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N E T W O R K I N G W I T H J A Y B O B E R G: I.R.S. Records, the fertile breeding ground for cutting-edge artists from the Buzzcocks and R.E.M. to Concrete Blonde and Timbuk 3, has signed a long-term label deal with like-minded London-based New World Records. I.R.S. president Jay Boberg explained the genesis of the deal. "Stacy Banet, our A&R person in L.A. brought to my attention some of the artists that they had and brought me up to date on what they were doing. I then checked with our Canadian guy, who runs our Canadian operations up in Toronto, and they seemed like a real exciting young label." What excites Boberg about Netwerk is his feeling that they are kindred spirits both in terms of music and approach to the music business. "They have a real street-rat kind of passion. They don't really focus on whether or not it will get played on the radio or whether or not the mass appeal audience will accept it. Their focus is on their own passion for it. The fact that they think it's vibrant, that it's exciting and that it's new. That's exactly what I.R.S. has been doing for the past ten years.

More than that, I.R.S. has thrived on breaking "left of center" artists over the past decade in an industry geared to the mainstream, and now has built its own "army" designed to prevent the "artist leakage" that has plagued the label in recent years—hard lessons that can only be to the benefit of both I.R.S. and New World. The deal is dependent upon MCA and, before that, A&M in order to carry through a lot of what we wanted to accomplish," Boberg says. "If they didn't believe in it, I don't think we could have put together, our own devices. The P&D deal now enables us to be on the front line. Bellinda [Carlisle] or R.E.M. would always be wondering. Well, I.R.S. is behind us, but is MCA? Do we have that extra push?" Now that we have our own army... That puts us in the position where we have the full and final authority." As a result, Boberg feels that "we're in a position to market our artists very effectively in and among the trees."

The hard-earned independent status of I.R.S. is, likewise, "critical" to the Netwerk agreement. "We now have a deal in which we can offer a license deal to a label like Netwerk much in the same way that A&M offered one to us ten years ago," Boberg claims. "That is something that we were concerned of, and I have been keeping my eyes open for visionary young labels that are out there to be able to go to them and put forth our artists. We talked with Netwerk and I.R.S. have come to." All this makes Boberg extremely hopeful about I.R.S.'s upcoming decade and association with Netwerk. "They have a different angle," Boberg explains. "They're very dance-oriented, almost urban-oriented in some of the bands they're looking at. It's a nice addition to what we're doing. I can't begin to express what I think we're now associated with a group of people who I look at being just as important in the early '90s as I think I.R.S. was in the early '80s as a developmental independent label. And with A&M, we're together, and we're going to be in the position to really have a lot of success. I look at this as one of the most important signings I.R.S. has made in your lifetime."

I.N.T.E.R. STREET WITH CEMA: CEMA Distribution, already the distributors of Capitol, EMI, SBK and Chrysalis Records among others, has entered into a manufacturing and distribution agreement with Los Angeles-based ITS Records and Distribution, Inc. (ITS stands for "In the Street"). ITS president Dan Davis told us that ITS, which will handle only a small number of sizable, innovative record companies, would be "an umbrella for independent labels" who would benefit from the distribution services of ITS. Davis went on to say that he's "deluged with calls" from indies interested in the action and should have announcements of distribution agreements within the next two weeks.

CEMA, the agreement presents an opportunity to extend its considerable hand into the independent label community through its line product line. Russ Bach, president of CEMA, said, "Our agreements with ITS are an important step in the evolution of our relationship with the independent label community. Historically, CEMA has been a fertile source of developing talent. The most promising aspect of the deal for music fans was announced by Bach when he said, "The combination of independent label A&R with major distribution should result in some great acts coming to the market place." We've been saying that for years...

THE BIZ: MCA Concerts announced that it has been engaged for the exclusive booking and promotion of popular music attractions at Blossom Music Center. MCA also operates the Universal Amphitheatre in Los Angeles (which MCA also owns) and outdoor facilities in Atlanta, Denver and Dallas... Making a big splash is Disney's soundtrack to the coming animation film The Little Mermaid. Composed by Alan Menken, with songs by Menken and Howard Ashman (the pair also created Little Shop of Horrors), the record has been certified gold by the RIAA with platinum certification expected within a week. Fueling soundtrack sales has been the successful marketing of the movie to adults, coupled with acclaim for a truly solid soundtrack in the purest sense of the word—which is to say The Little Mermaid is more than a pretty picture for little girls. It's not be heard in the film. In addition, two songs ("Under the Sea" and "Kiss the Girl"), along with the score, have recently been nominated for an Academy Award. Arista Records has sent out an odd batch of postcards featuring a picture of their new Nashville offices. This passes for an announcement of a country music assortment...
IN THE RAP GENRE, gender still determines an awful lot: how you're treated in song (or in the rap), how you're perceived and treated by fellow rappers, what audience expectations are... Only heavy metal can be as brutally backward-minded when it comes to the division of the sexes.

A strong glimmer of hope comes from the fact that 1989 was a banner year for women rappers. Queen Latifah, Shelly Thunder, Roxanne Shante, Ms. Melodie and Neneh Cherry all released albums that not only shattered stereotypes, but—in varying degrees—also expanded the medium within which they were working. 1989 was also the year in which Atlantic Records released MC Lyte's Eyes on This, the long-anticipated follow-up to Lyte as a Rock, her debut album.

When the teenage Lyte crashed onto the rap scene with the hits "I Cram to Understand U" and "100% Dis," several eyebrows were raised. She was nobody's plaything, no passive reactor whose personality was defined by creating answer records to the fellas. Outspoken, down to earth, and possessing a razor-sharp wit, Lyte recently spoke to Cash Box on a number of issues.

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**NY**

THIS SHOW SHOULD HAVE A WARNING STICKER attached to the tickets. *May Cause Temporary or Permanent Hearing Damage.* But miss it at your own risk. Especially if you are the average 16-22 white American middle-class male, frustrated for no particular reason, filled with more angst than actual anger, a rebel without a clue, let alone a cause. I’m talking about *Ministry,* of course. The show at the Ritz last week was one of the most powerful, angry, intense, *ballistic* things I have seen in years, and also one of the most interesting from a social standpoint.

Maybe that should be antisocial. There is definitely an element of violence among the Ministry’s subscribers. No one has ever been hurt, but there was a very minor fight Thursday night that I know of, but there is violence in the music itself. It’s all part of the package. It’s inherently violent, loud, abrasive, and the lyrics are hardly about tea parties and croquet. But to see it done live is to realize just how brutal it really is. It’s ritualistic, triplistic. Ministry’s minders Al Jourgenson and Paul Barker are tribal chief and medicine man, respectively, and vocalist Nivek Ogre (Skinny Puppy), Joe Kelly (Lost Cause), Chris Connelly and The Grand Wizard are warriors going through some rite of passage. The noise created by three guitars, bass, two drummers and a rather large drum bank of synthesizers, *Musician’s* mid-1980s backdrum for the war dance, which is basically a lot of throwing one’s self around.

Ministry isn’t technically industrial, it isn’t technically dance music, it isn’t technically rock and roll. It is technically perfect, and perfectly... well, perfectly violent. If there is such a thing as perfect violence. But think about it: all the anger, all the aggression comes out through the music, and no one gets hurt. Maybe instead of guns, we should give soldiers guitars and let them work things out that way: musical cyberpunk warfare.

Opening bands Controlled Bleeding and KMFDM never quite attain the masked Ministry’s destructive intensity, but they were fine in their own right. Controlled Bleeding opts for the anti-melody end of the industrial scale, mostly shouted or chanted lyrics over a heavy backbeat. They ended their set by destroying a metal box and a 50-gallon drum. On the Ritz stage, this had little or no effect. In fact it was quite silly—this would have been much more effective in a small club. KMFDM, on the other hand, is almost more of a turned-up, tuned-in rock band. The noise, the beat and the technology are industrial, but KMFDM is more song-based, and is exceptionally tight musically, programming aside. The only complaint I had is that the guitarist’s interesting fashion statement—a fairly short tunics, and a vest with a black and white and silver rayon-tabyared—tended to be a bit distracting at times. Decent legs, though.

**Hullo, Cleveland.**

Karen Woods

**(EDITOR’S NOTE: Due to a computer malfunction, the last lines of Kay Knight’s Buzz columns of January 20 were inadvertently deleted. The columns are reprinted here in its entirety.)**

**UK**

BUT WHERE’S FRANKIE VALLI?: Is it world domination for *New Kids on the Block*? Although it seems that way with their string of U.S. hits being mirrored in the UK, it doesn’t necessarily mean they’re laughing all the way to the bank. This week they achieved the dubious honor of being the lowest-selling *Rolling Stone* cover story. And we seem to be doing just as well as the Fab Four, who out of the body, the usual sales for a #1 record is 77,000 per week. The NKOTB single sold just 30,000, which, although affected by a seasonal drop, is still an unprecedented low figure.

All sales of the seven-inch single fell below 50% of the market for the first time since it became the leading format in 1959. So then, it’s true the death throes of the single have arrived.

MEANWHILE, violinist Nigel Kennedy’s album of Vivaldi’s “The Four Seasons” has entered the pop charts. Another unprecedented feat, but not necessarily an unprecedented one. Beethoven, the most perfect, was popular. If you think Beethoven was the ultimate punk, even looks like a pop star. He has regulation pop-star polypany cowboy boots and leather jacket, wildish skinny hair sometimes done up in a Springsteen-esque bandana, and doesn’t wear tails to perform.

He’s perfect was Bryan Ferry, once upon a time.

“One day I left them in New York and had to go to a London market for a second-hand ’60s dinner suit because I was performing that night,” Kennedy claims. Then everyone came up to me saying how great it was what I was doing for classical music, breaking traditions, crossing barriers. I thought that was major cool.

“Actually, I think you’re making me out to be a bit of a cheeky bastard.”

You are at least a dozen versions of “The Four Seasons” hanging around in the classical charts. Kennedy’s, at #1 for the past six weeks, has outdone them all—seriously outdone them all. It sold 25,000 in the week before Christmas, whereas most classical records in this country are expected to sell only 8,000 a year.

Kennedy’s version is different from the others. He plays the fast bits faster, the quiet bits near to inaudible, the loud bits boom-boom, and the slow bits dead—slow-stop. (After all, the “Summer” movement is about hot, weighty oppression and asthmatic, “From the Earth to the Heavens” and Vivaldi both suffered.) In short, Kennedy plays classical music for the pop ear.

His career is being masterminded by manager John Stanley, whose previous clients include everybody from the Bay City Rollers to Ronald Reagan. He has been told that Kennedy’s product is worked by both the classical and strategic marketing departments of EMI.

“Why shouldn’t a classical record mean business?” Stankevskys asks. "Gramophone magazine boasts that 90% of its readership is male. What about the women, aren’t they supposed to be interested in classical music? Most of Nigel’s fans are female, she should be interested.”

Stanley has been examining marketing surveys and consulting the Henley Institute, where he has made certain discoveries.

“The ’90s will be about older-age dominance,” Stanley claims. “People will be more interested in themselves, less dependent on peer pressure. There will be fewer BMWs and more whatever you want to drive.” This translates as fewer faddy pop stars.

Stanley always believed in his protege, who was not the star pupil at the Mead, school but one of the most cocky. Kennedy says he flourished because he was in a worse position than anyone else.

“Soon after I got there my mother remarried and moved house,” he remembers. “So I had a disrupted home life and no friends to go back to. There were a lot of heavy eggs down there. All they wanted to do was teach you to play like them. But I was too young to depend on no one and you had to play in your own way and totally for yourself.”

Stanley has also cottoned onto the trend of non-vocal music. While dance music thrives for the younger age group, the more dominant, older age group (about 30-40) can only buy what they like.

“Consumers are in their minds eight younger than they are in real life,” Stanley says. “They feel alienated by these old wrinkly pop stars who are at last showing their age. But they don’t want to give up music because this is the generation that has chosen and guided. They are not interested in dance music or singles. That’s when they discover Nigel and once again become pioneers.”

Kennedy is an avid and voluble fan of the Aston Villa football team. He changes his accent with a chameleon’s instinct when he talks about them, just to prove he’s got the common touch. He lives with Briex E. Smith, who left Mark E. Smith of the Fall to be with him. Kennedy wears crystals for luck, longevity and calm.

He is a man of the people right, accepted by loathsome supporter societies, mystical New Age right-on crystal dealers and classical girl-groupies who want to know all about the recapitulation of the fourth bar of the third movement, etc., etc...

Stanley concludes: “He’s on of the boys. He has done for the classical world what Phil Collins has done for the pop world. Traded on being ordinary, he is just the right side of being challenging.”

**Chrissy Iley**
CBS MUSIC: Angelica Aguirre reports from N.Y. that the CBS Music roster is growing, with writer/artists Danger Danger, Donnie Miller, Lori Lee Yates (all Imagine/CBS); Michel Camilo, Jon Faddis (both Portrait); Bauhaus ("Swing the Heartache" and The BBC Sessions, Peter Murphy (1 LP), Pierce Turner (2 LPs, U.S. only) and Fields of the Nephilim (1 LP) (all Beggars Banquet/RCA); and Donald D. Bango and Divine Styler (all Rhino Syndicate/CBS), to name just a few?

MCA MUSIC: Exclusive writer Robbie Nevil is preparing his next LP for EMI, co-writing with fellow MCA writers Lotti Golden and Tommy Paragher and MCA's Carl Sturken and Evan Rogers. Golden and Paragher had a recent top-five hit with Taylor Dayne's "With Every Beat of My Heart"... Jacki McChee is writing with Keith Sweat for her debut LP on MCA. The two had a big hit together last year with their duet "Make It Last Forever"... MCA has signed a co-publishing agreement with Peace Posse Music. The deal includes the just-released Warner Bros. LP, Funky Reggae Crew—Strictly Hip Hop Reggae Fusion... Greg Smith, who worked with Nile Rodgers on the Diana Ross single "Paradise," is currently writing with Kashif. Smith has co-written songs for both Gwen Guthrie's up-coming LP, and for the new album by Lilo Thomas...

PEER MUSIC: Frank Carrado informs us from New York that Shotgun Messiah have just toured both coasts, and their label, Relativity, threw a great party in their honor at New York's Cat Club on Wednesday, January 10. "Nowhere Fast" is selected to be the second single from their self-titled LP, "Monkey Rhythm," a young band from San Francisco, has just signed to a worldwide publishing agreement. The band is currently working with Matt Wallace, producer of the Replacement's and Faith No More... "Ooby Dooby" by Roy Orbison is included on Virgin's A Black and White Night compilation... Peter Bliss has resigned as staff writer. Bliss is based on the East Coast and is starting the year off with co-writes and a producing gig... New York's Bernadette O'Reilly recently co-chaired a Philadelphia panel for the MAP (Music, Artists, Poets and Performers) organization with homegirls Essra Mohawk. Also, Mohawk's "Love Can't Live With Lies," was voted the original performance song by Pennsylvania/New Jersey radio stations in a Best of '89 category. It was open to both signed and unsigned artists...

