE (MCA79030)</td>
<td></td>
<td>53</td>
<td>Kelly Willis (55)</td>
</tr>
<tr>
<td>MADE LIFE GOOD AGAIN (MCA 79076)</td>
<td></td>
<td>54</td>
<td>Nitty Gritty Dirt Band (DEBUT)</td>
</tr>
<tr>
<td>WHAT IT DOES TO ME (Columbia 73475)</td>
<td></td>
<td>55</td>
<td>Sweethearts Of The rodeo (DEBUT)</td>
</tr>
<tr>
<td>I WAS ON TO SOMETHING (Epic 34 73496)</td>
<td></td>
<td>56</td>
<td>Ricky Skaggs (66)</td>
</tr>
<tr>
<td>IF THEY AIN'T GOT A FIDDLE (SCI MJK-1983)</td>
<td></td>
<td>57</td>
<td>Denny Jean (67)</td>
</tr>
<tr>
<td>ALABAMA CLAY (10th Avenue NA-1017)</td>
<td></td>
<td>58</td>
<td>Joey Reed (65)</td>
</tr>
<tr>
<td>IF I'M NOT ME (Columbia 73737)</td>
<td></td>
<td>59</td>
<td>Suzy Bogguss (DEBUT)</td>
</tr>
<tr>
<td>ALABAMA DEBT: STORM (Warner Bros 7-19818)</td>
<td></td>
<td>60</td>
<td>Kevin Peare (69)</td>
</tr>
<tr>
<td>GOODBYE (Warner Bros 7-19915)</td>
<td></td>
<td>61</td>
<td>Eddie Bond (72)</td>
</tr>
<tr>
<td>DON'T FORGET (Epic 79149)</td>
<td></td>
<td>62</td>
<td>Tanya Tucker (73)</td>
</tr>
<tr>
<td>WESTERN GIRLS (MCA 79068)</td>
<td></td>
<td>63</td>
<td>Marty Stuart (DEBUT)</td>
</tr>
<tr>
<td>GIVIN' EASY (Epic 79106)</td>
<td></td>
<td>64</td>
<td>Kevin Peare (71)</td>
</tr>
<tr>
<td>UNDER THE GUN (Columbia 79190)</td>
<td></td>
<td>65</td>
<td>Hopper Lipton (77)</td>
</tr>
<tr>
<td>IT'S NOT OVER (RCA 79239)</td>
<td></td>
<td>66</td>
<td>Marty Stuart (DEBUT)</td>
</tr>
<tr>
<td>WHO WERE YOU THINKING OF (Reprise 7-19787)</td>
<td></td>
<td>67</td>
<td>Texas Tornados (76)</td>
</tr>
<tr>
<td>THE ONE YOU LEFT BEHIND (Harmony Street HSR-6901)</td>
<td></td>
<td>68</td>
<td>Sylvia Winters (82)</td>
</tr>
<tr>
<td>GIVE THE PEOPLE WHAT THEY WANT (Epic 79030)</td>
<td></td>
<td>69</td>
<td>Suzy Bogguss (DEBUT)</td>
</tr>
<tr>
<td>PERFECT COMBINATION (Killer K-129)</td>
<td></td>
<td>70</td>
<td>Danny Roy (84)</td>
</tr>
<tr>
<td>HURTING TIME (Epic 73476)</td>
<td></td>
<td>71</td>
<td>Mark Alan (1)</td>
</tr>
<tr>
<td>HONKY TONK ROSE (Townsend TO-100)</td>
<td></td>
<td>72</td>
<td>Kimball Win (DEBUT)</td>
</tr>
<tr>
<td>A LITTLE GIRL NEEDS A DADDY (Step Hunger SHR-1102)</td>
<td></td>
<td>73</td>
<td>Sweeter Than Honey (85)</td>
</tr>
<tr>
<td>MY EYES ARE RED (Solid Gold SG-1177)</td>
<td></td>
<td>74</td>
<td>Michelle Lynn (86)</td>
</tr>
<tr>
<td>ARE WE STILL IN LOVE ARE WE NOT (Cannon CA 1112)</td>
<td></td>
<td>75</td>
<td>Freddy Waters (88)</td>
</tr>
<tr>
<td>WASTE OF LIFE (C&amp;G DI-2700)</td>
<td></td>
<td>76</td>
<td>Ricky Gene (89)</td>
</tr>
<tr>
<td>HIT &amp; RUN (Comstock CDM 1989)</td>
<td></td>
<td>77</td>
<td>The Combsbury (DEBUT)</td>
</tr>
<tr>
<td>I CAN'T SAY IT ON THE RADIO (D &amp; T TD-400)</td>
<td></td>
<td>78</td>
<td>Reanne Carter (91)</td>
</tr>
<tr>
<td>COOLIN' DOWN (Curb NR-78303)</td>
<td></td>
<td>79</td>
<td>Duncan (DEBUT)</td>
</tr>
<tr>
<td>SHE'S HANGING OUT (Round Robin RR-1899)</td>
<td></td>
<td>80</td>
<td>Harlan Helgeson (92)</td>
</tr>
<tr>
<td>LIVIN' FOR THE WEEKEND (Door Knob DK-930-352)</td>
<td></td>
<td>81</td>
<td>Doyle Nelson (DEBUT)</td>
</tr>
<tr>
<td>BOOGIE AND BEETHOVEN (Capitol 79053)</td>
<td></td>
<td>82</td>
<td>The Gatlin Brothers (41)</td>
</tr>
<tr>
<td>THE DANCE (Capitol 79024)</td>
<td></td>
<td>83</td>
<td>Garth Brooks (43)</td>
</tr>
<tr>
<td>CAN I COME BACK TO YOU (Door Knob DK-930-351)</td>
<td></td>
<td>84</td>
<td>Perry LaPointe (DEBUT)</td>
</tr>
<tr>
<td>I SURE HEARD HER SAY GOOD-BYE (Sandia SR-177)</td>
<td></td>
<td>85</td>
<td>Eddie French (DEBUT)</td>
</tr>
<tr>
<td>HEY MAMA (Brykays BRV-1201)</td>
<td></td>
<td>86</td>
<td>Chere Fuller (45)</td>
</tr>
<tr>
<td>I DON'T BELIEVE I'VE HAD THE PLEASURE (Warner 1962824)</td>
<td></td>
<td>87</td>
<td>George Roberson (48)</td>
</tr>
<tr>
<td>EVERY BREATH YOU TAKE (Oak 1006)</td>
<td></td>
<td>88</td>
<td>White Lace (51)</td>
</tr>
<tr>
<td>SIX FOOT DEEP, SIX FOOT DOWN (Epic 34 73424)</td>
<td></td>
<td>89</td>
<td>George Jones (57)</td>
</tr>
<tr>
<td>SOUTHERN FRAME OF MIND (Southern Seaside SD 517)</td>
<td></td>
<td>90</td>
<td>Heath Locklear (56)</td>
</tr>
<tr>
<td>PLEASE LET ME LOVE YOU (First American 9020400)</td>
<td></td>
<td>91</td>
<td>Jon Dennis Smith (59)</td>
</tr>
<tr>
<td>WALKIN' IN MY SHOES (Door Knob DK-930-350)</td>
<td></td>
<td>92</td>
<td>Sandy Ellwanger (63)</td>
</tr>
<tr>
<td>WHERE DID WE GO RIGHT? (Capitol 79192)</td>
<td></td>
<td>93</td>
<td>Lacy J. Dalton (65)</td>
</tr>
</tbody>
</table>
Texas Songbirds Sweeter Than Honey are reaching for the stars these days. The teenage duo, made up of sisters Jenny Lynn and Kelley Jean Wimmer, have been entertaining local audiences for years, and are quickly gaining popularity across the southwestern states. While the girls are non-sal high-school teens, doing all the things other teenagers do in their spare time, they have also been able to follow their dream of entertaining. They performed on the Major Independent Record Label Association (MIRL) this year during Fan Fair. The girls were also nominated as Duets of the Year. Sweeter Than Honey have released two singles to radio, "Come on, Mr. Lonely" and "A Little Girl Needs a Daddy," both of which hit the Top 100 Country Singles chart in Cash Box. Keep up the good work, gals.

