Williams’ Commitment to Excellence.
It goes all the way to your bottom line.

PINS
VIDEOS
SHUFFLE ALLEYS
8 SPECIAL SECTION: CASH BOX SALUTES ACME '90
8 Welcome to the 1990 ACME Convention
9 Listing of Hours and Events
10 Listing of Exhibitors

COLUMNS
6 The Buzz / Robb Moore blazes a new frontier, ten years later;
Karen Woods doesn't talk about the Beautiful for once.
7 Music Publishing / Shelly Weiss is the man with the golden contacts.
22 Shock of the New / Karen Woods climbs into the wayback machine to celebrate 4AD.
22 Worldstyle / Lee Jeske puts the Hart before the course.
23 On Jazz / Lee Jeske does not operate heavy machinery this week.
24 On the Dancefloor / Ernest Hardy talks about rap in his dance column, again.
25 Cocinando / Tony Sabourin taught Lee Jeske a new word this week.
28 Rhythm & Blues / Bob Long carries the banner for Melvin Van Peebles, into the '90s.
28 Gospel / Bob Long stutters through the alphabet with BeBe and CeCe Winans.

CHARTS
20 Top 200 LPs
23 Top 40 Traditional Jazz LPs
24 Top 40 Dance Singles
25 Top 10 New York Latin LPs
25 Top 10 Texas Latin LPs
26 Top 75 Rhythm & Blues LPs
27 Top 100 Rhythm & Blues Singles
28 Top 40 Black Gospel LPs
29 Top 100 Pop Singles
31 Top 50 Country LPs
33 Top 100 Country Singles
35 Top 20 Country Indie Singles
37 Top 40 Contemporary Christian Singles
37 Top 40 Southern Gospel Singles

DEPARTMENTS
4 Tickertape / The facts, the rumors, the lies, the deceptions, and two very large pictures from the Grammys...
5 Executives on the Move
8 Coin Machine
30 Country
36 Gospel
39 Classifieds
MOTOWN APPOINTMENT: Motown Records president/CEO Berry Gordy has announced that Harry Anger will join the company in the capacity of chief operating officer. Anger was most recently executive vice president/West Coast general manager of PolyGram Records. During his 20 years in the industry, he has held a number of key positions in marketing sales and international operations at both RCA and Arista, in addition to his lengthy service at PolyGram. Commenting on the appointment, Busby said, "I am extremely excited about Harry Anger’s decision to join the Motown family as its CEO. His industry background, knowledge and expertise were the needed ingredients in the organization and development of our young company."

THERE’S MORE TO PANELING THAN KNOTTY PINE: The 1990 National Association of Recording Merchandisers (NARM) convention will be held March 10-13 at the Century Plaza Hotel in Los Angeles. The following discussion panels are scheduled for March 12: “To Sticker or Not to Sticker: The Censorship Issue”; “DAT: What It Is & What Does It Mean”; "Merchandising Beyond the Hits"; and “POP in the Retail Environment.” March 13 will feature three seminars: “Time Flies When You’re Not Having Fun,” “Stress Management,” and “Employee Commitment & Productivity.” The NARM convention is open to members only. NARM is a music-industry trade association, representing over 600 members involved in retail sales, wholesale and distribution and manufacture of pre-recorded music and related products. Also at the convention, NARM will honor RCA Victor artist Cleo Laine with their most prestigious award, the Presidential Lifetime Achievement Award. Laine will be present to accept the award at the business session on Tuesday, March 13. Billy Emerson, president of NARM, said, “Cleo’s wide range of talents have been displayed in almost all mediums, including concert, theater and television. We are delighted to add her to our celebrated list of honorees.”

IT’S NOT JUST A TROPHY: In an evening of major upsets, Bonnie Raitt surprised everyone (especially herself) by walking home with four Grammy awards, including Album of the Year for Nick of Time. Bette Midler also raised eyebrows by receiving two Grammys, in both the Record and Song of the Year categories for “Wind Beneath My Wings.” Milli Vanilli walked away with the title of Best New Artist, while Paul McCartney received the Lifetime Achievement Award. Young MC received the Rap award and the Tropical Latin nod went to Celia Cruz & Ray Barretto. However, the Grammy honor doesn’t end when the recipient walks off of the stage. A major win can revive a record that has lost its initial momentum, and add up to an additional 500,000 or so units sold. Statistics such as these can translate into $5 million in retail sales, based on an average CD/cassette/LP price of $10. This is all attributed to the show’s immense viewership. CBS Records Bob Altschuler noted that an estimated 50 to 60 million people watch the Grammys.

OVER THERE: Both Phil Collins and Annie Lennox reprised their 1989 successes at the 1990 Brit Awards, the United Kingdom’s version of the Grammys, by walking off with Best Male Artist and Best Female Artist, respectively. Fine Young Cannibals received the nod for Best British Group while the Best Movie Soundtrack, Batman, went to the Purple One. Prince.

Best International Newcomer was awarded to Neneh Cherry and Best British Newcomer was handed to Lisa Stansfield. However, the evening’s real high point came when Prime Minister Maggie Thatcher confessed on videotape that her favorite records were “How Much Is That Doggie in the Window,” along with “Telstar,” which she described as a “simply marvelous tune.”