PRIVATE I MUSIC: President Jay Warner reports that the year is off to a fast start with three albums on the R&B charts and one top-20 single. The albums are the new Gap Band LP (Capitol), with three Ross Yanneli songs, entitled "We Can Make It Alright," "Antidote of Love" and "Let's Talk About Love," and the Ace Juice LP (Capitol), containing two songs from ex-Con Funkshen member/producer/writer Felton Pilate, entitled "Let Me Put Love On Your Mind" and "Love Train," the later being the Ace-Juice single as well. Also climbing the charts is the Main Ingredient's new LP. The chart single is "Just Wanna Love You." Just released and expected to be a monster album is the new Earth, Wind & Fire release, containing several compositions by Private I writers Victor Hill and Bernard Spears... Meltone Records, an Atlanta-based R&B/dance/gospel label, has just signed on for long-term exclusive publishing representation, along with its catalog of over 30 released albums... Private I's most recent signing is writer/producer/studio musician extraordinaire Bill Cuomo and his Pants Down Music publishing company. Cuomo has written, arranged, produced or played on sessions for such notables as Barbara Streisand, Starship, RKO Speedwagon, Smokey Robinson, Olivia Newton-John, Whitesnake, Kenny Rogers and James Taylor, just to name a few. He has just finished working on the new Steve Perry album and is beginning work with Johnny Van Zant for Atlantic. Cuomo is best known as the arranger on the record of the year, "Bette Davis Eyes" for Kim Carnes and as the co-writer on the Perry's mega-hit "Oh, Sherrrie..."

WARNER/CHAPPELL MUSIC: Carmel Wooley in Los Angeles reports that writer Todd Smallwood signed to a worldwide co-publishing deal... The first single from WCM rock band Hurricane Alice (Atlantic) is due out late January... Writer Jesse Harms is currently in the studio with RKO Speedwagon, writing and co-producing as a band member... Writer/artist David Cassidy has signed his deal with Enigma Records and is busy writing for his upcoming solo album...

INTERNATIONAL: Peer Southern has just acquired representation in Scandinavia of the Elvis Presley catalog, including such songs as "King Creole," "Return to Sender," "Jailhouse Rock" and "Love Me Tender"...

FILM/TV: Jay Warner's Private I Music has signed an exclusive worldwide long-term publishing representation deal with Gibraltar Films, which releases an average of three films a year. MCA Music is hot in films hits, with cuts in Drivin' Miss Daisy, Born on the 4th of July and True Love...

THE YOUNG & THE RESTLESS DEPT: Writer/artist/actor Michael Damian, with his third single "Was It Nothing at All?" has another CHR hit from his debut Cypress Records LP Where Do We Go From Here? Last summer Damian's cover of David Essex's "Rock On" became a #1 hit single, and was then coupled with an extensive nationwide tour. Damian is especially happy about "Was It Nothing at All?" due to the fact that the ballad is his own original composition. Additionally, he is scheduled to return to The Young and the Restless in mid-February, where he will continue to play the character of Danny Romalotti. The show is once again planning to parallel Romalotti's activities with Damian's real-life situation, as both will be entering the recording studio to begin work on second albums. (Previously, this past summer, the show used concert footage from Damian's tour to represent scenes from Romalotti's own series of tour dates.) Damian will also be the very first musical artist to be seen as part of a new anti-drug campaign that will be implemented in the Los Angeles area. Targeted specifically at teenagers, 300 bus benchboards and an assorted number of billboards (all located near various high schools) will feature a picture of Damian and the slogan "This Rock 'N Roll Will Never Die." The photos will depict various types of drugs stating "This Rock 'N Roll Will Kill You." Sponsors include Yamaha Musical Instruments, Coast, United and Wilson Scott Associates, in conjunction with A Drug Free Los Angeles... To be continued...

BMG Distribution, in conjunction with New York radio station WBLS, is now a party recently for the record labels that are currently distrib-uted through RCA/RCA. Jive Records executives were there in full effect along with the new, upcoming artists from Jive. Performing at the party were Jive artists Mr. Lee, Dr. Ice and Izzy Ice, all recent signees to Jive and all set to do promotional tours in February and March. Watch for the debut album from Izzy Ice, entitled A Star Is Born. Pictured after the event are: (front) DJ Majesty, DJ for Izzy Ice; (front left) J.C. Hairston, A&R Coordinator for Jive; (front right) Mel Smith, national R&B promotions for Jive; (second row, l-r) Duane Taylor, manager, publicity, Jive N.Y.; Barry Weiss, senior VP for the Zomba Group; Izzy Ice; Karla, dancer with Izzy Ice; Ms. Melodie; Protoge, dancer with Ms. Melodie; and (top row, l-r) Philie Cla, a Tribe Called Quest; Rob G., dancer with Mr. Lee; and Mr. Lee...
ASK ANYONE INVOLVED IN MUSIC, whether he be involved in creating it, selling it, signing it or writing about it, and he will undoubtedly tell you the Beatles had a major effect on him, that they were a great influence on his life. About half the time, that influence is about as important and as identifiable as the one exerted by Kraft Macaroni & Cheese.

With the Kevin McDermott Orchestra, the influence is indelible. Not that they sound like the Beatles. They don't. But singer/songwriter/softspoken Scot Kevin McDermott learned the art of writing from the masters. His lyrics are straightforward, perfunctory, honest; he puts words together and they fit. He doesn't use them to become more or less than what he is. The ultimate in surf music—surf-songwriting: could the lyrics be spoken, used in conversation, without sounding atrocious? In this case, yes. As much as the words make sense, so does the music. The melodies are engaging, the songs have logical beginnings, middles and endings. They aren't just there to hold up a hook—kind of a phenomenon that can be solid and comfortable as well. Attempting to be poetic and obscure in describing McDermott's music would probably be a stretch. I think of a man. He has a very healthy amount of Glaswegian realism that keeps him grounded. As romantic as some of the songs might be (and they can be, if you get it), it's an eyes-open sort of romance, the kind that comes from experience, and the acceptance that good is followed by bad is followed by good. "I like the human element in music," he explains. "So what if we've got a few rough edges and a wee wrinkle here and there. That's what communications, something, warmth or humor or whatever. I have to assume you have this Van Gogh painting and you put it side by side with the paint-by-numbers version, you would immediately see that one had some life to it and one didn't have life. What gives the original one life is the way mistakes and smudges, because that's what the artist did. That's the way I see music. It's supposed to have flaws built into it. That's what makes it human, brings it to life." There is, of course, the monetary reason for the invention of paint-by-numbers. "I know there are people making fortunes by applying a blueprint sort of thing, like 'We'll draw around these shapes and you have another one, and then we'll draw around that... I mean, that's fine, if you understand it, but I hate the way it's cynically used...like on MTV in this country, people turn it on and they see big hair and leather and all that, and they think that's all music has to offer. It's a very bad thing." On the subject of truth, McDermott has a short, succinct description of his own band, one that is as refreshing as the music. "We play together any day. We have half-decent songs and we play well. We've got a bit of substance, but we know how to entertain as well. I wish I could go see a band like us."

The Kevin McDermott Orchestra, which includes brother Jim on drums, Stevie Grover on bass, and Marco Rossi on electric guitar, has its roots in the late 1970s. "I think the year was 1981," Kevin says. "It was the keyboard player's birthday and we went to a party in a man's house. We were purely a studio band then. That's when I first met Steve and the others. It was in that house that we started playing as a group."

Kevin McDermott, the leader, has a history as varied as the people he gets in the band, the bands he's been in, and the bands he's played in. He's been in the bands of Brian McDevitt, known as "Kid Vanilii," and he was in the bands of the late Kevin Bumphrey and his late brother, Kevin. "Kevin Bumphrey was a very close friend of mine," Kevin says. "We used to tour together, and he was probably the best friend I ever had."

Kevin McDermott has been a fixture in the music scene for many years, and he has a reputation for being a kind and generous person. He is known for his love of music and his dedication to his craft. His music has been described as a mix of blues, rock, and folk, and he is known for his powerful voice and his ability to connect with his audience. His music is a reflection of his life experiences, and he has used his music to express his feelings and emotions. He is a true artist, and his music is a true testament to his talent and hard work. He is a true inspiration to all who listen to his music. The Kevin McDermott Orchestra is a true gem of the music world, and they are a true testament to the power of music to bring people together.
I've Given Up: Trying to define alternative music. It will never be defined. It's a Mexican standoff and if there's a permanent gray area between too many categories and subcategories, I've decided to try and define those of us who listen to alternative music instead. Maybe that will help all the new "alternative" departments springing up at major labels to figure out what is going to fly and what isn't. Don't try to fool us, we know who we are and we know what we listen to. We can't explain it. A very wise friend of mine suggested we might ought to call alternative music "real" music. I liked that idea for almost half an hour, then realized it wouldn't work. Besides being extremely elitist, what's real and what isn't? What makes real music of alternative music, that "other people's music" isn't as real as our own? Simply because we wouldn't be caught dead buying a Debbie Gibson record (and maybe not even then), and because the only way anyone will take away our indie collection is to pry it out of our cold, rigor-mortised hands does mean our music is any less "real" than that of the average CHR listener.

What differentiates "us" from "them" is the fact that we are the porters of the misunderstood, the eccentric and the deliberately odd. As far as who we are, we're the kids who never felt comfortable at high school dances. We were never cheerleaders or on the football team. We didn't drive Camaros. We usually seemed to zig when other people zagged. We didn't fit in anywhere, and therefore we champion music that doesn't fit in, either, which in a kind of twisted way gives us a hipness factor, a certain aura of non-conformity. Why? Because it's the only music that... we're the only people who listen to alternative music. And it makes us feel good. And it's enough to make us feel better than the average CHR listener. I mean, we don't have it as bad because we were never forced to wear pastels or be part of those shady looking boy bands or have a hair that's not long enough to cover our ears. We're just who we are, we just are.

We follow our own, even if we don't know each other. We are loyal to the point of obsession. We don't buy whatever record is on the radio or on the charts. We can't name Paula Abdul singles. We can't name the New Kids. We don't care who's on Arsenio this week. We do choose a band, then collect the entire catalog—everything they've ever done: bootlegs, singles, one-off projects, compilations. It doesn't matter, it just has to be complete. I'm still buying Cure bootlegs. I have the Glove record. I have the Fools Dance EP. I have both Three Imaginary Boys and Boys Don't Cry. I have both Happily Ever After and Faith and Seventeen Seconds. I have a six-foot poster of Robert Smith on my kitchen wall. I saw Ministry live for the first time last week, and went to five different record stores looking for Radio and War. I have 1,000 Homo Loca CDs. I found a couple, but the point is that it was a mission. Friends who live in different states are always telling me to keep an eye out for this record, or that record, and ask me of them.

We are artist development experts. We don't expect perfection, or anything even remotely falling perfectly from a first record. We don't expect perfection, we want honesty. We want integrity. We want someone to tell us the truth, whether we understand it or not. We want to watch our choices grow, expand, change, mutate, whatever it is they have to do. We will follow them from label to label, we will support solo efforts, we will turn out en masse for reunion gigs, we stick with them through their entire career. If they break up, like the Smiths, or become huge, like R.E.M., we mourn their loss like a family member. God bless R.E.M., but how many seven-year-old fans don't get nostalgic when they listen to Mummur or Chronic Town? And who forgives Morrissey?

We are envious of those who are a few years older, or were in the right place at the right time to see the first Damned tour, or the first this tour or that tour. We are sorry we never got to see the Sex Pistols. We are sorry (in some ways) that we were 12 or 13 in 1977, and lived in the middle of nowhere. We wish we could have been hanging out at CBGBs during the height of the Television/Falcsing Heads/Patti Smith/Ramones/Blondie era. We still go see the Ramones, even though 15 years later they are still playing that same damn song—the only one they know—and we love them for it.

We believe in independent labels. We believe in independent bands, those who do it for the love of it. They sound this way, dress that way, have this manager and that hairdresser. We believe.

Don't forget, we are a large market with a fair amount of disposable income. So the next time you have the opportunity to work with or sign a band that you might not understand, but has that indefinable something that gets people down to the first time out, or even the second or the third. But they will build an audience that will change its fickle little mind or its fickle little heart when someone prettier comes along.

Stay Tuned.

Karen Woods

Klezmar Conservatory Band members Merryl Goldberg (left) and James Gutman roll through Worldstyle.

Klezmar Conservatory Band member Hans Ketrzyn.

EAT UP THE KLEZ: The ever-growing World Music sections of your local record stores (are they still called "record" stores?) are full of sounds from the Middle East, the Indian subcontinent, the Andean mountain region, and even a few Bulgarian wedding bands thrown in for good measure. These are musices, for the most part, that some part of the world loves and that now we here in little old America are taking to our bosoms.

Klezmar, in that vast section is a stack of Klezmar records, which represents a different story: young Americans who have revived the high-ranking clarinetists, ringing mandolins and weeping brass of Eastern European Jewry. The Klezmarin, Kapelye and the Andy Statman Klezmar Orchestra are three of them, but far and away the true Klezmarin is Klezmorim, Klezmer and Klezmer from the Klezmer. Klezmorim is the best known as the father of Joel Grey, but is widely remembered by your parents as something of a yiddish spiky Jones. Whereas Katz is saddled with the Joel Grey addendum to his name, Byron is known as the one who had that big haircut. It doesn't hurt the music, but, when he does his heartfelt Katz tributes, it's the first thing people latch on to.

"I had no doubts that Don would continue with the music," says Klezmar Conservatory Band founder Hankus Netsky. "You know, I had a friend who did an interview with Me'etz Katz. Michael Katz himself had checked out the young bands, 'cause Joel Grey kind of keeps up with the stuff. People had been giving him records over the years, and this interview said, 'Is there anybody doing this music that you think is worth anything?' And Mickey Katz was bitter, because he thought that he had revived Klezmer music in the '50s and that his contribution had gone unnoticed. But he said, 'Well, not really, except there's this one band in Boston, and there's this black clarinet player. I don't know his name, but he's the only one I heard who really does it right.'"

The Klezmar Conservatory Band began at the New England Conservatory of Music in the early '80s, with some Klezmarin bands. "I didn't have very high ambitions at that time," Netsky claims. "I thought we were going to just do one concert. I wasn't really gearing up for a new career. I liked this music—I was doing lots of different kinds of ethnic music. I knew that I didn't know much about it, but I knew I'd like it, or some kind of playing of Jewish music, would be in my future. But all this was a chance to play one concert with students at New England Conservatory.

"I finally got the administration's approval. We had a large, enthusiastic crowd, and when we played this stuff that just hadn't been heard for 50 years—in pretty much its original instrumentation—the audience was knocked over. It was just so far away from any Jewish music they had heard, or any music that they'd heard recently. They really went crazy over it. We just kept getting calls and it became a new career for pretty much everybody." Klezmarin, which picked up bits of early jazz and vaudeville since it got to America, was quite popular among urban Jewish listeners in the '20s and '30s, but, except for guys like Katz and players who maintained small bands to play for the old Jewish function, the music had more or less disappeared.

"It's a real pity, for us it's not nostalgic," says Netsky. "It's really a patriotic Band, that has a vital function, that was killed for all kinds of strange reasons. All kinds of superficial reasons, reasons that don't really have to do with the music not being valid. I think it was killed off for negative reasons—because the children of the generation that came over here didn't want to be identified as immigrants, because the Nazis killed the Eastern European Jewish community, which ended up having terrible associations. In other words, people didn't want to be partying to the music that was just killed off. It brought back too many sad memories in a way. When the state of Israel was created, that gave the Jews a fact that's Eastern Europe. In the early days of Israel it was very much frowned-upon to do anything Eastern European.

"So I think those three things contributed to the demise of the stuff, and I think what happened was, just like with blues, it kind of came back. People saw young people doing the music—and not only young people, but non-Jews doing it, and doing it really well—and said, 'Oh, my God, there must be something there.'"