With a Just-Released Single, "In Between a Rock and a Hard Place," already gaining radio momentum in its first weeks of release, Happy Man Records artist Holly Ronick is now wrapping up work on her debut LP. The Illinois-born vocalist gained considerable radio exposure with her first two singles, "Forever Wasn't Meant for Us" and " Ain't No One Like Me in Tennessee," both of which made impressive national chart showings in addition to topping numerous independent charts across the nation. Ronick and producer Richard O'Blitts are now busy putting the finishing touches on her debut LP, which has tentatively been scheduled for a late fall/early winter release.

During a Break in His Tour of the Southwest, Gary Stewart was made an honorary chief by members of the Navajo Indian Nation. Entertainment Artists Inc. president Dan Wojcik says the honor came at the conclusion of the first leg of the tour, before the singer embarked on a series of nightclub dates in Georgia and Florida. Stewart has just released his second Hightone Records LP, called Battleground, and this multi-talented artist also recently taped an appearance for the Nashville Network's On Stage show. Looks like Stewart is back in full swing as both a songwriter and a singer/entertainer.

Gary Stewart

October

Is

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

Playback Records Artist Sylvie was recently presented with the Best British Female Vocalist Award and the British Rising Star Award by Country Music People Magazine of London. The petite blonde with the gutsy voice is also the first UK country female artist to land a part in a movie. She makes her film debut this month in Blood Law, which stars Tony Curtis, Robert Wagner and Eric Estrada, and which is being filmed in Bakersfield, California. Sylvie's second album will feature a string of duets with some of the UK country music's finest artists, including Roy Drusky, Jimmy C. Newman, Charlie Louvin, Tommy Cash, Le Roy Van Dyke and George Hamilton IV.
COUNTRY RADIO

Most Added Singles
(Singles receiving the most new adds this week)
1. HANK WILLIAMS JR. — "Man to Man" — Warner Brothers/Carib
2. NITTY GRITTY DIRT BAND — "You Made Life Good Again" — MCA
3. SWEETHEARTS OF THE RODEO — "What It Does To Me" — Columbia