VIDEOSYNCRATIC EXPLOSION: The IceWorld Video Corporation has released a groovy compilation entitled Slipping Through the Cracks (An Upd在北京的 spectrum). Compiled by Frank Veeson and Dave Eddy, the video features 17 independent West Coast artists, most of whom lean toward the garage-rock/psychedelia end of the spectrum. Included are performances by Russ Tolman, the Fuzztones, Sky “Sunlight” Saxon, Marshmallow Overcoat, Cherie Currie with Redd Kross, and many more. Also making cameo appearances are KROQ-LA disc jockey Rodney Bingenheimer, Hex vocalist Bette Midler, and Ahmet M. Ertegun.
EXECUTIVES ON THE MOVE

**Charisma Records** announces the appointments of Jeff Fenster and Danny Goodwin to the positions of vice presidents, A&R. Fenster joins Charisma from his position as an A&R exec for Geffen Records. Goodwin joins the label from Virgin Music, where he served as vice president, A&R for two years. Prior to that, Goodwin spent seven years in the United Kingdom doing A&R, and marketing and promotion for Virgin Music. The label has also announced the appointment of Shona Scott to the position of director, finance and administration for the label. Scott joins Charisma from Virgin Records in Los Angeles, where she spent two and a half years as manager, financial planning and analysis. Leonard Azoff has announced the appointment of Peter Lubin to senior executive post at his new, as yet unnamed label, distributed by Warner Bros. Lubin was previously the founder and owner of Brockum, a worldwide merchandising company. In the last five years, he has served as Brockum's head of talent acquisition and creative services. **EMI** has promoted Tim Mandelbaum to vice president of business affairs. In his new position, Mandelbaum will continue to oversee all legal and business affairs-related aspects of the company, and will also oversee all international marketing-related activity for the EMI USA catalogue. Jeff Lauren has been named manager, creative services, for **EMI Music Publishing/SBK Records**. He moves up from his position as executive assistant, creative services, a position he has held since he joined SBK Entertainment World in 1987. **RCA** has appointed Wynn Jackson vice president, national album promotion, based out of Los Angeles. He joins RCA after a year as vice president/international director. **Warner Brothers Records**. LeMunyon has been named vice president/controller for **Warner Brothers Records**. LeMunyon began his career at WB in 1981 as director of accounts payable, a position he held until 1984, when he was named manger of financial planning. In 1985, LeMunyon was appointed director of financial planning and in 1989 became Warner Bros. Records controller. **Julie Brennan** has been promoted to senior vice president of programming for **VH-1**. In her new position, Brennan will be responsible for overseeing the programming and music strategies for the channel as well as the on-air promotion and production departments. In addition to supervising the research, scheduling, and roll-out of programming, she will have full responsibility for the programming direction of VH-1. **Joe McEwen** has been named vice president of A&R for **Sire Records**, it was announced by Seymour Stein, president. McEwen comes to Sire from Columbia Records where he was director of A&R. **Derek Graham** has been promoted to national sales director of **IRS Records**. Graham's expanded responsibilities will include interfacing with national accounts and trade/union work. He will also continue his sales and marketing duties in the Northeast, remaining based in New York. **Atlantic Records**. Sissel B. Hanson has been named manager, video production, West Coast. She has worked in freelance video production for the past ten years. **Christopher Roberts** has been named director, international promotion. He joined the label last year as an international product manager. **Sam Sapp** has been named director, A&R, West Coast urban for PolyGram/Wing. Prior to this appointment, Sapp supervised A&R duties for urban artists at Wing. **Melissa Marblestone** has been named publicity coordinator. Prior to her arrival, she was responsible for two product managers, Tom Vickers has been named director, A&R for PolyGram/Wing. He comes to the label from Capitol, where he was associate director, A&R West Coast. **John Rotella** has been named product manager for the label's West Coast office. He has been with PolyGram since 1978; his most recent position was sales representative for the L.A. branch. **Andreas Yong** has been promoted to manager, catalog department. He has been with the label since 1988.

**Lee Jeske** and **Robb Moore**

CASH BOX MAGAZINE 5 March 10, 1990
LA IT REALLY GOES WITHOUT SAYING that the world of independent record release is a capricious one. Even though most indie labels start with the sincere resolution of "putting out records that they like," many succumb to poor management, tripping on their own attitudes, shortage of funds for adequate promotion, or simply failing to cope with the distribution network. With this in mind, here's a true testament of audacity that Frontier Records is celebrating its 10th anniversary.

Ever since her role as "spiritual cheerleader" for Angeles popsters the Quick, Frontier owner Lisa Fancher has played an integral part in the West Coast scene. Witnessing the Quick’s tribulations with clubs, management and major labels inspired her to get involved first-hand. "The band broke up simply because they could never get anyone behind them," Fancher remembers. "After the frustration of that, I decided to start the label up. I was determined not to behave like a record company bozo, and instead, provide the bands with a sanctuary of sorts. I suppose that for some people, it's a lot easier to just act like a creep and be to the bands, but I'd much rather try my damnedest, even if nothing good comes of it."