Lee Jeske
ON THE DANCEFLOOR

NEWS: TVT recording artists Nine Inch Nails (actually recording artist Trent Reznor) have been confirmed to open for the Jesus and Mary Chain for their upcoming tour. Reznor, whose brand of challenging, provocative, industrial dance music has won acclaim from critics around the country, has put together a band for the tour. (He performs all duties on the album, Pretty Hate Machine.) Definitely see this show if you can.

Another hot ticket is the one for Erasure's upcoming concert dates. The British duo, touring in support of the Wild! album, sold out their February 16 Madison Square Garden appearance in 1 1/2 hours, while the March 11 date in Los Angeles at the Great Western Forum sold out in a day and a half. They've just announced a second date (March 12) at the Forum.

A few weeks ago here in L.A., (so the mushroom legend goes) a petite, pale woman entered a small dance club, danced around a bit, and impressed the other patrons with her moves. Shortly after, she went to the DJ with a test pressing and asked that it be played. It was; the crowd loved it. Exit woman, end of story...

Except that, by the time the woman left, everyone knew who she was and was dying to get her newest release. Word was, it would be the B-side on her upcoming single. (This future B-side was named after the New York-based dance craze that everyone thought would be a huge crossover/mainstream hit in 1989, particularly after Malcolm McLaren released an album devoted to it.) Only now, that particular effort definitely will not be the B-side of said single—says a spokesman for the singer's label, and the record company is being extremely tight-lipped about the whole thing. C'mon guys, (get) it together. Sounds like you're sitting on a winner—and one that's much needed after the disappointing chart performance of the singer's last single...

Ernest Hardy

■ NEW GROOVES

LISA STANSFIELD: "All Around the World" (Arista ADP 9937)

The UK import of this song, and its remix, have been winning fans for a while now, particularly in clubs. "World" is an example of the "softer" dance music (Sybil, Fresh 4, Soul II Soul) that is proving so intoxicating for club-goers right now. Stansfield's roots are in R&B (she was recently engulfed in a racial controversy when a British scrape dubbed her the best soul singer in England and it's her earthy vocal swarfed in whirring strings and placed against a soft (depending on the mix) beat that sets toes tapping, shoulders swaying and heads bobbing. The US mixes are a little more mechanical than their UK counterparts; the sappiness and space that added to the loveliness of the song have been unnecessarily filled. But there's no denying, even this early in the year, that Stansfield—who has gained worldwide attention as lead vocalist on Coldcut's international hit, "People Hold On"—has released one of 1990's best singles. What a way to start the year.

MR. FINGERS: "What About This Love" (Alleviated Music/Gerkin MLL 2208)

The press release describes this as "new-age house." Talk about damnably disgusting. This jazzy, lightly-Housed track is perhaps too soft to do any hard dancing to, but it's a cut that definitely sets a romantic mood. Highly recommended.

VARIOUS ARTISTS: The Best of... (HOT Productions)

Very late last year, HOT Productions released a collection of "best of..." collection of double albums that traces the beginnings of the New York club/underground scene, the British independent dance scene, early rap artists, and more. The collection titles are as follows: Vols. 1, 2, 3, 4, 5.

CASH BOX MICRO CHART

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THE BEST OF... Records, featuring tracks by Divine, the Flirts and the Pet Shop Boys, is a collection of Top 20 Tracks of Personal Records, featuring George Kranz and Claudia Barry; the Best of Record Shack, featuring the early club classic "Anthem," "No More Social Stories," "The Best of Enjoy!," a compilation of early rap artists; The Best of Harem Records, featuring Patti Brooks; The Best of Art Records, which was created by Seymour Chanler (a former manager of Liberty) and Ed Cobb (a co-writer of the classic "Tainted Love"); The Best of Cerrone, which includes Cerrone's original version of "Supernature," recently covered by Erasure; and The Best of Butterfly Records, featuring San Tropez. Liner notes on the back cover give a bird's-eye view of the record companies and movements being documented.

Singles

J NEW DEEP SOCIETY Featuring TAD ROBINSON: "Warehouse (Days of Glory)" (Critical House-Records/Gerkin CH 10)

Three absolutely smoking house cuts that were only a hair away from being picks of the week. Charlotte McKinnon's effort has a pop feel rather than the other two—without being pop; 'Rhythm' fairly bubbles with energy and though McKinnon isn't a better, she is enthusiastic, driving the cut with her own energy. More merely uses house as a starting point, coorrect a rich mix of beats, hooks, and vocals for a track that truly kicks. Potent, irresistible stuff.

Tad Robinson has one of those big, strip-tease'd-to-the-bone voices that sound like a peak Dennis Edwards (former lead singer of the Temptations). This is Chicago House at its best—raw, unadulterated and sweet. My favorite is the "Warehouse-Deep Mix," for which Robinson testifies to the power of the music and the dancer can't help but get swept up in the passion. If this doesn't move you, you're beyond help.

Mr. Fingers (Larry Heard)
BLOOM IN FLIGHT: Jane Ira Bloom was one of the artists commissioned by the NASA Art Program as part of its "Return to Flight" exhibition. Here Bloom debuts her piece, "Fire & Imagination," during last year's exhibit opening at NASA's Kennedy Space Center home.

ON JAZZ GRAMMY THIS:

Jazz critics are now in the process of making their predictions for the upcoming 1999 Grammy nominations. Each year the jazz community forges a consensus and sends its judgements to the National Academy of Recording Arts and Sciences for its consideration. This year was no exception.

The Blue Note/RCA/Verve, Tadd Dameron's The Legacy, Duke Ellington Orchestra (Music is My Mistress), the McCoy Tyner Big Band, Uptown (Downtown).

FUSION PERFORMANCE: Miles Davis (Amandari), Pat Metheny Group (Letter From Home), Larry Carlton (On Solid Ground), John Patitucci (On the Corner), Terri Lynne Carrington (Real Life Story), Joe Sample (Spa-Doo).

BIG BAND PERFORMANCE: Miles Davis (Aura), Mel Lewis Jazz Orchestra (A Definitive Thad Jones), the Count Basie Orchestra (The Legend), the Duke Ellington Orchestra (Music is My Mistress), the McCoy Tyner Big Band, Uptown (Downtown).

In related areas, Corea, Metheny and Dave Grusin got nominations for Best Instrumental Composition; Grusin got a nod for his Fabulous Baker Boys soundtrack (what, no Best Female Vocal nomination for Michelle Pfeiffer?), Les Hooper, Frank Foster, Maxine Roach, Thad Jones and Grusin were nominated for Best Instrumental Arrangement; Foster, Grusin, Marc Shaiman (he of When Harry Met Sally) and Don Sebesky were nominated for Best Instrumental Composition. Accompanying Vocals, Best Liner Note nominations included Philip Schaaf (Bird: The Complete Charlie Parker On Voice), Gene Lees Bill Evans: The Complete Fantasy Recordings and Martin Williams, Dick Katz and Francis Davis (Jazz Piano); and, for Best Historical Album, Blue Note 50th Anniversary Collection Volumes 1-5, and Jazz Piano (Various Artists 1989-1964), Nat King Cole and the King Cole Trio.

VALENTINE: "For 56 years Ella Fitzgerald has been singing her heart out," reads the ad. "On February 12, a few of her admirers will return the favor." On that date, a tribute to the great Fitzgerald, to benefit the American Heart Association, will take place at New York's Avery Fisher Hall. Participating are Lena Horne, Izzah Perlman, Bobby McFerrin, Cab Calloway, the Manhattan Transfer. Andre Previn, Dizzy Gillespie, Linda Ronstadt, Savion Glover, Joe Williams, George Shearing, Roni Cole and the Copasetics, Jessye Norman, and an astonishing Benny Carter Big Band (David Sanborn, Phil Woods, James Moody, Jimmy Heath, Nick Brignola, Red Rodney, Harry "Sweets" Edison, Clark Terry, Jon Faddis, Urbie Green, Slide Hampton, Benny Powell, Jack Jeffers, Herb Ellis, Hank Jones, Ray Brown and Louie Bellson). Tickets are $40-$125 and American Express is the sponsor.

Lee Jeske
ROCKIN' TIME DEBUTS: The city of Miami has long been a hotbed of fresh new innovative talent. Therefore, with the dawning of the new decade, it is not surprising to see another in the long line of young entrepreneurs spreading their wings.

Mike Morgan, a native of Jamaica, has been a long-time promoter of stage shows and productions around the world. Thus, the expansion into the actual formation of his own record company does not come as a surprise. During those many successful projects, Mike's desire to learn more about the recording industry prompted him to enroll in a two-year college course to further enhance his business savvy about the music business and to learn practical applications.

Morgan, a songwriter and producer, decided to take the plunge, thus giving birth to Rockin' Time Records, for which he serves as president. After making the decision to enter the business, Morgan subsequently went on a torrid talent search that took him from his native Jamaica to Miami and Europe.

His search was not in vain. He found two hot young rappers, Martin and K-Rad, who record under the moniker of MK2. These talented young men hail from the sun-drenched coast of Jamaica. Their debut single (the company's first), a two-sided 12-inch entitled "Get Down" (backed with "Hold On"), from their forthcoming album entitled W Wanna Party, is already receiving airplay at clubs and several key radio stations, especially in Europe. This young duo has been burning up turntables and the airwaves, making people forget about the winter's cold while garnering a significant legion of fans.

These early indicators certainly are proving that Morgan has made a wise decision to form a record company to tie in with his concert promotional activities. Morgan said, "My goal is to achieve platinum status with this initial release, followed by more of the same with several artists." His ultimate goal is to build a highly successful, full-service record company, consisting of his concert promotions company, a production company and a management company, all operating under one umbrella. Morgan wants to be able to employ many of today's young professionals who have the talent, but not the vehicle to express their talents or get a break in the music business.

He spoke very excitedly about a young female artist, a singer/rapper named Kimra, with whom he is working closely on her debut project. Morgan is committed to continuing his search to find some of the world's best talent for his young but well-seasoned Rockin' Time Record label. The record company was a vision he had while building his highly successful company promoting and producing international stage shows. It was his perception to combine the spice of the islands with the urban grooves of today. His tenacious talent search, in the Unit-ld Kingdom and the United States, has resulted in a stable of artists currently in production. You can expect releases from them within the next few months, assuring everyone a Rockin' Time.

BY ALL MEANS VISITS KJLH: Island recording artist By All Means recently stopped by KJLH radio in Los Angeles in support of their smash single "Let's Get It On" and their quest for a star on the Hollywood Walk of Fame for Marvin Gaye. Pictured (l-r): KJLH program director Cliff Winston, BAM's Lynx Roland, George Crockett and Billy Sheppard, KJLH assistant program director/music director Lynn Briggs and BAM's Jimmy Varner. (photo: Audrey Johnson)

MCA INKS THE NEUTRONS: Pictured recently in the studio working on their forthcoming project on MCA Records are (l-r): producer Alton "Wokie" Stewart; Neutrons members Ronnie, Jr. and Bobby; producer Timmy Gilling (seated); the proud father of this talented group, producer/songwriter Ron Newt, and the youngest Neutron member, Johnnie. Not pictured, but an integral part of the production team, is James Gatsoun.

ATLANTIC LISTENS TO CALLOWAY: Pictured during a recent listening party in Atlanta celebrating the release of their debut album are (l-r): producer/songwriter Antonio "L.A." Reid, Reggie Calloway, Cino-Vincent Calloway, Epic senior VP music Hank Caldwell and singer songwriter/producer Babyface.
SPIRITUAL SYNOPSIS:
This week’s column is a historical synopsis of gospel music as recorded by Langston Hughes and compiled by Dr. Ruth Singletary (B.A., M.A., M.S., Adv., D.D.), pastor of the World Evangelical Deliverance Church in Bronx, New York. She received her doctor’s degree in history from the City Universities of New York, her master of arts degree from New York University, and her master of divinity degree in religious education and advance master’s degree in religious education and supervision and administration from New York University.

The trail was not easy, “but God brought me out,” says Dr. Singletary, who has written proposals for the board of education, of which a few have been accepted and implemented in the schools. One was entitled “Religion in Human Culture” on the junior high school level. She is also an accomplished songwriter. She has recorded songs like “Run and Don’t Look Back” and “Tell the World to Let It Go” for her own record label and recording company. She is trying to reach the young as well as the older people for Jesus. She believes, “If the gospel is pushed around town, then crack and ice will stay down.” She has always loved gospel—her late grandfather was a minister, her late grandmother sang in the choir, her late mother was a singer. As a matter of fact, her entire family either sang in a church or had their own church group.

God blessed and called Dr. Singletary to open her own church in 1981, after she had traveled around the country, preaching and singing for years. Many have been saved and delivered through her ministry. As a matter of fact, her entire family either sang in a church or had their own church group. She started an Afro-American Culture Gospel Choir in the school in which she works. She feels God is calling all souls, for He said, “All souls are mine, but the soul that sinneth, it shall die.” She believes that gospel can and will reach all religious denominations or any souls that will listen, which will make for a better world.

I would like to thank her for contributing this information to our gospel column.

Dr. Ruth Singletary

NOTE: The following material was taken from Famous Negro Music Makers by Langston Hughes. The information was compiled by Dodo Mead.

The Fisk Jubilee Singers were one of the first groups that sang spiritual music, as they recalled the slave catastrophe after Abraham Lincoln signed the Emancipation Proclamation. In fact, seven of the members of the first group of the Fisk Jubilee Singers were born in slavery. The Fisk School, in Nashville, Tennessee, was established by the American Missionary Association of the Congregational Church in 1866, three years after the signing of the proclamation. It was a very poor high school, and was intended as such, because most of the students were almost grown before they could go to school. Most could not read or write, but the most important thing for them was to learn to read the Bible before they died. There was little money for books and other materials. Many white missionary teachers from the North kept Fisk going. In 1871, they established their first college classes, and trained teachers on the elementary level.

George W. White was a musician who through his music taught the idea of hope and began to raise money for the institution. He taught his small group of singers (nine boys and girls) to sing songs such as “Home Sweet Home” and “Wine Is a mocker,” which were the songs of the day. They also began to sing songs they heard their parents sing, like “Nobody Knows the Trouble I’ve Seen” and “A Little Wheel Is Turning in My Heart.” They received a few requests, but they usually felt ashamed of themselves and their “slave music.” They were dressed in clothes very often discarded by white teachers.

In 1871, they started out to sing, to make history for America. It seemed that everywhere they went, it was financially poor, even though they could really sing. It seemed no one wanted to hear their songs regardless of how beautifully they were done. Mr. White asked them to sing their own spirituals, which they had been afraid to sing. When he saw a chance for them to sing at a church conference, they sang “Steal Away to Jesus,” and the white people who had heard their song were very impressed. After this emotional reaction, the Fisk Singers were never afraid to sing their own spirituals again. That’s how the spirituals took their first step toward worldwide appreciation and acceptance.