Most Active Singles
(Singles receiving the most reports this week)
1. GEORGE STRAIT — "Drinking Champagne" — MCA
2. GARTH BROOKS — "Friends in Low Places" — Capitol
3. STEVE WARNER — "Precious Thing" — MCA

Most Conversions
(Singles converting from an add or extra to a number)
1. RESTLESS HEART — "When Somebody Loves You" — RCA
2. GARTH BROOKS — "Friends in Low Places" — Capitol
3. REBA MCENTIRE — "You Lie" — MCA

Hot Phones
(Singles receiving the most requests)
1. GARTH BROOKS — "Friends in Low Places" — Capitol

J.D.'s Corner

KZLA/KLAC RADIO'S GENERAL MANAGER and vice president Norman Epstein welcomed his favorite country superstar, Dolly Parton, to the stations during one of her visits to Los Angeles. Between greeting celebrities, KZLA and KLAC have launched "The Aloha Report," a daily program about Waikiki and Oahu. Each report contains a capsule calendar of events in Waikiki and Oahu, and is designed to interest Los Angeles-area listeners in a variety of events, including sports, shows and other attractions on the Island of Oahu.

KFDF RADIO SPONSORS 19TH ANNUAL LABOR DAY RODEO: Cowboys and cowgirls from throughout the Midwest competed for cash and prizes Labor Day weekend in Haysville, Kansas during the 19th Annual Labor Day Rodeo. The "open" rodeo (which means anyone can enter) featured bareback bronc riding, calf roping, steer wrestling, team roping, ladies' barrel racing and bull riding. Also appearing were the Rodeo Clowns and the KFDF Ranch Hands.

Saturday night's performance featured the crowning of the Rodeo Queen and Princess, and area saddle club rode in the Grand Entry. Every night there was an audience-participation events with parsons from the crowd selected to compete with the Ranch Hands in a special event.

CONGRATULATIONS TO WFWL RADIO'S Terry Hudson and his wife Cathy on the arrival of their son Ethan Clark. Ethan weighed in at 8 pounds, 9-1/2 ounces.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: Elaine Wilts, WATZ, Alpena, Michigan; David Hurst, WJLM, Roanoke, Virginia; Reggie Tubbs, KDLG, Dillingham, Alaska; Francis Linsman, WMUF, Paris, Tennessee; Charlie Huddleston, WHIM, Providence, Rhode Island.

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

CASH BOX  SEPTEMBER 8, 1990

CALENDAR OF EVENTS

COMING UP
"BLUEGRASS AT THE BRIDGE": Excitement builds as plans for the First Annual Bluegrass Music Festival, "Bluegrass at the Bridge," gets underway September 14-16. The Ramada London Bridge Resort at Lake Havasu City, Arizona will host a three-day extravaganza of bluegrass music. Featured will be Lost & Found, along with Circuit Riders, Scenic Route, Traditional Bluegrass, Warburton Family Band and High Strung. The pickin’ will begin Friday night at 7:00 and will continue through Sunday afternoon.

For information or reservations, call Ramada London Bridge Resort at (800) 624-7939 or (602) 855-0888.

BACK IN TIME
SEPTEMBER 2 — Merle Haggard’s "Branded Man" sees the #1 position on the country charts for the second consecutive week (1967)
SEPTEMBER 3 — Happy Birthday to Hank Thompson (1925)
SEPTEMBER 4 — "Yakety Axe" hits #1 on the country charts for Chet Atkins (1965)
SEPTEMBER 5 — The Country Music Association is chartered (1965)
SEPTEMBER 6 — Happy Birthday to David Allan Coe (1939) and to Mel McDaniel (1942)
SEPTEMBER 7 — Elvis Presley’s first #1 hit, “I Forgot to Remember to Forget,” enters the charts (1955)
SEPTEMBER 8 — Happy Birthday to Harlan Howard (1929)

COUNTRY HOT CUTS

1. SHENANDOAH — "She’s a Natural" Extra Mile (Columbia)
2. DOUG STONE: "We Always Agree on Love" Doug Stone (Epic)
3. ALABAMA: "Moonlight Lounge" Pass It On Down (RCA)
5. DELBERT MCCLINTON: ‘The Real Thing’ I’m With You (Curb)

TOP 10 SINGLES—10 YEARS AGO
1. JOHNNY LEE: "Lookin’ for Love" (Elektra)
2. RONNIE MILSAP: "Cowboys and Clowns/Missy Loves Company" (RCA)
3. MERLE HAGGARD: "Misty and Gin" (MCA)
4. BARBARA MANDRELL: "Crackers" (MCA)
5. CONWAY TWITTY: "I’ve Never Seen The Likes of You" (MCA)
6. PORTER WAGONER & DOLLY PARTON: "Making Plans" (RCA)
7. ROY ORBISON & EMMYLUH HARRIS: "That Lovin’ You Feelin’ Again" (Warner Brothers)
8. DOLLY PARTON: "Old Flames Can’t Hold a Candle to You" (RCA)
9. REBA MCENTIRE: "(You Lift Me) Up to Heaven" (Mercury)
10. THE STATLER BROTHERS: "Charlotte’s Web" (Mercury)

HIGHWAY 101 AND WZQQ HIT HOME RUN FOR LINDSAY: Highway 101 recently challenged the WZQQ staff to play a softball game in Decatur, Illinois during a break in their hectic touring schedule. The teams charged $1.01 for admission, and sold the shirts off their backs and the balls used during the game to benefit young spina bifida patient Lindsay Myers. That, plus a corporate donation from American American Eagle Airlines helped raise approximately $3,000 for Lindsay. Shown at home plate prior to the first pitch are: (front row, l to r) Highway 101’s Paulette Carlson, Lindsay Myers, Highway 101’s Jack Daniels and their ace pitcher, Curtis Stone; and (back row, l to r) WZQQ’s evening air personality Dani Green, Highway 101’s Cactus Moser, Mr. and Mrs. William Myers (Lindsay’s parents), WZQQ’s MD Brian Schimmel, and WZQQ’s GM David Webb. (P.S.: Highway 101 won a tight pitchers’ duel, 23-22.)
DWIGHT LIGHTNING: Dwight Yoakam is currently in the studio, finishing his first album of new material in two years. Titled If There Was a Way, the Pete Anderson-produced work will feature 14 songs and is scheduled for an October release by Reprise Records. Meanwhile, in a feature story in the new issue of Variety, the publication pinpoints Yoakam's cutting-edge music by saying he "strides the divide between rock's last and country's lament."

The Judds

DUM DUM DA DUM: Wynonna Judd has announced that she is engaged to songwriter Tony King, Judds publicist Chuck Thompson was quoted as saying that Tony proposed to Wynonna before they left on tour, and that mother Naomi has given the couple her blessing. King formerly was in the group Memphis, with Naomi's husband, Larry Strickland. He is currently working on the road with Vince Gill, playing guitar and providing harmony vocals. King also co-wrote Ricky Van Shelton's #1 song, "I've Cried My Last Tear." No wedding date has yet been set.

OAK RIDGE BOY STEVE SANDERS, 37, is engaged to marry 28-year-old Janet Riggins. No date has been announced there, either. The couple met in April of 1989 in Las Vegas when the Oaks were performing at Rally's Casino Resort. Riggins, from Montana and lived most recently in Colorado. The couple are partners in Halo Productions, an independent video and television production company.

BLACK ATTACK: Over 1,500 people mobbed the Sam Goody store at 51st Street in New York City to meet country superstar Clint Black. According to a spokesman for Sam Goody, more people came to meet Clint than hearthrob Patrick Swayze. He previously held the record for a Dirty Dancing in-store.

CASH BOX SEPTEMBER 8, 1990

COUNTRY Column

SINGLE RELEASES

OUT OF THE BOX

RANDY TRAVIS & GEORGE JONES: "A Few Ole Country Boys" (Warner Brothers 7-19586)
Producers: Kyle Lehning/Lib Hatcher
Writers: Troy Seals/Merlin Williams

It's as if one of the deepest-rooted sounds of traditional country music says "Hello" to a sound just as equally rooted, and then they become pals. How else can one describe the collaboration of country pioneer Jones and a young-blooded Travis? Both artists take their turn at twanging it out, almost to the point that it sounds like a contest. When the two voices blend, though, their rich harmony results are magical, as are the lyrics, production and instrumentation.

FEATURE PICKS

ROSANNE CASH: "What We Really Want" (Columbia 38 73517)
Producer: Rosanne Cash
Writer: Rosanne Cash

What we really wanted was to just hear this lady finally give us a new song, and it was well worth the wait. Cash's latest single sparkles strong acoustics, simplicity and a sincere crystal-clear vocal delivery. "What We Really Want," a ballad that definitely grows on us a bit more every time we hear it, reveals lyrics about the significance of love.

EMMYLOU HARRIS: "Never Be Anyone Else But You" (Reprise 4400)
Producers: Richard Bennett/Allen Reynolds
Writer: Baker Knight

Harris takes this classic Ricky Nelson ballad and delivers it the way only she knows how—superbly. The tune's flavor still holds a '50s edge, but Harris manages to incorporate her folksy tang, which turns this cut, with pretty music, into a sure-to-be singalong favorite.

MARK COLLIE: "Hardin County Line" (MCA 79078)
Producer: Doug Johnson/Tony Brown
Writers: Mark Collie/Ronnie Scaife

He's a new voice and face making major waves, and with this follow-up to "Looks Aren't Everything," Collie makes a bigger splash than ever. "Hardin County Line," which also tops his debut album, throws out sultry guitar licks, a snappy tempo and a power-driving voice edged with a touch of Nashville bluegrass.

WAYLON JENNINGS: "Where Corn Don't Grow" (Epic 34 73519)
Producer: Ritchie Albright
Writer: Roger Murrah/Mark Allan

Leave it to Jennings to tell us a heart-felt story, set to music, that we can actually visualize. With a husky beat, fancy guitar work and that familiar " outlaw" flavor, "Where Corn Don't Grow" reveals a more sincere side of Jennings. Radio should latch onto this in a flash.