Bob Long
REALITY IN OUR INDUSTRY IS OFTEN MORE ENTERTAINING than the movies. If you don’t believe it, let’s go back to a day around last Christmas. The scene at the mezzanine of the New York Hilton was a compressed panorama for the uninstructed. Promotion executives were running in and out catching up to superiors with last-minute details. Spanish singer/composer José Luis Perales, oblivious to the corporate commotion around him, fastened up the zippers of his daughter’s down coats. Compatriot chanteuse Paloma San Basilio buried the chile burners of her beautiful face in a newspaper. In another booth, tall gangly, Hollywood-based Capitol/EMI Latin vice president and general manager Jose Behar, with a mane of hair that would have made the MGM lion envious, looked over with judicious worry at a typical New York breakfast treat—a toasted bagel with a slab of cream cheese. This drastic deviation from his Californian calorie consumption didn’t seem to make Behar as anxious as the expectations of things to come. The smart-money line assured me the worries sprouted from the recent financial settlement and an authoritative Eddie Santiago away from TH/Rodven Records—a deal perceived as not totally judicious considering Santiago’s oft-rumored vocal-chord troubles, and TH/Rodven’s indubitable strength in the Puerto Rican salsa front as well as its expected backlash at losing the label’s bebe minado. The truth almost spilled when Behar, just prior to commencing the attack on the bagel, blurted “Texas is a have Monmouth and Centerfold and Bandango; and d.) the future releases by La Mafia and Herrera. Other industry sources strongly argued against the five-mil price tag. However, all agreed unanimously that Cara’s catalog, a veritable onda’s queen-cuen-queen, was virtually virgin. Hence, the innumerable compilations to be released in future years makes this end very profitable.

Through it all Behar remains nonplussed with his comments, and perhaps a little bewildered by the commotion he has caused in his 11-month tenure. Always the good executive, he credited the support from the overall corporate structure above—regardless of who is eventual name at Cap/EMI and CEMA, and below—as in each and everyone in his promotion and sales team. He said there were months in which things looked really bad, particularly during the transition period that took CEM from being a BMG distributing affiliate to its independence: a six-year delay that, according to Behar, did not prevent the label from meeting its annual sales forecast. Now, he endeavored in setting up a one-family concept amidst Cara and Celia’s Tejano artists, assuring each and every listener that no artist will be neglected under the new deal.

He also defended the wisdom behind the Eddie Santiago acquisition. “Herb [A&M’s Albert] taught me that success can’t be stopped, particularly with the superstars because they exude a charisma that set them apart from the rest. I believe Eddie Santiago has that charisma,” he said. Behar also dismissed any inference of competition with his former employer, stating “It’s not a matter of ego, it’s just that I didn’t want to try and do anything. When you go home, turn the TV on, lean back on the couch and the days start to hit you, you still say to yourself, ‘Yes, it was the right business move to do.’” Movies ought to be this interesting.

Tony Sabourin

CASH BOX MAGAZINE 15 January 27, 1990

COINCINADO

CASH BOX MICRO CHART

CHICAGO LATIN LPs

1 LLORANDO LAMBDA(CBS Discos) KAOMA
2 LLORANDO LAMBDA(TH Rodven) TERESITA GUERRA
3 LLORANDO LAMBDA(Capito/EMI) PAOLO SALVATORE
4 TIERRA DE NAVIDAD(CBS Discos) ANA GABRIEL
5 15 EXITOS(Sello) CAMILO SOSTO
6 S*TE QUEDARAS(Fame) INDUSTRIA DEL AMOR
7 A TU RECUERDO(Fonovisa) LOS YONICOS
8 A TODO GALOPE(Fonovisa) BRONCO
9 15 EXITOS(Fonovisa) MARISEA
10 MI MUNDO(CBS Discos) LUIS ENRIQUE

PUERTO RICO LATIN LPs

1 QAUA QUE LLUEVA CAFE(Karen) GRUPO 440
2 CON UN TOQUE DE CLASE(WEA Latina) CHANTELLA
3 LLORANDO LAMBDA(CBS Discos) KAOMA
4 TIERRA DE NAVIDAD(CBS Discos) ANA GABRIEL
5 13 GRANDES DEL MERENGUE(Karen) VARIOS ARTISTAS
6 SE ME ENAMORO EL ALMA(RCA) ISABEL PANTOJA
7 AQUI ESTA LA SALSA(Bronco) BOBBY VALENTIN
8 FUERZA DE SERIE(Karen) LOS HERMANOS ROSARIO
9 LA ESCUELA(AVTC) RUBEN
10 LA RECTA FINAL(Primo) DJ NEGRO Y VICO-C

CASH BOX MICRO CHART

January 27, 1990 The grey shaded figures indicate strong upward chart movement.

January 27, 1990 The grey shaded figures represent a song with strong upward chart movement.
### Top 200 Albums

The grey shading represents a bullet, indicating strong upward movement.

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

**January 27, 1990**

<table>
<thead>
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<th>No.</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>1</td>
<td>Girl You Know It's True</td>
<td>Artie Al</td>
<td>RCA 8.98</td>
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<tr>
<td>2</td>
<td>...But Seriously</td>
<td>Atlantic</td>
<td>WEA 8.98</td>
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<tr>
<td>3</td>
<td>Stormfront</td>
<td>Columbia 43466/CBS</td>
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<tr>
<td>4</td>
<td>Cosmic Thing</td>
<td>(Reprise)</td>
<td>WEA 8.98</td>
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<tr>
<td>5</td>
<td>Forever Your Girl</td>
<td>(Virgin 90943)/WEA 9.98</td>
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<tr>
<td>6</td>
<td>Janet Jackson's Ropey Rhythm 1814</td>
<td>(A&amp;M 3920)/RCA 8.98</td>
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<td>7</td>
<td>Pump</td>
<td>Geffen GHS 24254/WEA 8.98</td>
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<td>8</td>
<td>Back on the Block</td>
<td>(Cassius/Walker Bros. 26205)/WEA 9.98</td>
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<td>9</td>
<td>Cry Like a Rainstorm — Howl Like the Wind</td>
<td>(Elektra 60572)/WEA 8.98</td>
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<td>10</td>
<td>Full Moon Fever</td>
<td>MCA 6253/CMA 9.98</td>
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<tr>
<td>11</td>
<td>Steel Wheels</td>
<td>Columbia 43333/CBS</td>
<td></td>
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<tr>
<td>12</td>
<td>Hangin' Tough</td>
<td>(P) (Columbia FC 40985)/CBS</td>
<td></td>
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<tr>
<td>13</td>
<td>Journeyman</td>
<td>(Reprise 20074)/WEA 8.98</td>
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<td>14</td>
<td>Dance...! Know It</td>
<td>MCA 6342/CMA 8.98</td>
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<td>15</td>
<td>Stone Cold Rhythm</td>
<td>(Delicious/Island 11930)/WEA 8.98</td>
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<tr>
<td>16</td>
<td>Keep On Movin'</td>
<td>(Virgin 52677)/WEA 8.98</td>
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<td>17</td>
<td>Dr. Feelgood</td>
<td>(Elektra 60829)/WEA 8.98</td>
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<td>18</td>
<td>Kenny G Live</td>
<td>Arista 8613/RCA 8.98</td>
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<td>19</td>
<td>Repeat Offender</td>
<td>(EMI 9030)/CAP 9.98</td>
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<tr>
<td>20</td>
<td>Slip of the Tongue</td>
<td>Geffen 24249/WEA 8.98</td>
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<tr>
<td>21</td>
<td>Presto</td>
<td>(Atlantic)/WEA 8.98</td>
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<tr>
<td>22</td>
<td>Tender Lover</td>
<td>(Isley 4528)/CBS</td>
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<td>23</td>
<td>Soul Provider</td>
<td>(Columbia 4601)/CBS</td>
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<td>24</td>
<td>Skid Row</td>
<td>Atlantic 8199/WEA 8.98</td>
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<tr>
<td>25</td>
<td>Heart of Stone</td>
<td>Geffen 24239/WEA 8.98</td>
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<tr>
<td>26</td>
<td>As Nasty as They Wanna Be</td>
<td>(Luka Skywalker X107)/IND 8.98</td>
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**Top Debut: Alannah Myles #110**

**Last Week**

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<td>The Sensual World</td>
<td>(Columbia 44164)/CBS</td>
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</tr>
<tr>
<td>50</td>
<td>The Raw &amp; the Cooked</td>
<td>(R.S. 6273)/MCA 8.98</td>
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<tr>
<td>51</td>
<td>Storyteller Complete Anthology 1964-1990</td>
<td>(Warner Bros. 4-25967)/WEA 8.98</td>
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<tr>
<td>52</td>
<td>Big Time</td>
<td>MCA 4320/MCA 8.98</td>
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<td>53</td>
<td>One Night of Sin</td>
<td>Capitol 92881/CAP 8.98</td>
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<td>54</td>
<td>Decade</td>
<td>Capitol 93179/CAP 8.98</td>
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<td>55</td>
<td>Mother's Milk</td>
<td>(EMI 9215)/CAP 8.98</td>
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<td>56</td>
<td>Brave and Crazy</td>
<td>(Island 91285)/WEA 8.98</td>
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<td>57</td>
<td>Cuts Both Ways</td>
<td>(Epic 45127)/CBS</td>
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<tr>
<td>58</td>
<td>And in This Corner...</td>
<td>(Capitol 1198)/RCA 8.98</td>
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<td>59</td>
<td>Don't Be Cruel</td>
<td>(MCA 42185)/MCA 8.98</td>
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<td>60</td>
<td>Greatest Hits...Sound of Money</td>
<td>(Columbia OC 45381)/CBS</td>
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**Top 20 New Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Track Title</th>
<th>Artist(s)</th>
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<tr>
<td>1</td>
<td>2 Live Crew</td>
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<tr>
<td>2</td>
<td>The Best of Luther...The Best of Love</td>
<td>(Epic 45300/Epic 45423)</td>
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<td>3</td>
<td>The End of Innocence</td>
<td>Goffen 24217/WEA 8.98</td>
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<td>4</td>
<td>Flying in a Blue Dream</td>
<td>(Polygram 85561-1015)/IND 8.98</td>
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<tr>
<td>5</td>
<td>Jive Bunny the Album</td>
<td>Atlantic 91322/WEA 8.98</td>
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<tr>
<td>6</td>
<td>Freedom</td>
<td>(Reprise 25895)/WEA 8.98</td>
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<tr>
<td>7</td>
<td>The Seeds of Love</td>
<td>Fontana 831730/Pol</td>
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<tr>
<td>8</td>
<td>Trash</td>
<td>(Epic 45137)/CBS</td>
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<tr>
<td>9</td>
<td>New Kids on the Block</td>
<td>(Columbia FC 40475)/CBS</td>
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<tr>
<td>10</td>
<td>The Disregard of Timekeeping</td>
<td>(WTO 40095/Indie)</td>
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<td>11</td>
<td>Greatest Hits 1982-1989</td>
<td>(Reprise 26095)/WEA 9.98</td>
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<tr>
<td>12</td>
<td>Like a Prayer</td>
<td>(Sire 2594)/WEA 9.98</td>
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<td>13</td>
<td>TechnoNarc The Album</td>
<td>(EMI 35429)/CAP 8.98</td>
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<tr>
<td>14</td>
<td>A Collection: Greatest Hits and More</td>
<td>(Columbia 43696)</td>
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**Cash Box Charts**

*1990 Top 200 Albums*
POP REVIEWS

Singles

BOBBY VINTON: "What Did You Do With Your Old 45s" (Curb 013)

"Remember when we stacked them high as can be!" Bobby "Mr. Blue Velvet" Vinton asks in his latest release, "What Did You Do With Your Old 45s," a kinder, gentler query to those who would mourn the demise of the 7-inch single. It's true, you just can't beat those scratchy old 45 r.p.m. discs of yesteryear. They still sound better than most of what passes for "pop" these days. If Vinton has any say in the matter, this heartfelt tune should have 'em piled even higher and deeper than in the happy days gone by. This one should go right to the top of the heap.

ALBUMS

THEMIGHT BE GIANTS:
Flood (Elektra 9 60907-2)

This quirky, idiosyncratic duo have returned with more of their uniquely skewed perspective on the world. Puns, wordplay and hyper-cleverness are a Giants trademark, and longtime fans won't be disappointed. Though the humor is generously laced about, the disc's highlight is "Your Racist Friend," more effective than a slew of teary-eyed, hearts-on-the-sleeves folkies. Witty, biting and to the point. (Ernest Hardy)

SEX CLARK FIVE: Battle of Sex Clark Fice
(Bloodmoney, erato #59)

Up until now, Huntsville, Alabama has been known for one thing and one thing only: The Alabama State Fair manager. However, that's not the case anymore. Pure pop fun across the land can trace that trajectory down and find one of the best little combos going—Sex Clark Five.

They've managed to hone down the elusive art of two-minute songwriting, while creating a sound of their owns. Sweet girl-boy vocals laid on top of cool popadelic guitar riffs have you humming along, then WHAMI, next song, please. In the case of Sex Clark Five, less is more; this LP clocks in with 21 songs, some of which ("Girl I Like," for one) demand your appearance right next to the turntable, so you can play it over (and over). Check out Battle of Sex Clark Fice...and wear out the rug in front of your stereo. (Bloodmoney, P.O. Box 30084, Philadelphia, PA 19103) (Robb Moore)

RUTH BROWN: Miss Rhythm (Greatest Hits and More) (Atlantic 7 82061-2)

Ruth Brown's comeback, started a few years ago, is one of the best-deserved, and most-earned in a whole trend of comebacks. This double-CD collection is the proof. Though long-touted as a queen of early R&B, Brown is equally adept, and at home, with jazz, blues and standards—examples of which are included in this collection. Includes her best-known hit, "Mama, He Treats Your Daughter Mean," (EH)

VARIOUS ARTISTS:
New York Rockers (ROIR R-170)

From one of the coolest labels in the world comes an important and thorough documentation of the New York scene, spanning the years 1972-1984. Annotated and compiled by Andy Schwartz, former editor and publisher of the New York Rocker magazine, this thirteen-track cassette provides an excellent insight into a seminal time period in the American punk/new wave movement.

What makes New York Rockers so essential is the fact that it avoids the obvious luminaries like Blondie, the Ramones and Talking Heads, and concentrates on the efforts of the less-popular no wave, art rock, and hardcore bands, included are amazing live versions of "anti-hits" by Television, 8-Eyed Spy, James Chance, the Dictators, Lounge Lizards and Suicide. The rest are rare studio tracks culled from previously released ROIR tapes, recorded by Johnny Thunders, Bad Brains, Richard Hell and a few others. Anyone who underestimates the significance of these artists is slighting a page in alternative music history. Highly recommended. (ROIR Inc., 611 Broadway, #411, New York, NY, 10012) (RM)

CRAZY HORSE: Left For Dead
(Heyday/Rough Trade 009)

Crazy Horse, America's original garage band, is back rearing its feral head with a collection of explosive rockers equal to their best work with erstwhile leader Neil Young. You may remember them, Crazy Horse began a long association with Mr. Young by playing on his second solo album—post-Buffalo Springfield—Everybody Knows This Is Nowhere. Nobody remembers his first.