DON WILLIAMS: "Back in My Younger Days" (RCA 2677-7-RAA)

MICHELLE WRIGHT: "Woman's Intuition" (Arista AS-2090)

GLEN CAMPBELL: "Somebody's Leaving" (Capitol 79279)

CHERYL WHEELER: "Estate Sale" (Capitol 79193)

ALBUM RELEASES

CARLENE CARTER: I Fell in Love (Reprise 4-26339)

This gal is pure country and country/pop all rolled into one. Her strong country vocals rock through up-tempo tunes like the title cut and "One Love." She pulls your heartstrings in the beautiful "Guardian Angel," and the Carter Family influence comes through loud and clear in her renditions of the Carter Family's "My Dixie Darling" and the autobiographical "Me and the Wildwood Rose." But whether it be traditional or rock-flavored, Carlene takes the song and makes it her own unique style. I Fell in Love, expertly produced by Howie Epstein, is sure to be a successful project, and one that leads to many, many more for this talented lady.
Gospel...Hot off the Press...

By Kimmy Wix

Star Song Acquires Pure Metal Records: "The past success of Christian metal brings with it a positive outlook for the future, both in spiritual and artistic ways," says Star Song Communications CEO Stan Moser. "It is an important means of musical expression in today's culture, and our desire is to support those artists who have committed their lives to reaching this significant group of consumers. In recent years, Christian metal has proven itself to be a significant tool in spreading gospel. Through this purchase, Star Song is committing time and resources to expand this niche in the Christian music market."

"We've been looking for an opportunity like this for some time," says Star Song senior vice president Jeff Moseley. "We feel this was perfect in that it made sense spiritually, financially and creatively."

Moseley says that although the label will be owned by Star Song, it will retain its own identity and independence in daily operations. A&R for the label will be handled primarily by Star Song vice president of A&R, Dez Dickerson. Mike Kel, formerly of Petra's Firstbourne Productions, will take on the role of general manager, Pure Metal Records.

Sparrow-Star Song Distribution Will Ship All Product From Central Distribution Center, Beginning in December: All shipping and warehousing operations for Sparrow-Star Song Distribution will be consolidated into its central distribution center in Jacksonville, Illinois when the Sparrow Corporation relocates its international headquarters from Los Angeles to Nashville, Tennessee on December 1, 1990, according to Rod Huff, senior vice president, operations.

Congratulations to Integrity Music, Inc. for Reaching Its Fifth Year of Operation. Integrity Music has become one of America's best-selling praise and worship series.

Sesac songwriter Donna McElroy celebrates the release of her debut album, Bigger World, on the new Warner Alliance record label. Pictured are (1 to r): Warner Brothers Records/Nashville president, Jim Ed Norman; McElroy; Sesac's vice president and director of affiliate relations, Dianne Petty; and vice president and general manager of Warner Alliance, Neal Joseph. (photo: Alan L. Mayor)

Gospel Album Release

The Winans: Return (Warner Brothers WBC-4100)

The name alone instantly wins them praised recognition, but this soulful quartet garners and deserves these compliments by just being exceptionally talented. Sparkling results show and sound up in their debut Warner Brothers project, produced by Michael J. Powell, Teddy Riley, Bernard Bell and Marvin Winans. Return flows from beginning to end with an instrumental explosion, including a majestic horn section. When it comes to pumping up vocal amazement, the Winans hold nothing back. With energy-busters like the rapping "It's Time," "Don't Leave Me" and the electrifying "This Time It's Personal," these four voices grind, soar and cry out with excitement. From inspirational ballads, such as "Wherever I Go" and the bluesy-flavored "Together We Stand," to "When You Cry," delivered with vocals that chime, the Winans' Return LP is built on the strongest of lyrical material and couldn't be delivered any better.
Konami's Punk Shot

ARE YOU READY for a new game that takes street basketball in its raw form, brings it to the screen and calls for not only your sports prowess but your ability to street fight as well? Then take a try at Konami's new Punk Shot 4-player, interactive video game, which has some humorous aspects, too.

You must remember that reputations are on the line here as the Ramblers take on the Slammers—and these are two of the toughest two-man teams around. Your choice of turf can be either downtown in the alley, at the local park, or dock side; and there's no home court advantage either way but there are plenty of onlookers on hand at all of these locations to provide cheering and jeering on the sidelines.

The teams are rough and ready; and as for rules, there just aren't any in this neighborhood, so both sides can play dirty. You can pass the ball to your teammate, or shoot for a basket, but you must always remember to watch your back. Punches fly as players try to steal the ball away from each other. To add to the chaos there are obstacles that provide continuous challenges, including a little old lady who totally disapproves of the street-wise guys.

Of course, the main objective throughout play is to win, no matter what it takes, since the losers wind up as objects of ridicule while the winners are hailed as kings of the neighborhood!

Punk Shot will be available as a 4-player dedicated upright as well as a 4-player and 2-player kit. It will be released in mid-September. Further information may be obtained through distributors or by contacting Konami, Inc. at 900 Deerfield Parkway, Buffalo Grove, IL 60089-4510.

Dynamo Air Hockey Tourneys

CHICAGO—The latest in Dynamo's ongoing series of Air Hockey tournaments took place in mid-July, in Minnesota and California, with respective purses of $3,000 and $5,000 in cash and prizes awarded.