That Crazy Horse is a fierce backing band is no news. What's impressive here is that new members Matt Pucetti (ex-Rain Parader) and vocalist Sonny Moone have reinvigorated original Crazy Horser Billy Talbot and Ralph Molina. As a result, Left For Dead kicks as hard as anything the band's done, and that covers some impressive territory. Filling the songwriting backtracks of Young is not, however, easily done. Although there are game efforts—most notably on "In The Middle" and the wistful "World of Love"—as a whole the album is more for fans of the raw, sonic qualities for which Crazy Horse is rightfully known. (DB)
#1 Single: Technotronic

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Weeks</th>
<th>Hits</th>
</tr>
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<tbody>
<tr>
<td>#1 Single: Technotronic</td>
<td>Technotronic (featuring Felly)</td>
<td>1</td>
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#1 Debut: Taylor Dayne #69

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Weeks</th>
<th>Hits</th>
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<tbody>
<tr>
<td>#52 I WILL SURVIVE (FROM &quot;SHE DEVIL&quot;)</td>
<td>(Mercury 870 396-4)</td>
<td>Sarfire</td>
<td>6 6</td>
</tr>
<tr>
<td>#53 THE WAY THAT YOU LOVE ME</td>
<td>(Virgin 7-99982)</td>
<td>Paula Abdul</td>
<td>23 19</td>
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<tr>
<td>#54 HEART</td>
<td>(Virgin 7-99153)</td>
<td>Neneh Cherry</td>
<td>62 7</td>
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<tr>
<td>#55 SOMETIMES SHE CRIES</td>
<td>(Columbia 38-73085)</td>
<td>Warrant</td>
<td>78 7</td>
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<tr>
<td>#56 EVERYTHING YOU DO (YOU'RE SEXISTING)</td>
<td>(Astral 7-88223)</td>
<td>Fiona (Duet with Kip Winger)</td>
<td>56 6</td>
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<tr>
<td>#57 GOING HOME</td>
<td>(Arista AS1-9913)</td>
<td>Kenny G</td>
<td>71 6</td>
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<td>#58 DON'T MAKE ME OVER</td>
<td>(Next Plateau 325)</td>
<td>Sybi</td>
<td>43 16</td>
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<tr>
<td>#59 LEAVE A LIGHT ON</td>
<td>(MCA 53709)</td>
<td>Belinda Carlisle</td>
<td>41 18</td>
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<td>#60 WAIT FOR YOU</td>
<td>(WKTG 71-73034)</td>
<td>Bonham</td>
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<td>#61 WHEN I SEE YOU SMILE</td>
<td>(Epic 34-78082)</td>
<td>Bad English</td>
<td>39 17</td>
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<td>#62 STEAMY WINDOWS</td>
<td>(Capitol 44473)</td>
<td>Tina Turner</td>
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<td>#63 FOOL FOR YOUR LOVING</td>
<td>(Geffen 4-22715)</td>
<td>Whitesnake</td>
<td>45 13</td>
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<td>#64 NO MYTH</td>
<td>(RCA 9111)</td>
<td>Michael Penn</td>
<td>73 2</td>
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<tr>
<td>#65 NEVER MUCH OF U</td>
<td>(6th &amp; BWay Island 7495)</td>
<td>Dino</td>
<td>77 2</td>
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<td>#66 A GIRL LIKE YOU</td>
<td>(Epic 44480)</td>
<td>The Smithereens</td>
<td>75 6</td>
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<td>#67 POISON</td>
<td>(Epic 34-68958)</td>
<td>Alice Cooper</td>
<td>52 21</td>
</tr>
<tr>
<td>#68 BLACK VELVET</td>
<td>(Atlantic 4-88742)</td>
<td>Alannah Miles</td>
<td>75 9</td>
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To Watch: Luther Vandross #51

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<tr>
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<td>#80 LOVE WILL LEAD YOU BACK</td>
<td>(Arista AS1-9928)</td>
<td>Taylor Dayne DEBUT</td>
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<tr>
<td>#81 THE LAST WORTHLESS EVENING</td>
<td>(Geffen 7-22771)</td>
<td>Don Henley</td>
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<td>#82 THE DEEPER THE LOVE</td>
<td>(Geffen 19951)</td>
<td>Whitesnake</td>
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<tr>
<td>#83 SUMMER RAIN</td>
<td>(MCA 53793)</td>
<td>Belinda Carlisle</td>
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<td>#84 SOWING THE SEEDS OF LOVE</td>
<td>(PolyGram 874 4710)</td>
<td>Tears For Fears</td>
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<td>#85 I LIVE BY THE GROOVE</td>
<td>(Chrysalis B-23427)</td>
<td>Paul Carrack</td>
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<td>#86 JUST A FRIEND</td>
<td>(Cold Chilkit/Warner Bros. 7-22784)</td>
<td>Biz Markie</td>
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<td>#87 THE ARMS OF ORION</td>
<td>(Warner Bros. 7-72257)</td>
<td>Prince (with Sheena Easton)</td>
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<td>#88 SACRIFICE</td>
<td>(MCA 53750)</td>
<td>Elton John DEBUT</td>
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<td>#89 WHOLE WIDE WORLD</td>
<td>(RCA 9098)</td>
<td>A'me Lorain</td>
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<td>#90 PRETENDING</td>
<td>(Reprise/Warner Bros. 4-779232)</td>
<td>Eric Clapton</td>
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<td>#91 GET ON YOUR FEET</td>
<td>(Epic 34-69064)</td>
<td>Gloria Estefan</td>
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<td>#92 DIRTY DEEDS</td>
<td>(Epic 45473)</td>
<td>Joan Jett</td>
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<td>#93 NEVER SHUT ME OUT</td>
<td>(Chrysalis 23489)</td>
<td>Kevin Paige</td>
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<td>#94 ANYTHING I WANT</td>
<td>(Chrysalis 23444)</td>
<td>Kevin Paige</td>
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<td>#95 LISTEN TO YOUR HEART</td>
<td>(EMI 50223)</td>
<td>Roxette</td>
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<td>#96 TIMELESS LOVE (FROM &quot;Shocker&quot;)</td>
<td>(SBK 07316)</td>
<td>Saraya</td>
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<tr>
<td>#97 all my life</td>
<td>(Elektra ED5440)</td>
<td>Linda Rondstadt</td>
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<td>#98 HOUSE OF FIRE</td>
<td>(Epic 34-73085)</td>
<td>Alice Cooper</td>
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<td>#99 LULLABY</td>
<td>(Elektra)</td>
<td>The Cure</td>
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<td>#99 ALL NITE</td>
<td>(Vinsonarmen/Elektro 7-65085)</td>
<td>Entouch Featuring Keith Sweat</td>
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<td>#99 COVER GIRL</td>
<td>(Columbia 38-69038)</td>
<td>New Kids On The Block</td>
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#91 TO KNOW SOMEONE DEEPLY IS TO LOVE SOMEONE SOFTLY

<table>
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<th>Artist(s)</th>
<th>Weeks</th>
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<tr>
<td>(Columbia CSK 73217)</td>
<td>Terrence Trent D'Arby</td>
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#92 REAL LOVE | (Atlantic 7-89616) | Skyy | DEBUT |
| #93 HIDE YOUR HEART | (PolyGram 876 1467) | Kids | 92 8 |
| #94 DIDN'T I BLOW (YOUR MIND) | (Columbia 38-38960) | New Kids On The Block | 80 19 |
| #95 SERIOUS KIND OF GIRL | (EMI B-50299) | Christopher Ma | 84 8 |
| #96 THE ANGEL SONG | (Capitol 44449) | Great White | 81 19 |
| #97 MISS YOU MUCH | (MCA 1445) | Janet Jackson | 83 22 |
| #98 I'M NOT THE MAN I USED TO BE | (A.R.S.MCA 53680) | Fine Young Cannibals | 99 14 |
| #99 FOOLISH HEART | (Wing/PolyGram 897 870-7) | Sharon Bryant | 91 6 |
| #100 BUST A MOVE | (Island/Delicious Vinyl 105) | Young M.C. | 94 18 |

January 27, 1990

CASH BOX CHARTS

### TOP 100 SINGLES

The grey shading represents a bullet, indicating strong upward movement.
COUNTRY MUSIC

Minnie Pearl: 50 Years of Love

BY KAY KNIGHT

EVENY FRIDAY AFTERNOON, on the Grand Ole Opry's matinee show, this country girl takes the stage with her familiar greeting to the audience: "Howdee! I'm just so proud to be here!" That greeting, from Granny Switch's favorite daughter, is one that millions of fans have come to love over the past four decades and one that Sarah Ophelia Cannon herself still looks forward to.

Minnie Pearl was born during the Depression. Sarah Ophelia Colley had a job at the time traveling from small town to small town in the South, putting on amateur musical comedies for church and civic groups. To help publicize the amateur show she was directing in each town, she would appear before the Lion's Club and other luncheon groups. In return, she would do a couple of minutes of entertainment for them. She did an interpretation of a country girl, Minnie Pearl, who was sort of a composite of many she had met and seen.

"I think really, she [Minnie] was born when I was," Cannon says, thoughtfully. "She's a result, more or less, of being spoiled when I was a child. I was told to say little speeches, sing a little song and do little dances. I was the youngest of five girls, seven years younger than the last one, so I was kind of like a little grandchild with my family."

"I think that if you could get right down to the root of things, you would find out that Minnie is... really, we're both interchangeable," Cannon says. "I always wanted to show off, and through Minnie, I finally found a vehicle to do that, and I found it late in life."

Sarah Ophelia Colley was 28 years old when she made her first appearance on the Grand Ole Opry, and was 24 when she created the character of Minnie. "I had just about decided that I had created Minnie Pearl but I couldn't find any place to put her and I thought the Lord had intended for me to never do anything with her, just keep her to myself. But apparently he didn't feel that way, so he gave me the opportunity to perform through her."

Minnie Pearl's first professional performance was not on a stage, but at a banker's convention in her hometown of Centerville, Tennessee.

"A banker friend of mine came to me and said, 'Do that thing that you did at the Lion's Club benefit show... that funny routine where you talk about all these characters,' Cannon remembers. "Well, I got up to perform that night... just killing time until the main speaker got there... and I've been killing time ever since!"

Two days after her performance at the banker's convention, Cannon received a call from a man who told her he was with the Grand Ole Opry. That man was Ford Rush, then program director for the Opry, and he wanted Cannon to come to Nashville to audition for the radio show.

Minnie Pearl's debut performance on the Opry that weekend resulted in 350 fan letters and (she answered every one) and started a legendary association. Today, Minnie Pearl receives 400 letters per week and she still makes sure that each one is answered. She says, however, that that first fan response came as a complete surprise to her, especially after her initial audition with Opry executives.

"I didn't get one laugh from those fellows whom I auditioned for that day and Minnie Pearl at this time... Cannon hesitates. "You know, I don't think"

Minnie Pearl has been a mainstay on the Opry ever since. She has been a part of the Opry's history for 50 years, and is still going strong.

She has appeared in countless television shows and movies, and has been a fixture on the Opry stage for decades. Her unique style and personality have made her a beloved figure in the country music world.

Minnie Pearl's influence has extended beyond the Opry stage. She has been a mentor to many young country music stars, and has inspired countless fans with her positive attitude and infectious energy.

"I've ever told anyone this... but anyway, Minnie at that time was still a very insecure person and so uncertain. Yet, I think that made her more attractive. She was so gentle in those early days, she didn't screech and holler and yell and carry on. She just came out on stage and very quietly said 'Howdy, I'm so proud to be here.'"

Cannon says she was so nervous and so afraid waiting to go on stage that first night and she remembers Judge George D. Hay saying to her, "I know you're scared, but you just love your audience and they'll love you right back." "And you know, it's a funny thing," Cannon says, "I was coming out of one of the awards shows this past year and Clint Black was there and he stopped me and he said, 'Miss Minnie... and he was so cute. I'm old, but I'm not dead,' she says, laughing heartily. "Anyway, he said to me, 'I'm Clint Black and you've always been a favorite of mine. When I was young, I remember you telling that story about what Judge Hay said to you that first night you were here. I asked him if he sang and he smiled and said that he did. I told him, 'You just remember that every time you go out on that stage to sing to our nation and you'll be okay.' And he sure has been okay!"

After that first audition, Sarah Ophelia Colley was told to come back the next week in costume—and the rest is history. This November, Minnie Pearl will celebrate her 50th anniversary with the Grand Ole Opry.

Although she has had to cut down on her rigorous schedule (27 years of one-night stands from 1940 to 1967), there are still "too many fun things to do" to leave Sarah Cannon—Minnie Pearl, for Miss Minnie—idle.

A museum/showcase at Nashville's Opryland themepark keeps her in personal touch with her fans. Her husband and business manager, Henry Cannon, to whom she's been married for more than 40 years, runs the museum. Both of them are deeply involved in charitable and community affairs. She also makes numerous appearances on network television shows and is a weekly guest on the Nashville Network's Nashville Now program.

What has kept Miss Minnie so popular and in demand through the years? She has changed with the times in some ways, yet has also remained true to the innocent, country girl in other ways.

"The audience today wants Miss Minnie to be selfless," Cannon claims. "Back then, they appreciated the fact that she was a little shy and unsure of herself. But through it all, she has never been pretty, has never been a challenge to the women, and men think, 'Oh, good grief, that old girl is crazy...' So I wasn't a challenge, I wasn't a threat. Today when I take the stage, it is a different Miss Minnie that people see. She's sure of herself... and as a matter of fact... I love the audience and I don't care whether they laugh or not. Fortunately, they still do, but most important, they're my friends. They don't think much of me, now, only that I love them. And I do, very much. And they ask that I tell those same old jokes... and I do."

"I've been on the Opry for the first, first, first love, life, award during a joint presentation by the Tennessee Governor's Committee for Employment of People with Disabilities, and WSM Radio in Nashville. Here, Brady accepts the award from WSM Radio's news director Jerry Dahmen, creator of the I Love Life radio program and author of the nationally published book I Love Life In Spite of It All, and Tricia Farmer, executive director of the Governor's Committee for Employment of People with Disabilities.

FOSSER PRESIDENTIAL Press Secretary James Brady was the recipient of the first-ever "I Love Life" award during a joint presentation by the Tennessee Governor's Committee for Employment of People with Disabilities, and WSM Radio in Nashville. Here, Brady accepts the award from WSM Radio's news director Jerry Dahmen, creator of the I Love Life radio program and author of the nationally published book I Love Life In Spite of It All, and Tricia Farmer, executive director of the Governor's Committee for Employment of People with Disabilities.

COUNTRY TIDBIT: THE COUNTRY-ROCK BAND The Shooters recently played at a benefit concert for victims of a tornado that struck Huntsville, Alabama. The group helped raise more than $3,000 for the city's United Way relief effort. Shooters members say that the tornado hit close to home when they heard that their former sound-man, Jeff Everett, was in the tornado. Everett, a Huntsville native, was not injured, although he was in his truck when it was blown into a utility pole. Everett organized the Tornado-aid concert, which featured the Shooters, Foghat, the Decoys and Revolver, to help those not as lucky as he was.