The 1990 Minnesota Amateur Air Hockey Championships were held at the Heritage Restaurant & Arcade in Brooklyn Park (near Minneapolis) under sponsorship of Dynamo, American Amusement Arcades and Lieberman Music. Steve Lindsey defeated Sheldon Silva in the finals to capture the state titles.

Further information may be obtained by contacting Blemheim Heckman GmbH, Kapellenstr. 47, D-6200 Wiesbaden.

WELCOME ABOARD! Jennifer B. Mullin has been appointed marketing assistant for the coin-op division of SNK Corporation of America. Her responsibilities will include handling the day to day sales and marketing duties along with providing assistance to customers. Announcing the appointment, John Barone, SNK's vice president of sales and marketing said, "The addition of Jennifer to the coin-op division is an asset to our continually growing needs." Jennifer B. Mullin

The Minnesota Amateur Air Hockey Championships saw Steve Lindsey defeat Sheldon Silva in the finals to become state champion.

Here you see national champ Tim Weissman (back to camera) taking on a comer during the AAMA "Games Within the Games" charity promotion at the 1990 Olympic Festival in the Twin Cities.
Star Trek: The NEC Generation Electronics Giant Tackles The Challenge Of Video Game Entertainment

"BOLDLY GO WHERE NO ONE HAS GONE BEFORE..." This could well be the prologue for an electronics giant that recently celebrated its 50th anniversary of technological development and advancement. NEC Corporation is already a familiar name for leading edge computers and peripherals in the home and business throughout the world as well as home electronics via television, VCRs, videodisk players, portable video cameras, kitchen appliances and a host of other products.

And, although the company's major push is to elevate the sophistication of home-based video game entertainment with the introduction of its TurboGrafx-16 system, an initial display at the Las Vegas AMOA convention in 1989, could well spell the multiple-track direction that looks to be unfolding. Nintendo, with its PlayChoice system paved the way for the videogame jukebox concept as a way to spotlight titles destined for consumer consumption. Sega has already launched a bid with its Master System in this direction.

Since one market continues to feed off, and thrive, based on the success of the other, the always tenuous relationship between coin-op and home will seemingly continue to survive at least for the near future. And NEC's technological achievements might well offer an insight into what to expect for coin-op video game mediums that will truly spell a leap ahead and comparable to the much-promised, and ill-fated era of laserdisc development.

The road for NEC has been an interesting saga that goes back to 1899 when company founder, Kandsho Iwadare, started NEC under the name Nippon Electric Company, Limited, and began operations as Japan's first joint venture with foreign capital participation. In 1901, NEC launched sales of imported telephone equipment and developed manufacturing capabilities to produce its own products such as magneto telephones. By 1923 NEC had started radio communications research that were highlighted in 1925 with the appearance of Japan's first radio station (Joya) that commenced broadcasting services in Tokyo with equipment imported from Western Electric by NEC. And in the same year, NEC entered into the electron device field by embarking on a program to produce vacuum tubes for long-haul telephone cable repeater systems.

Continuing to evolve and develop technology, NEC installed the first domestically produced automatic switching system in Japan in 1927, in a Tokyo department store; an accomplishment that becomes one of the cornerstones for future growth over the next six decades.

Starting a new decade, NEC in 1950 begins research on transistor technology to improve the quality and cost-effectiveness of electronic circuits. Ten years later, NEC moves into the IC field and by the 1980s is firmly entrenched as one of the world's top suppliers of semiconductor devices. Fiber optic devices, advanced computer development, digitalized networks, VLSI circuitry operations, high-performance microprocessors, superconductor breakthroughs and a host of electronic products spell the ongoing success of NEC in the succeeding years.

As a force to be reckoned with, NEC Corporation, today, is a global leader for communications systems and equipment, computers and industrial electronic systems, electron devices, value-added network (VAN) information systems and home electronic products—its TurboGrafx-16 system. Originally introduced in the fall of 1987, in Japan, under the name "PC Engine," the video game system opened eyes to the capabilities of 16-bit technology and gave a glimmer of what the future would be for games based on entertainment. But that was only the starting point for NEC and its TurboGrafx-16 which has since expanded to include CD player technology.

Kenneth R. Wirt
NEC's ass't. VP-home entertainment

"Adding a special CD player as an accessory to the TurboGrafx-16 system allows NEC to provide a dramatic new level of experience in video games," explains Ken Wirt, assistant vice president of NEC Technologies Home Entertainment division, based in Wood Dale, Illinos. "The characters in the games have real voices, not cartoon bubbles; explosions sound real, not simulated; and the music 'rocks'; it is not synthesized. This is state-of-the-art entertainment technology."

Most impressively, NEC's TurboGrafx-CD player can also be used to play standard music discs and the new compact discs which have a graphics track. CDGs (compact disc plus graphics) display colored images on a TV or monitor while the disc is playing. Record companies have embraced the new technology of course, and are adding graphics to compact discs so that consumers can watch visual images, such as photos of their favorite stars, leading one to forecast that the future of standard music CDs will undoubtedly include the capability for visual displays and enjoyment.