The November 15 tornado killed 20 people and injured another 50, causing damage estimated at approximately $3 million.
1. Nobody's Two
   - Artists: Nobody's Two
   - Position: 1
   - Chart: Country Singles

2. It Ain't Nothing
   - Artists: Keith Whitley
   - Position: 2
   - Chart: Country Singles

3. My Arms Stay Open All Night
   - Artists: Tanya Tucker
   - Position: 3
   - Chart: Country Singles

4. It's You Again
   - Artists: Skip Ewing
   - Position: 4
   - Chart: Country Singles

5. Many a Long and Lonesome Highway
   - Artists: Rodney Crowell
   - Position: 5
   - Chart: Country Singles

6. I Can't Turn the Tide
   - Artists: Ballei & The Boys
   - Position: 6
   - Chart: Country Singles

7. That Just About Does It
   - Artists: Steve Wariner
   - Position: 7
   - Chart: Country Singles

8. In My Eyes
   - Artists: Lionel Cartwright
   - Position: 8
   - Chart: Country Singles

9. Southern Star
   - Artists: Vern Van Shelt
   - Position: 9
   - Chart: Country Singles

10. All Star
    - Artists: Jimmy Buffett
    - Position: 10
    - Chart: Country Singles

11. Overnight Success
    - Artists: George Strait
    - Position: 11
    - Chart: Country Singles

12. One Man Woman
    - Artists: The Judds
    - Position: 12
    - Chart: Country Singles

13. Out of Your Shoes
    - Artists: Lorrie Morgan
    - Position: 13
    - Chart: Country Singles

14. Fast Movin' Train
    - Artists: Restless Heart
    - Position: 14
    - Chart: Country Singles

15. Where You've Been
    - Artists: Kathy Mattea
    - Position: 15
    - Chart: Country Singles

16. A Woman in Love
    - Artists: George Strait
    - Position: 16
    - Chart: Country Singles

17. Second Thought
    - Artists: Ronnie Milsap
    - Position: 17
    - Chart: Country Singles

18. Time's Up
    - Artists: Nitty Gritty Dirt Band
    - Position: 18
    - Chart: Country Singles

19. Leave It Alone
    - Artists: The Foresters
    - Position: 19
    - Chart: Country Singles

20. No Matter How High
    - Artists: Oak Ridge Boys
    - Position: 20
    - Chart: Country Singles

21. There Goes My Heart Again
    - Artists: Holly Dunn
    - Position: 21
    - Chart: Country Singles

22. Heartbreak Hurricane
    - Artists: Ricky Skaggs
    - Position: 22
    - Chart: Country Singles

23. If You Want to Be My Woman
    - Artists: Merle Haggard
    - Position: 23
    - Chart: Country Singles

24. Little Girl
    - Artists: Reba McEntire
    - Position: 24
    - Chart: Country Singles

25. She's Gone Gone
    - Artists: Glenn Campbell
    - Position: 25
    - Chart: Country Singles

26. Chains
    - Artists: Patti Loveless
    - Position: 26
    - Chart: Country Singles

27. The Lonely Side of Love
    - Artists: Patti Loveless
    - Position: 27
    - Chart: Country Singles

28. Tell Me Why
    - Artists: Jann Browne
    - Position: 28
    - Chart: Country Singles

29. Quittin' Time
    - Artists: Mary-Chapin Carpenter
    - Position: 29
    - Chart: Country Singles

30. Simple Man
    - Artists: Charlie Daniels
    - Position: 30
    - Chart: Country Singles

31. Seein' My Father in Me
    - Artists: Opry Starlighters
    - Position: 31
    - Chart: Country Singles

32. Keep It in the Middle of the Road
    - Artists: Exile
    - Position: 32
    - Chart: Country Singles

33. The Great Divide
    - Artists: Gene Watson
    - Position: 33
    - Chart: Country Singles

34. There You Are
    - Artists: Willie Nelson
    - Position: 34
    - Chart: Country Singles

35. Two Dozen Roses
    - Artists: Shenandoah
    - Position: 35
    - Chart: Country Singles

36. He's Alive
    - Artists: Dolly Parton
    - Position: 36
    - Chart: Country Singles

37. The Center of My Universe
    - Artists: The Bellamy Brothers
    - Position: 37
    - Chart: Country Singles

38. Who's Gonna Know
    - Artists: Conway Twitty
    - Position: 38
    - Chart: Country Singles

39. I've Been Loved by the Best
    - Artists: Don Williams
    - Position: 39
    - Chart: Country Singles

40. License to Steal
    - Artists: Reba McEntire
    - Position: 40
    - Chart: Country Singles

41. I Refuse to Love
    - Artists: Lari Jett
    - Position: 41
    - Chart: Country Singles

42. If Tomorrow Never Comes
    - Artists: Garth Brooks
    - Position: 42
    - Chart: Country Singles

43. Ghost Town
    - Artists: Zaza Creek
    - Position: 43
    - Chart: Country Singles

44. Your Heart Should Ever Roll This Way Again
    - Artists: Jo-El Sonnier
    - Position: 44
    - Chart: Country Singles

45. Here in the Real World
    - Artists: Alan Jackson
    - Position: 45
    - Chart: Country Singles

46. Sooner or Later
    - Artists: Eddy Raven
    - Position: 46
    - Chart: Country Singles

47. Rose Cafe
    - Artists: Robert Robin
    - Position: 47
    - Chart: Country Singles

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**SPECIAL FEATURES**

- **Clint Black**: #1 Single
- **Alan Jackson**: #1 Debut
- **Exile**: #8 Single
- **Alan Jackson**: #49 Debut
- **Alan Jackson**: #36 Watch

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**TODAY'S HIGHLIGHTS**

- **This Heart**: Sweethearts Of The Rodeo
- **When I Look Into Your Eyes**: Celine Dion
- **This Is It**: George Strait
- **One Good Reason**: George Strait
- **I Don't Want To Be Left Out**: Little Big Town

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**CHARTS**

- **Cash Box Charts**: January 27, 1990
- **Country Singles**: Various artists and songs

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**UPCOMING EVENTS**

- **Alan Jackson**: #1 Debut
- **Exile**: #8 Single
- **Alan Jackson**: #49 Debut
- **Alan Jackson**: #36 Watch
**COUNTRY MUSIC**

**January 27, 1990**

The grey shading represents a+ or b, indicating strong upward chart movement.

**Country Hot Cuts**

1. **KILLIN’ TIME** (MCA-47871-7) Clint Black 7 36
2. **BEYOND THE BLUE NEON** (MCA-42264) George Strait 3 47
3. **REBA LIVE** (MCA-C2-8032) Reba McEntire 1 16
4. **SOUTHERN STAR** ( RCA 45671-1) Alabama 5 47
5. **A HORSE CALLED MUSIC** (Columbia 45046) Willie Nelson 2 21
6. **NO HOLDIN’ BACK** (Warner Bros. 25986) Randy Travis 11 14
7. **KEYS TO THE HIGHWAY** (Columbia C-45142) Rodney Crowell 10 9
8. **WHITE LIMOZEEEN** (Columbia 44384) Dolly Parton 4 31
9. **GARTH BROOKS** (Capitol C1-1-93697) Garth Brooks 6 24
10. **ALONE** (Capitol FC65104) Vern Gosdin 8 23
11. **I WONDER DO YOU THINK OF ME** (MCA 9899-1-R) Keith Whitley 13 21
12. **THE ROAD NOT TAKEN** (Capitol C1-1-93698) Shenandoah 14 45
13. **HONKY TONK ANGEL** (MCA-42255) Patsy Loveless 21 65
14. **THE BOYS ARE BACK** (Capitol 93258) Sawyer Brown 24 7
15. **LOVING PROOF** (Columbia 442138) Ricky Van Shelton 15 68
16. **WILLOW IN THE WIND** (Almoity 422-836 950) Kathy Mattea 22 37
17. **SWEET SIXTEEN** (MCA-62401-G) Reba McEntire 17 36
18. **SIMPLE MAN** (Capitol K-43616) Charlie Daniels Band 12 9
19. **WILL THE CIRCLE BE UNBROKEN** (Warner Bros. 265031) Nitty Gritty Dirt Band 20 34
20. **I GOT DREAMS** (MCA-MC42272) Steve Wariner 35 2
21. **PICKIN’ ON NASHVILLE** (Mercury/ PolyGram 422-830-87-1) Kentucky Head Hunters 25 9
22. **AMERICAN DREAMS** (MCA-42311) The Oak Ridge Boys 29 15
23. **LEAVE THE LIGHT ON** (RCA 99504) Lorrie Morgan 16 25
24. **STATE OF THE HEART** (Columbia 44236) Mary-Chapin Carpenter 27 7
25. **KENTUCKY THUNDER** (Epic 49007) Ricky Skaggs 26 25
26. **TANYA TUCKER’S GREATEST HITS** (Capitol C4-91814) Tanya Tucker 38 2
27. **FIRST MOVE** (Mercury/PolyGram 803150) Daniele Alexander 31 6
28. **BACK IN THE FIRE** (Warner Bros. 1-28432) Gene Watson 36 2
29. **PAINT THE TOWN** (Warner Bros. 1-29502) Highway 101 16 9
30. **TURN THE TIDE** (RCA-944-54-R) Ballei & The Boys 39 2
31. **GREATEST HITS** (Warner/Curb 1-95334/Warner Bros.) Hank Williams, Jr. 47 9
32. **RIVER OF TIME** (Curb/RCA 98651-F) The Judds 23 9
33. **LIONEL CARTWRIGHT** (MCA-MC42272) Lionel Cartwright 40 2
34. **LOOKIN’ FOR A HIT** (MCA-93039-1) Dwight Yoakam 9 14
35. **DIAMONDS AND DIRT** (Columbia 440764/CBS) Rodney Crowell 43 90
36. **OLD 8 x 10** (Warner Bros. 25768) Randy Travis 36 Watson 77
37. **DON’T CLOSE YOUR EYES** (MCA-913) Keith Whitley 30 82
38. **THIS WOMAN** (MCA-8301-G) K.T. Oslin 32 70
39. **LIVE AND SOLD OUT** (Mercury/PolyGram 803152) Statler Brothers DEBUT
40. **ABSOLUTE TORCH AND TWANG** (Warner Bros. 25977) k.d. lang 28 32

**Top 5 Singles—10 Years Ago**

1. **MIRANDA LEE RICHARDSON:** “Coward of the County” (United Artists)
2. **WILLIE NELSON:** “Help Me Make It Through the Night” (Columbia)
3. **EDDIE RABBITT:** “Pour Some of Me” (Epic)
4. **THE OAK RIDGE BOYS:** “Leaving Louisiana in the Broad Daylight” (MCA)
5. **MARTY STUART:** “When the Sun Comes Down” (Hillbilly Rock GM/MCA)

**Album Releases**

**RICKY VAN SHELTON:** *Ricky Van Shelton III* (Columbia 45256)

Ricky Van Shelton III brings us what Ricky Van Shelton does best—soul-wrenching ballads that could tug at even the coldest-blooded of hearts. He sings of true love in “You Would Do the Same For Me” and “Life’s Little Ups and Downs,” of lost love in “Not That I Care” and his own “I Will Still Love You,” and of the possibilities of love in “Love Is Burnin’.” And Roy Orbison’s “Oh Pretty Woman.” There are only two covers on this project (Orbison’s and “Statue of a Fool,” which Jack Greene took to #1 in 1967), and with expert production by Steve Buckingham, and Shelton’s sensitive, heart-filled vocals, we hope to hear more of this multi-talented artist.

**Single Releases**

**Out of the Box**

**VINCE GILL** “Oklahoma Swing” (MCA-53780)

There’s fire in this tune! MCA recording artist Vince Gill really gives us some country juice with this song about dancing. Oklahoma style. Produced by Tony Brown, “Oklahoma Swing” is perhaps one of the hottest country up-beats I’ve heard in a while. Complete with energizing music and a girl contribution from label-mate Reba McEntire, this fine piece of material is long overdue. Although McEntire comes off as a little too dominant, Gill manages to flaunt his irresistibly smooth vocals with just the right touch of country class.

**Country Feature Picks**

**THE KENTUCKY HEADHUNTERS:** “Dumas Walker” (Mercury 876536-7)

As far as I’m concerned, these good ol’ boys can call country music home. With their follow-up to “Walk Softly on This Heart of Mine,” the Kentucky Headhunters are back and at their best. “Dumas Walker,” produced and arranged by the Heads themselves, opens our ears to electrifying country nestled in sweet southern comfort. This explosion of a tune, delivered with an almost daring harmony, should also find sweet comfort at the top of the chart.

**LEE ROY PARNELL:** “Crocodile Tears” (Arista AS1-9912)

Riding on the wave of uniqueness is “Crocodile Tears.” Arista recording artist Lee Roy Parnell should definitely accept the credit for this. His from-the-soul gravelly vocals add just the right punch to this rock-and-rollish country tune, produced by Barry Beckett and Tim Dubois.

**JEFF STEVENS & THE BULLETS:** “Boo!townt” (Atlantic 7-88790)

A small town on the rise just might not turn out for the best. This thought passes through the mind as Jeff Stevens & the Bullets give us their version of a “Boo!townt." Produced by Nelson Larkin, "Boo!townt" throws out some great lyrics and a dashing performance. Holding onto a laid-back vocal display, Stevens & the Bullets pull this one off well.

**ALAN JACKSON:** “Here in the Real World” (Arista AS1-9922)

Ya know, there’s just something about this song that’s almost magical... Arista recording artist Alan Jackson definitely has that familiar voice of tradition, yet it’s overwhelmingly real—not exaggerated in the least. “Here in the Real World,” produced by Keith Stegall and Scott Hendricks, gives us incredible lyrics with just the right hooks. This cut offers a strong sense of comfort and a vocal range that’s totally soothing.
J.D. Hart: Part of the Evolution

J.D. Hart (photo: Empire Studios)

COUNTRY MUSIC

IF YOU'RE LOOKING FOR ANOTHER ONE-MAN, COWBOY-HAT FASHION SHOW, you'll be out of luck. If it's the cry of twang you're expecting, you've got the wrong man. New Capitol recording artist J.D. Hart is far from being considered traditional country, but with rich traditional roots in his pockets, a sing-it-from-the-soul voice and a focus on feel-good music, he's, without a doubt, country at its best, and country we need to hear.

At age six, back in Albemarle, North Carolina, Hart's grandfather taught him to play the guitar. When he was seven, he entered his first talent show and by the age of ten, he'd already cut his first record—Hank Williams' classic "Kaw Liga" with Johnny Cash's "Folsom Prison Blues" on the flip-side. Although the traditional roots have remained a part of his music throughout the years, the sound that Hart delivers today incorporates a sure-fire sound of the '90s.

"I'm not a twang singer," admits Hart, "but I am a country singer. So that's my direction. I think there's not enough, good up-tempo country out on radio right now. My grandfather was a twang singer. When I would sing, he would say 'Son, put a little more twang to it,' and I just couldn't do it. I've always tried to remain true to the way that I've always sung and that's the results you have. I know that the twang singers and the hat acts are having great success right now, and I have a lot of admiration and appreciation for that, but all I can be is what I am."

When Hart first hit Nashville five years ago, he hit with a lot of determination and a keen awareness of just how tough it is to launch a spot in the music industry. Although it took quite a bit of time and patience, his undying determination became the victor. Hart started getting results when MCA's Jimmy Bowen heard Hart and signed him as an artist. When Bowen formed Universal, he invited Hart to join him. Hart's major introduction to the airwaves came last November when he released his first single, "Come Back Brenda." The tune marks a definite reflection of his soul-bound and up-tempo music, which will perhaps become a Hart trademark for years to follow. After recently signing with Capitol Records, Hart is currently preparing material for his debut album.

"The new album is still in the works," says Hart. "As a matter of fact, I've just turned in some brand new material that I've been working on. The direction is basically up-tempo, a very acoustic sound. I just call it simply country without the twang."

"I've always written, but I really didn't know how important it was to write until I came to Nashville," he admits. "There's a lot of great songwriters in this town. I found that out immediately. As I'd go around to the publishing companies and listen to songs, and I've heard many great songs that I've passed on that became hits later. They just didn't feel right for me, though, I wanted to look inside of me and try to figure out who that criminal is in there and write about that—something that when I sing it or I record it, that I can really believe it, because it came right from what's inside of me. That's why my songwriting is so important. I've sung other people's songs and they just never really came off as being (as believable as when I'd do my own songs. That's one of the things I'm best at doing anybody else's. Anybody would be a fool to turn down a great song, no matter where it comes from, but I am partial to writing my own."