NEC's plans are, admittedly, ambitious to gain a greater foothold and market penetration for its TurboGrafx-16 entertainment system which is not only expandable, but also modular given the TurboGrafx-CD player, a TurboBooster peripheral which is an audio/video enhancer that connects the basic system to A/V equipment to provide direct video and stereo audio, a Turbo/Tap adapter for simultaneous play by up to five players and an upcoming TurboExpress handheld system, a new portable unit that utilizes active matrix, backlit, liquid crystal technology capable of displaying up to 512 colors simultaneously on screen.

Led by Bonk's Adventure featuring a cute character to compete against Nintendo's own Mario, NEC is building up an impressive library of titles that cover all categories such as action, sports, adventure, role-playing, strategy, driving, shooting, arcade and, of course, CD. The leading entries include such familiar names as Dragon Spirit, R-Type, Galaga '90, Final Lap Twin, Space Harrier and Pac-Land to name just a few.

But even this list will be actively growing as NEC branches out software development and third party licensing highlighted by such names as Tengen, Data East and Namco. Tengen, the home subsidiary of Atari Games, has already announced Kixx for the TurboGrafx-16 with RBL Baseball 2 and Hard Drivin' soon to follow. Bloody Wolf from Data East will lead this coin-op company's foray and Splatterhouse from Namco will continue the commitment of this video game force. In addition, NEC has signed with Warner New Media to produce a series of interactive compact discs with graphics (CD+Ge) for a series of PlatinumTRAX titles and Cinemaware, a leading designer of personal computer games, is bringing further CD usage into play with it's upcoming interactive movie inspired by '50s "B" horror movies.

The stakes are high and the opportunities are limitless as NEC bridges game players toward the future in new and innovative ways that will change the view and perspective of home video games as well as their coin-op counterparts.

NEC's TurboGrafx-CD compact disc system

CASH BOX  SEPTEMBER 8, 1990  29

NEC's TurboExpress handheld portable video game unit
Music Man and Hit Men: The Business of Music

It's Rare to Read a Book on the Music Industry That Isn't a Self-Glorifying Press Release, Let Alone One That Must Be Read in Tandem, as Their Combined Account Represents Approximately 60% of the Music Business and 100% of Its Independent Promotion Reality.

Music Man: Ahmet Ertegun, Atlantic Records and the Triumph of Rock 'N Roll by Dorothy Wade and Justine Picardie (W.W. Norton & Company) is the story of the legendary Turkish label president who built Atlantic from modest R&B beginnings, with acts like Ruth Brown and Ben E. King, to the financially successful heavy-rock years personified by Cream and Led Zeppelin.

What makes Music Man especially hounding, warts and all, is Wade and Picardie's attention to research and details, and their toning of the character description with a honeyed flavor while maintaining an investigative outlook. Specific instances are Atlantic's smudgy relations with old supporting columns, like Ruth Brown, and the label's nefarious period with the Stax stable, virtual saviors for several years of Atlantic's good fortunes.

Through foils and foibles, Ertegun (like other reputedly nefarious characters, such as the late Morris Levy) consistently exudes an avuncular charm—tender and ruthless, as needed—leaving the reader with the impression that whatever blood Ahmet had to shed in the trajectory toward making Atlantic an industry force was absolutely necessary and, like spilt milk, nothing to lose sleep about.

If Music Man is a slice of a bee's box, then Fredric Dannen's Hit Men: Power Brokers and Fast Money Inside the Music Business (Random House) has quickly acquired a semi-cult status, a book Fed-Exed to and from the various coasts, the de rigueur summer reading for industry folks.

Hit Men is a vocation of the independent promotion business, primarily focusing on the U.S. Record Industry—its good and gone running hand in hand with the label's various and distinctive regimes. It ranges from Goddard Lieberenson, whose tenure brought CBS to the industry's pinnacle with the development of the LP, artists like Andy Williams and Johnny Mathis, and his "God" signature to all internal correspondence; to Clive Davis, responsible for putting the "rock" into Black Rock and for hiring two of the book's central personalities (Dick Asher, whose story binds Hit Men from beginning to end; and Walter Yetnikoff, in a wide array of roles, from mensch to schmuck).

Dannen does not spare details of the acrimony that transpired between all these individuals and such other satellite characters as Irving Azoff, Frank Dileo, Larry Tisch, Thomas Wyman, the late Casablanca Records president (and former Cash Box staffer) Neil Bogart, and some of the members of a controlling association of independent promoters who, according to Dannen, have carved up clearly demarcated territories among themselves, raising the imperitive need for extensive monetary largesse to break a rock or pop hit nationwide.

More importantly, Hit Men has created a sort of media hysteria in a business better known for its musical icons than the alleged wrongdoing of its administrators. Hence, most published analyses have focused on the indictments related to the illegal program-influencing ("payola") tactics.

Although some characters are discussed in both books, there is minimal overlapping information because each book analyzes them from completely different vantages. Both tomes also have obvious flaws. Music Man doesn't quite flush out Nesrul Ertegen, Ahmet's late brother, a similarly forceful—albeit behind-the-scenes—industry personality, particularly in the preservation of veteran Atlantic artists' catalogues. Hit Men, in spite of its wealth of information and interviews with top label executives, past and present, sometimes reads like a list of items that most industry followers either knew or suspected.

This, however, is more than overshadowed by the books' most enriching asset—the wringly inquisitive, explorative enhancement of news items that trade in the minutiae, a forced seven-day turnover ratio and sensitive advertiser/publisher relationship—don't have the time (or willingness) to tie together.

In a business that seldom airs its laundry in public, both of these books bring out the pleasant aroma of healthy disclosure.

TICKERTAPE

Continued from page 2

performers, and (2) 645-1560's the number to call for the low-down.

NOTES AND TONES: Paul McCartney recorded a whopping 75 performances on his recent tour. Think about the future, when a boxed set with all the alternate takes comes out... ASCAP distributed $1.17 million in cash awards, annual supplemental monies over and above royalties to "reward writers whose works have a unique prestige value, and to compensate those whose works are performed in media not surveyed by ASCAP"... PolyGram has signed a five-year nonexclusive license agreement with Archer Communications to use its three-dimensional QSound process on music recordings... MTV recently took over New York's historic Ed Sullivan Theatre for three tapings of its Unplugged series: Crosby, Stills & Nash, Aerosmith and Ratt, all done up on HDTV... Judy Collins and Maureen McGovern are among the performers set for the Laurie Strauss Leukemia Foundation's second annual benefit concert, September 14 at New York's Alice Tully Hall... Music publisher Sam Trust has entered in a joint venture with Primat Music and Producers of Japan... Salvador Dali's Hologram of Alice Cooper's Brain will be on display at the St. Petersburg, Florida Salvador Dalí Museum next month. Make your travel plans now...

BEARDING AROUND: ZZ Top's first album in four years, Recycler, will be released by Warner Brothers on October 16, after the band has begun its first tour in three years. The tour, which kicks off October 1 in Canada, is being sponsored by Miller Lite.

BOOM BOOM BOOM BOOM: John Lee Hooker will be honored at an October 16 Madison Square Garden concert, to benefit the Clarksdale, Mississippi Delta Blues Museum. Gregg Allman, Ry Cooder, Albert Collins and many others are already signed up to participate, with many others (including a superstar or two) expected to be added closer to show time. The concert is the centerpiece of the New York Benson & Hedges Blues Festival, taking over various New York venues from October 12-21.

PLACES TO BE: Atlanta, Georgia for the New South Music Showcase, October 3-7... Hong Kong for the Keynote '90 exhibition, October 19-21... Cannes for the MPICOM, International Film and Program Market for TV, Video, Cable and Satellite, October 11-15... Rancho Cienega Park, California for the All Nations Music Festival, sponsored by YES (Youth Educational Stairway), October 19-21. A long-awaited benefit for Fernandez and Vaizuela to Kool'Moe Dee will be on hand.

EYEWAX: Phil Collins will host his first network TV special, Seriously, Phil Collins... on CBS on September 8. Brooke Shields has an exclusive deal with Bob Hope, but Collins has managed to line up the likes of Don Johnson, Barbara Mandrell, Henry Mancini, Paul Shaffer and Bruce Willis.

BOXED: The long-promised Led Zeppelin boxed-set retrospective, Led Zeppelin, is finally on Atlantic's release schedule. Next month, the four-CD, four-cassette, six-LP set—featuring 54 tracks "personally selected and sequenced by Jimmy Page, Robert Plant and John Paul Jones"—hits the streets. For collectors, it includes two previously unreleased tracks, one obscure B-side and a newly produced track combining bits of "Moby Dick" and "Bonzo's Monteurx."

MONEY FOR SOMETHING: The Society for the Preservation of Folk Music has received a two-year grant from Oakland, California's LJ. Skaggs and Mary C. Skaggs Foundation to the tune of $30,000, to provide matching support for the creation of a full-time executive director... Part of the proceeds from the sales of The Narada Wilderness Collection, a new 16-song compilation set from the new age label, will go to the National Audubon Society, the Sierra Club and the Wilderness Society. Hear, hear!

I NEVER DIED, SAID HE: Don't Mourn—Organize! Songs of Labor Songwriter Joe Hill, featuring songs, poems and narratives of Hill's, road and sung by the likes of Billy Bragg, Pete Seeger, Paul Robeson and Cisco Houston, has been issued by Smithsonion/Folkways, via Rounder, a nice complement to the recent rerelease of Woody Guthrie's Struggle from the same folks (also via Rounder).
Every week for 48 years, CASH BOX has brought to your desk up-to-date information mapping the ins and outs and ups and downs of the music industry.

Recently, several new columns and features have been added to CASH BOX:

—**NEW FACES**: Each week, new, up-and-coming acts are featured, to enhance early awareness and development.

—**INDIE FOCUS**: Complete with profiles of independent executives, news and reviews.

—**RETAIL NEWS**: Includes quotes from retailers, detailing sales activity and future trends in the marketplace.

—**MUSIC PUBLISHING**: The world of publishing, where it’s going, new signings, international, T.V. and film.

Just making you aware of what we’re making you aware of.

Take advantage and make CASH BOX work for you.