Hart admits that most of the songs he wrote when he first moved to Nashville weren't really that good. However, with time and experience lending a hand over the past few years, he now realizes there's much more reality to actually write about.

"I think I've done a lot of living in the last five years," Hart proclaims, "I remember having a comfortable job in Florida. I was an aluminum salesman. I got up at seven, went to work, came home at five, watched TV and enjoyed my marital life at the time. I was married at seventeen, therefore there just weren't a lot of deep emotional things in my life at that time until I made the move here. I don't like to dwell on the negative things, but the financial struggles and the divorce does open your pores and lets a lot of new growth come into your life. We begin to look at things in a very different way. Looking on the positive side of that, it makes for some great songwriting. So I came to Nashville for growth too, not just to become a recording artist."

The new year already holds much in store for Hart, including the release of his first album, a concert tour scheduled in Japan, a third appearance on Nashville Now and something that he refers to as a dream come true... "Yeah, I'll be filming Hec How in June," Hart says with a broad grin. "I'm real excited about that, because it seems like I've watched that show ever since I was born. It was always a fantasy of mine as a kid, to be on that show one day."

Something else Hart hee-haws about these days is his upcoming marriage to Gi Gi Garner, daughter of actor James Garner. "She's just so supportive of me and my music. She's a country fan and she gets that from her dad," says Hart. "She also moved to Nashville about six years ago, so we both write and try to help each other and be a support system. God knows you need that kind of support in this business."

Without a doubt, he has already left his mark on country music, but it should be just a matter of time before we mark Hart as one of the top country artists of the 90s.

"Country music is expanding and evolving, and I think that should be one of the goals—let's make country music the greatest music worldwide." Hart asserts. "I really think that can be done, if artists continue to reach out and try new avenues."

Kimmy Wix
 Indie Insight

FOLLOWING HIS INDUCTION INTO the Country Music Hall of Fame in October of last year, Hank Thompson has been on a career "dash" that has literally carried him around the globe.

During the last three months of 1989, Thompson's Goodwill Ambassadorship of Western Swing took him on a series of concerts in Japan, Brazil and throughout the United Kingdom. He slowed down long enough to celebrate his wedding this year, and now it's full steam ahead into the new decade.

LIKE A LOT OF FOLKS, singer/songwriter Jerry Jeff Walker entered the new

Jerry Jeff Walker
decade flat on his back. But at least Walker had a valid excuse—he was recovering from lower-back surgery, which was performed on December 29. Good-heartedly, Walker blames his current miseries on the toll inflicted by carrying more than his fair share of managers and agents around on his back.

Walker plans to use his down-time to read, write some songs for his next recording project, watch ESPN basketball and work on his autobiography with his good friend, Earl Casey. He'll also be fine-tuning the details of his 48th birthday party, which will be celebrated March 17-18 in Austin, Johnson City, and Luckenbach, Texas.

This marks the fifth year that Walker has used the occasion of his birthday to throw a party for fans and friends alike.

GUY SHANNON HAS A NEW record that has just shipped to radio stations all over America. It has been released on Hot News Records, and is called "Take Another Chance on Me." Shannon has had a number of great songs that you might remember, such as "Naughty Girl," which was a Top 20 song for him, and "Soul Deep," a Top 20 song. Shannon is now managed by Al Embry, who is also currently booking the legendary Mickey Gilley and has worked with "The Killer" Jerry Lee Lewis and Fats Domino.

A GATHERING OF GREATS: Hank Thompson's induction into the Country Music Hall of Fame called for a celebration of Texas-size proportions. A turnout of some of the Lone Star state's biggest names were on hand for a special reception honoring Thompson in Roanoke, Texas. On hand to congratulate the legendary "Honkytonk King of Western Swing" are (l to r): Former Dallas Cowboy football great, Walt Garrison; Texas radio legend, Bill Mack; Thompson and Jim "Shootin'" Newton, who broadcasts with Mack over WBAP Radio.

CASH BOX MAGAZINE 24 January 27, 1990
GOSPEL MUSIC

Nicholas: Success and Commitment Go Hand in Hand

BY KIMMY WIX

THERE'S OFTEN REFERRED TO AS THE SWEETHEARTS OF GOSPEL. Actually, Phillip and Brenda Nicholas are much more than mere sweethearts. As a husband/wife duo, the two create a highly distinguished Christian ministry. Although their personal ministry continues to blossom on stage, their music is also on an accelerating rise as well. Perhaps their latest project, More Than Music, is indeed much more than just a title.

Both Phil and Brenda grew up having a heavy musical influence. Phil first plunged into gospel music when he formed the Nicholas Choral Ensemble while in the eleventh grade. Prior to his involvement, he was greatly impressed by the likes of Marvin Gaye and the Hawkins Family. Although the two influences were from both the secular and gospel markets, it caused the realization of just how much could be said with a song.

Brenda's influences came from the likes of Dionne Warwick, Aretha Franklin and various pop singers. It wasn't until singing with Phil, at the National Convention of Gospel Choirs and Choruses in St. Louis in 1973, that she entered into a personal relationship with God and found the desire to sing gospel music.

In 1978, the two were married. This not only marked a time to begin their personal growth, but to also begin a musical growth in the music ministry. Sparking their first gospel hit together was their Christian version of the classic Roberta Flack/Danny Hathaway tune, “The Closer I Get To You.” It was only a matter of time before Phil and Brenda headed for L.A., wondering what would be next.

WORD SONG CHARTS

#1—Sonja Goff of Southern Communication Promotion is presented with a cool plaque in honor of her promotion of the Wendy Bagwell and the Sunlifters number one hit on the Cash Box chart, “Walk Around Me, Jesus.” Shown are (from left) Word director of marketing Dean Arvidson, Word director of radio promotions Mark Campbell, Sonja Goff and Word director of A&R John Mays.

SHAWN MCSADDEN (second from right) of McSpadden Music Group, Inc. presents writer Dawn Thomas (second from left) and artist Larnelle Harris (left) with awards for #1 hit Cash Box song, entitled In It After All.” Also pictured (far right) is Vince Wilcox from Benson.

Phil and Brenda Nicholas do, in fact, represent much more than just a title. More Than Music simply defines Phil and Brenda and their ministerial efforts.

“We see, we're very ministry-oriented,” admits Phil. “We always have an altar call and the people actually do come down, so we're able to really see the response. With our music, we try to make it relevant for today. The issues and topic that we sing about deal with teenage suicide, relationships, marriages and divorces. We really lean into those areas very heavily, so the response all the way around from letters, cards and the response from the audiences have been blessings to us. That's the most exciting part of the whole thing.”

Being a husband/wife duo has definitely played a significant part of their ministry. Some refer to it as a niche, but according to Phil and Brenda, it's just something else the Lord has blessed them to use with their love for music.

“What actually happens is you have girls who are looking at the situation where there's a woman who has a husband and he's a Christian. Then you have the men who look at Phillip like, 'Hey, I can still be a man and love the Lord, too,'” explains Brenda. “You have people looking at you that way and then you also have people really looking at it like, 'You can really love each other and that marriage can work.' That's one thing that we really want to get across to young people—that you go into marriage with commitment, even if you're not that great working for us. We always have people who run up to us after a show and say 'We just love your marriage ministry.' Then when an audience sees young people, such as ourselves, being really on fire for the Lord and seeing that we love Him dearly, they begin to realize they can relate and look to God for answers.”

A while back, listeners just couldn’t seem to place Nicholas in its appropriate category. Although they currently appeal to the black, white, male, female, young, old, traditional, contemporary Christian and non-Christian, earlier white gospel radio programmers considered their style to be “too black” and by the 90s, they considered their style to be “too white.”

“Actually, we’ve compromised a little bit in the sense of what we've done has become more broad,” says Brenda, “Phil ponders. “In other words, on this new album we have some authentic black music with a major choir. Then at the same time, on the other side, we've got a couple of great contemporary songs. Of course we've stayed in the middle too with our love ballads. This album is kind of an experiment, because we've stretched it and polarized it a little more. So we're biting our nails and at the same time, we're really excited. What I tried to do on this album is really take the best of everything we've done. So we looked at all of the various things we've done and said 'I want to grab the best of everything, put it all on this album and then also step out a little bit further and do a few more things.' It's all a good blend of traditional and contemporary and I think this project is a cut above anything else we've done.”

Phil and Brenda Nicholas are also Mamma and Daddy to ten-year-old Jennifer. Being parents has also contributed to their success in music. Perhaps parenthood simply adds another niche to their niche of actually relating to their audiences so well. Whether this dynamic couple is at home as a family or on stage as Nicholas, they say the blessings of their success have arrived from simply being committed to the Lord.

“Regardless of how many people are in the audience, we've just always sung like there were a billion of them out there,” says Brenda. “We've just always thought that somebody out there needs to hear this and the Lord has always blessed us because of that commitment.”
GOSPEL MUSIC

WORD RECORDS HAS ANNOUNCED a distribution agreement with RCA Records involving the development of RCA recording artist Paul Overstreet and his current project Sowin' Love. Word vice president Neal Joseph made this announcement at a recent reception held in BMI's Nashville office. Overstreet continues to be a highly successful songwriter/artist, having been honored as BMI's Country Songwriter of the Year three years in a row, in addition to receiving many other awards. Shown together at the BMI reception are (l-r): BMI vice president Roger Sovine, RCA's Randy Goodman, Overstreet and Joseph. (photo: Alan A. Mayor)

A SMILING TIM GREENE of the Singing Greens holds his special plaque for the group's very first #1 record, entitled "When I Knelt, the Blood Fell." The award was presented to Greene by American Christian Artists Records.

■ Album Review

■ THE SPEERS: He's Still in the Fire (Homeland HC8911)

Their name itself is a legend, but the Speers' music and ministry seems to live on forever. Currently, with two generations carrying on the tradition, the Speers continue to give us a taste of traditional Southern gospel music, with no ruffles added. Their most recent project, He's Still in the Fire, definitely offers some fire-based tunes, such as the title cut, which is also the current single release. However, it's those tunes that strike a slower beat that grab my attention. Cuts like "Standing in the Presence of the King" and "Things Too Broken to Mend" seem to crawl right up into the heart and begin to work. He's Still in the Fire presents us with variety in both lyrics and vocal delivery, not to mention some sizzling piano licks. It would be appropriate, however, for the Speers to build some tighter harmony on a couple of cuts, as well as to incorporate a tad more spice into some of the mid-temps.

NASHVILLE—Independent radio promoter Tana Lonon announces a long-term promotion agreement with recording artists the Pfeifers. The current single, "Blood Bought Church," is climbing the national charts and is recorded on their Royalty album, titled Blood Bought Church. Pictured (l-r): Mary Jane Carter, Teresa Hurt, Tana Lonon, John Pfeifer, Todd Krittzwizer, Candy Pfeifer and Rob Collins.

Gospel Hot Off the Press

THE BENSON COMPANY AND MARANATHA! MUSIC announced that a long-term artist agreement has been reached between the two companies whereby Benson will provide manufacturing, marketing, sales and distribution for Maranatha! Music's complete line of recorded and printed product. Pictured following the signing at Benson's winter sales conference are (l to r): from Maranatha! Music, Dick Koeth, executive vice president of marketing; Buddy Owens, vice president of marketing and production; Tommy Coomes, president; and from the Benson Company, Jerry Park, general manager and chief operating officer; Jordy Conger, divisional vice president, print publications and publishing; and Vince Wilcox, vice president of marketing.

CASH BOX MAGAZINE 26 January 27, 1990
Southern Top Slot

Artist: The Perry Sisters
Title: “Resurrection Morn”
Album: Do It Right
Label: Morning Star MSC-4104
Producer: Eddie Crook
Writer: Diana Gillette
Publisher: Chestnut Mound (BMI)
COIN MACHINE INDUSTRY STANDARDS

CHICAGO—EDITOR’S NOTE: Following is the complete list of industry standards applicable to parts and components for coin-operated amusement equipment, as developed and updated by AMOA’s Industry Standardization Committee and approved by the AMOA board of directors. Cash Box is reproducing this list as it appeared in the January/February AMOALocation newsletter as a special service to our readers.

1. All coin door locks and cash door locks shall be a standard 7/8" barrel. Lock cam shall be straight 1-1/4" with double D hole.
2. All games shall have a power switch located on the upper left hand section of the cabinet, except when prohibitive by regulatory requirements.
3. All games using electronic sound shall have a volume control located inside the front door easily accessible, or prominently marked.
4. All games and coin mechanisms shall accept Canadian coins or adequately reject them so as not to cause coin jams. Coin mechanisms shall be mounted in machines with a quick release for easy removal.
5. All pinballs should utilize the standardized bookkeeping procedure with the same sequence of functions enabling owner/operator to easy access and recall of the format for calling up pinball bookkeeping. The first three pinball bookkeeping functions shall be in order as follows:
   (a) Total coin meter reatable/accumulative
   (b) Percentage of reaps
   (c) Play time; one ball; game
6. All games shall have a handgrip adequate for easy loading of the game on a two-wheel dollie.
7. All games utilizing leg levelers shall have the levels mounted to the equipment using metal plates or other similar support so as to support the level and prevent accidental removal during moving.
8. All monitors, PC boards and power supplies shall be located or shielded to protect from liquid spills in vents or holes located above the component. Shields should properly channel liquid away from components.
9. Fluorescent lights in the header lights shall be 18" 15 watt. Miniature lights shall be, whenever possible, a single 13v bayonet base or 6.3v bayonet or wedge base.
10. Action buttons, including fire, start and playing action shall mount in a 1.187 inch diameter hole.
11. Joystick shall have mounting dimensions as shown on the illustration.
12. Video game serial number shall be located on the outside highest permanent vertical rear panel, permanently affixed to the equipment.
13. All machines shipped within the United States shall comply with FCC requirements as outlined in the FCC Rules & Regulations, Volume 2, Part 15, Subpart J and Volume 2, Part 2, Subparts I & J.
14. All game manual dial switch settings shall be labeled with a chart provided with the equipment or kit or indicated with self-explanation in the software. All games shall have a free play setting with a switch setting properly marked.
15. All video games, pinballs and kits shipped within the United States shall have mechanical meters or taps provided for operator installation of meters.
16. Manufacturers will provide availability of custom parts for a period of five (5) years on dedicated pieces and three (3) years on kits. All unique and/or unusual parts for any game shall be stock in the U.S. upon the game’s release and promptly made available.
17. Any game using an edge connector shall use the “JAMMA” plus and wiring configuration.
18. All games shall have settings allowing one or more of the coin acceptors to be set for accepting a dollar coin. On games with two or more coin entries, settings should allow for one entry to remain on quarter acceptance.
19. Coin doors or two-wheel dollies and front panels of games shall be constructed with material and design so to prevent collapse from reasonable blows and kicks to the front panels of the cabinet.
20. All standard DC switching power supplies shall have two separate snap and lock connectors (molex or connector or equivalent).
   (a) Output connector will be 3x3 nine pin snap and lock (keyed). Pins 1, 2 and 3 are +5 volts; Pins 4, 5 and 6 are ground; Pin 7 is -3 volts; Pin 8 is +12 volts and Pin 9 is a spare.
   (b) AC impact connectors will be 5 pin snap and lock (keyed). Pin 1-line; Pin 2-ground; Pin 3-neutral.
21. All video games shall have monitor control capability easily accessible from the front of the cabinet.
22. All monitors shall have metal bars as part of the frame to act as picture tube “neck protectors.”
23. All video games shall come with a monitor sticker showing adjustment names and location and pinout arrangement information. This sticker shall be affixed to the monitor chassis in an easy to see location.

AT THE J.B. BIRTHDAY CELEBRATION. This past November, Rowe International invited a group of tradesters, including representatives of AMOA, the operator community, the trade press and others, to a special celebration in commemoration of the 100th anniversary of the jukebox. The names of the winners are: Sheila Keith of Birmingham, Alabama; Maurice E. Dennis of Montgomery, Alabama; Jim Motte of Milwaukee, Wisconsin; Beth Stein of Cincinnati, Ohio; Daniel J. Branda of Cleveland, Ohio, John Dob of Philadelphia, Pennsylvania; Tom Flaherty of Pittsburgh and John Kaake of Detroit, Michigan.

The promotion was conducted in eight markets during November (National Jukebox Month). Assembled radio station in each market featured a contest during which callers could win jukebox-shaped radio/cassette players or 100th-anniversary-of-the-jukebox t-shirts. All radio contestants qualified, along with mail-in and on-premise drop-box entries (where legal) for the grand prize drawing.

Eight Jukes Awarded in Miller/AMOA Promo

CHICAGO—Eight lucky winners recently received fully stocked, classic-design jukeboxes from Miller High Life and the Amusement and Music Operators Association (AMOA).

The jukeboxes were awarded as a grand prize in a radio contest which was held in conjunction with the celebration of the 100th anniversary of the jukebox. The names of the winners are: Sheila Keith of Birmingham, Alabama; Maurice E. Dennis of Montgomery, Alabama; Jim Motte of Milwaukee, Wisconsin; Beth Stein of Cincinnati, Ohio; Daniel J. Branda of Cleveland, Ohio, John Dob of Philadelphia, Pennsylvania; Tom Flaherty of Pittsburgh and John Kaake of Detroit, Michigan.

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Photo 1: S. Price, S. Kerner, J. Friedman, J. Kerner

Photo 2: Bob Courts

Photo 3: J. Friedman, J. Gordon, J. Krestakos
PARKER BROTHERS' TRIVIAL PURSUIT; THE COMPUTER GAME

Eighties, Entertainment about the Eighties plus the traditional sports, history, entertainment, arts and science trivial questions, and much more. Players may also select a random mix of subjects chosen by the computer.

Parker Brothers, based in Beverly, Massachusetts, is a leading developer of quality games and toys and a pioneer in the home entertainment industry. The introduction of the computerized version of Trivial Pursuit marked the company's entry into the PC software market. As noted by John Call, Parker Brothers' director of marketing, "Launching into the IBM and IBM compatible systems market with the Trivial Pursuit game allows us to take advantage of high levels of consumer awareness for instant recognition at retail."

This model will be available during the first quarter of 1990 and the company's other PC titles will be announced in the near future.

Atari's Skull & Crossbones Kit

CHICAGO—Skull & Crossbones, the newest universal kit from Atari Games, offers a swashbuckling adventure where players portray two pirates competing for food, drink, booty and revenge. Players use joystick and button to control the unique sword-fighting action in a combination of defensive and offensive maneuvers to battle the various enemies. Players can learn thelunge and backlash, which are two of the most effective skilled-sword fighting moves.

"Skull & Crossbones is a unique application of the fighting games that remain so popular with players today," commented Linda Benzer, product manager for Atari. "There is a lot of depth to the game with a great variety of opponents and colorful playfield backgrounds."

As play begins, there is an encounter with the evil Wizard who robs the heroes of all of their boots. The pirates swear revenge and set off on a quest to destroy the Wizard and recover their treasure.

The quest takes players on an adventure around the world during which the pirates battle the fierce captains and crews of opponent ships, and encounter the soldier guards and the merciless executioner in the Spanish Castle. In the jungle camp they fight the karate master and his followers; on the beach the heroes encounter the dreaded Medusa and a horde of wicked skeletons that rise from the dead.

When the pirates finally reach the Wizard's island, they must again do battle against the shadow figures of the executioner, the ninja master and the

Parker Brothers Introduces Heavy Shreddin' and Trivial Pursuit, The Computer for Home Market

CHICAGO—Parker Brothers announced its entrance into the Nintendo video game category with its first cartridge game (for the Nintendo System) called Heavy Shreddin', a snowboarding sports action game based on the fast-growing winter sport that is becoming increasingly popular in the U.S., Europe and Japan. Snowboarding is a combination of downhill surfing, skateboarding and snowboarding.

"Heavy Shreddin'" players travel down snow-covered mountains on a board much larger and wider than a ski, competing in slalom, downhill, halfpipe and back-to-back events for high scores and the ultimate World Cup Snowboarding Trophy. The game tests players' skills at daredevil shredding stunts including death-defying jumps, overfalls and astonishing flights over ski chutes as they shred over logs, ice and moguls. All of the thrills and adventure of the sport are authentically portrayed, complete with outrageous graphics anddaring gameplay. Trivial Pursuit, The Computer Game is being offered by Parker Brothers for IBM personal computers and compatible PCs and it captures all of the fun and excitement of the famous board game in a lively, animated version. Up to four players can participate at one time, challenging one another, or playing against six different animated characters with various levels of expertise in different subjects on the computer.

There is a wide variety of questions to choose from, including such subjects as Pre-Elvis, Post Beatles, Movie Settings, Baseball Personalities in the

Bally's Tri-Sports

CHICAGO—Question: How do you fit a pool table, a bowling alley and a miniature golf course into one small space? Answer: Bally/Midway's new Tri-Sports, which offers three video sports games in one cabinet.

There's Pool Shark, featuring Straight Pool, Rotation and Nine Ball. The Power Strike bowling choices include Regulation, Flash and Triple Strike. Then you have Mini-Golf Deluxe which lends a brand new twist to the typical miniature golf course. Tri-Sports gives players seven different realistic recreational games from which to choose, and one to four players can participate. The new model has outstanding full-color graphics to attract attention on location; and the track-ball allows for accurate, precise shots, no matter what game players select.

Sound exciting, doesn't it? Further information may be obtained through factory distributors or by contacting Bally/Midway Mfg. Co., 3401 N. California Ave., Chicago, IL 60618.

CASH BOX MAGAZINE 29 January 27, 1990

BALLY'S TRI-SPORTS

color graphics to attract attention on location; and the track-ball allows for accurate, precise shots, no matter what game players select.

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ATARI'S SKULL & CROSSBONES

Medusa before they can fight face to face with the evil Wizard. If they make it to the throne room and overcome the Wizard, players are rewarded with a room full of treasure.

Skull & Crossbones became available as a horizontal kit at the end of November. The kit includes the gameboard PCB, a JAMMA harness, attraction decals, side decals, control panel decal, a set of eight position joysticks and buttons.
Capcom U.S.A.'s Buster Bros. And Final Fight

Capcom U.S.A. recently debuted two new video games, Buster Bros. and Final Fight. Both two-player interactive conversion kits are available through authorized Capcom distributors.

Buster Bros.

Exciting world travel while on a hunt is in store for patrons of Buster Bros. However, they will be in constant danger during their adventure that starts at the base of Mount Fuji. As giant balls fall from the sky, players take aim and shoot and when the balls are popped, they split into smaller, faster moving targets, which means more chances to win points. But watch out—if the balls touch a player, then the player gets knocked out! These balls, when divided, also drop weapons and the like.

Once Fuji has been conquered, the hunt moves on to Russia, India and Europe. There are 50 levels of action in Buster Bros., all full of colorful graphics that make cities and countryside sides from around the world come alive.

Final Fight

Final Fight is the next in a series of CPS System games using Capcom's exclusive CPS Super Chip. In this one, Haggar, the original Street Fighter, returns as mayor of the city, his street fighting days behind him. But a final fight must be staged because Haggar's daughter Jessica has been kidnapped by the lawless Mad Gear Gang. The police have gone and there is no one to trust.

Players must use fists and feet, as well as knives and Molotov Cocktails to beat the gang. Players become Haggar or one of his mighty sidekicks, Cody (a martial arts expert) or Guy (a master of Ninjitsu), as the fighting spreads into subways, warehouses and wrestling rings, and engages the player in hand-to-hand combat with giants and Samurai swordsmen in the quest to save Jessica.

For further information, contact Cynthia Bruschi, marketing manager, Capcom U.S.A., Inc., 3303 Scott Blvd., Santa Clara, CA 95054, (408) 727-0400.

Williams' Bad Cats

CHICAGO—Barry Oursler and Pyramid Anghelo have distinguished themselves over the years as two of the most talented pinball geniuses in the business. Their creations have included pinball classics as Pin Bot, Comet, and Cyclone (honored two years in a row as AMOA's most played pinball machine). Now this duo has teamed up again for a state-of-the-art pinball machine that's highlighted by its own unique backglass animation and a full complement of design innovations.

The new creation is Bad Cats and it breaks new ground with the introduction of an industry first—a totally new Linear Target (TM) to challenge today's players. The harder the Linear Target is hit, the greater the Fish Bone-Us value, which can build up to an amazing five million points.

As the action progresses, the cats are definitely on the prowl with an easy access center ramp that can reward an extra ball and increased scoring. But, once the players spell out B-A-D-C-A-T-S, a Fishbowl Jackpot is possible for an incredible eight million points.

Williams' Bad Cats kicks into high gear with a spinning Seafood Table mystery wheel that can net a feast of values including extra ball, special, 100,000 points, or even a chance for an instant jackpot.

Sounds like pinball purr-faction, doesn't it? Further information may be obtained through factory distributors or by contacting Roger Sharpe at Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.

Please make note that, as of January 16, 1990, the American Amusement Machine Association (AAMA) headquarters will be housed in its new location at 12731 Directors Loop, Woodbridge, Virginia 22192. Their phone number is (703) 494-2758; FAX is (703) 494-0616.

On the singles scene—and we're talkin' vinyl, Jeff Tartolt of Singer One Stop For Opa tells us the following are makin' it big on jukeboxes: Opposites Attract by Paula Abdul on Virgin; "I Go To Extremes" by Billy Joel on Columbia; and (in R&B locations) "It's Gonna Be Alright" by Ruby Turner on Jive. And here's one Singer is recommending for jukebox programming: Phil Collins' new "I Wish It Would Rain Down" on Atlantic.

Mark your calendars. I just received word that the seventh annual Billiard Congress of America international trade exposition has been slated for July 19-21 at the Commonwealth Convention Center in Louisville, Kentucky. The 1990 AMOA Government Affairs Conference will take place April 29-May 1 at the Washington Court Hotel in Washington, D.C. Among program highlights will be sessions on dollar coin legislation, jukebox licensing and legislation affecting tobacco vending; a briefing by AMOA officers and the association's government affairs liaison Robert Wilbur regarding key industry issues; and the usual round of congressional visits with elected officials. AMOA will shortly issue a membership mailing containing further specifics as well as housing and registration info.

This is the year of the pinball machine as it turns 60, so be assured, there'll be a lot of promotions and special campaigns in progress over the next 12 months. John Bell of Bell's Music in Vicksburg, Mississippi, is chairman of the AMOA-appointed Pinball Promotion Committee. When I spoke with him this past week, he indicated that there are a lot of iron to the fire. "Our main objective is to create more awareness on the part of the public and also generate increased interest on the operator level," Bell said. The Committee was scheduled to meet in Chicago as we went to press.

Keep tuned.

Get back to work following our annual holiday shutdown at Cash Box is a little tough, but I'm giving it my best shot, so bear with me... Sorry to learn of the death, this past December, of veteran operator August Van Brakel (A. Van Brakel & Sons) in Defiance, Ohio. His son Don once served as president of AMOA. Sincere condolences to the Van Brakel family...

The trade lost another prominent figure late last year. Joe Westerhaus, Sr. of Royal Distribution in Cincinnati. Our sympathy to Joe Jr. and the entire Westerhaus family...

It's in delivery! Yes, indeed, the Rock-Ola Laser 2000 dedicated CD jukebox went into shipment a few short weeks ago and, as company exec Frank Schulz advised, "the response is terrific...we're in a demand-exceeding-supply situation right now, so we're asking everyone to please be patient while we step up production to get these models out." By the way, on December 29, 1989, Frank marked his 40th year at Rock-Ola. Nice goin' buddy—and here's to your next 40...
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The Love Man

Who takes you back to fleeting memories of romance and love songs? Who's filling the enormous gap left by crooners such as Marvin Gaye and Nat King Cole? The Ballad of today is Dr. York, a native Nubian of North East Africa.

DR. YORK
1990

This most unique individual holds a Doctorate in Theology from the University of Al Azhar in Egypt and a Bachelor of Arts degree in Arabic and Semitic languages from Khartoum University.

You've seen his picture posterized across the United States, on the cover of BRE, in Billboard and Jack the Rapper. He's been interviewed by KISS-FM and commended for his achievement of success against all odds. As a youth, he pursued his musical career by do-wopping with groups like the Students and Jackie and the Starlights. Through the Students, he was introduced as The Love Man. If you caught his soon to be classic Christmas video, "Let Me Be the One on Christmas", you will understand why. He's come a long way since his first two sensual albums NEW and RENEW, with the hit tunes IT'S ONLY A DREAM and IT'S ON ME, which yielded dynamic music videos. He's closed for licensing in Japan and the United Kingdom. Dr. York has been touring, singing his old as well as new releases. Last year he wrote and produced the hit single and music video, SOMEONE'S BEEN SLEEPING IN MY BED. This year Dr. York has much in store, he's brought back Heat Wave's classic ALWAYS AND FOREVER. This mid-tempo is sure to be a chart topper. If you can sit this one out, you definitely haven't got also recently re-released this all-time favorite. It's a ballad that the Love Man himself loves; but the Doctor has come up with a midtempo to the beat of Sybil's DON'T MAKE ME OVER to rock the house! Don't let his love of love songs fool you, the man can dance and is a real party animal with up tempo tunes. Yet, just so you don't forget what his specialty is, the flip side is the melodic PLEASE STAY and the re-release of IT'S ONLY A DREAM. Coming out right on the heels of the 12" ALWAYS AND FOREVER, is the album DR. YORK 1990, with a rich selection of twelve (that's right twelve) samples of pure versatility. He's proven that he is much more than a Balladeer.

Dr. York's music is highly versatile, he touches everything from classic to rap. Now, he's moved into the mainstream of R&B. With the assistance of producer Mtume, he has produced such groups as: She, Dr. York's newest artist on Warlock Records, whose rendition of HELLO STRANGER is nothing less than fantastic, FLEXXX is about to release the rap album called DAMAGE and you'll soon be hearing from Lamont Washington with DAME TU MANO (Give Me Your Hand). Dr. York is really into helping people get into this business of music. Aspiring rap singers and other artists are always coming down to his studio. Interested? Come down for a tour. He also produces many well known artist such as Sarah Dash and Afrika Bambaataa. Check out Afrika's lastest release, RETURN TO PLANET ROCK. It's on the York Label. With Rocky Groce and Burt Coleman on promotion and friends like Jack the Rapper, there's no stopping the good Doctor's experts team. Dr. York has created his own independent network under the umbrella of York's Productions. The latest addition is the expansion of the fully equipped recording studio in the mountains called ALADDIN.

Look for the release of his novel published by Aegina press, entitled GOLD DIGGERS, this Spring. What's next? His next goal is to establish a well-equipped record pressing and CD plant and he's taken an interest in movies, and I don't mean watching them. So send him your scripts. After that, the sky's the limit. Dr. York is a man with a mission, who's reaching out to the world through song. This man is ready to dance, so LET'S DANCE!

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