Because Fancher had to finance the label, taking the bands into the studio was a slow process. "All of the money came straight out of my savings," Fancher remembers, "which meant that I'd have to work for a while to pay for recording, which in turn worked some more to pay for the artwork. Even though the budgets were extremely low, it still took quite a while to accomplish anything."

During this time, the L.A. punk scene was still reaching toward its apex, and Fancher realized that punk’s do-it-yourself cred was actually her cue. "I was really into the whole scene, and bands like Black Flag," Fancher claims. "But I decided to go with the Flyboys as the first Frontier release because I thought that they were out of the norm, in the respect that they were a little poppier. But that release turned out to be an abysmal failure because the band broke up at the same moment that the record came out. Believe me, it was a pretty thrilling experience all of the way around...Yeah, you could say that the record stilled out pretty badly." However, Fancher didn’t take it too hard, even though it completely wiped out her money. "At that point, I didn’t even consider myself in the record biz, and even if I did, I didn’t pick up that easily," she says. Fortunately, the next thing to come along was the Circle Jerks, who had a record that was already done. At the time, they had recorded a song for Posh Boy, who then decided that they didn’t like them. Slash wasn’t really into them, and they were at war with SST because [singer] Keith Morris used to be in Black Flag. So by default, they wound up with me. It took a little while to get the record [Group Sex] out, but it was a huge success, to say the least. Since the punk thing was still really happening at the time, I had good luck with all of the releases after that, too, like the Adolescents, Christian Death, and even China White. But then Suicidal Tendencies came along and made the Circle Jerks record look like a slow seller."

Despite the fact that the consistent sales of punk releases helped the fledgling Frontier label along, Fancher decided that it was time to move on...um, frontiers. "I decided to leave it to the younger kids that felt affinity for it, the whole punk thing just wasn’t doing anything for me anymore," Fancher remarks. "That’s when I ventured into poppy territory, like the Long Ryders and Three O’Clock, because that’s the stuff that I’ve always liked."

Even though The Flyboys fiasco put a damper on her plans, Fancher’s first major frustration resulted from her initial encounter with the big boys. "I was negotiating a distribution deal with Island Records back in 1985," Fancher explains. "That took me nine months and all during that time, it was lawyer bill after lawyer bill. I moved into an office space that I couldn’t afford and hired my first employee, Graham Hatch, all in anticipation of the deal going through. But as they always seem to do over there, Island fired everybody and my plans just went up in smoke."

With this in mind, the label company was a big bummer too...but we’ve always managed to float back up.

With the ever-increasing sales and critical acclaim of Thin White Rope, American Music Club and the Young Fresh Fellows, the issue of major-label distribution was bound to resurface. Fancher says, "I think they’re weary of indie labels because they envision people selling records out of the back of their cars. But I’ve always been skeptical of them because they have the money to take care of you if they want to, but they don’t. We insisted on maintaining creative control, and continuing to operate as we always have. That’s one of the reasons that it’s taken such a damn long time. Most majors just want to stick your logo in the corner and say, ‘Don’t you dare call anyone, we’ll take care of it.’ But we promised the bands not to let that ever happen. It doesn’t look like it, but we do know what we’re doing."

Even though Big Time Records let down their end of the distribution deal with RCA, Fancher still liked what she saw. "RCA seemed to keep both Bigtime and Beggars Banquet under their wing, without really interfering,” Fancher says. "And they obviously did a good job with Love and Rockets. I thought that RCA was perfect for us, but it still took a while to work out the deal. I wanted them to do all of our bands, but they just wanted some. Talks came off at one point, but we were eventually able to iron out the kinks. They are currently licensing the new Thin White Rope LP [Sack Full of Silver], and the next one by American Music Club. Both of those bands have a huge international following and since BMG [RCA’s owner] is a German company, the choice of those two does make sense. I tried my damnedest to stir up some foreign exposure for the Young Fresh Fellows, but it just didn’t happen. Anyway, RCA has full right of first refusal on anyone else currently under contract. I’m currently working on a deal with BMG to distribute the Fellows and whoever else. No matter how bad they try, no indie distributor can act like a major label, so this is really in our best interest. I’ve made a lot of friends in the indie network over the past ten years and I owe them a lot, but I don’t owe them going belly up."

Now that Frontier has ascended to the point of releasing pop bands on a major, it’s ironic that they are about to circle back around the track. "The next Frontier release will be the Weirdos record,” Fancher laughs. "I can die after it comes out, because then my life will be complete. They were the greatest punk band ever..."

Robb Moore

NY THE "PASSING THINGS ALONG" DEPARTMENT: Sometimes it’s bad jokes, sometimes best wishes. In this case it’s the latter: I heard from Skinny Puppy frontman/Ministry extra Nevik Ogre that Klaus (Nick) Schandelmaier from KMFDM (the German band that opened for Ministry on the Mind Is A Terrible Thing To Taste tour) is recuperating from injuries sustained in a recent fire in Chicago. According to Ogre, "he woke up in the third floor of this apartment he was staying at, and the entire apartment was engulfed in flames. He was severely burned, and he had to jump out a second- or third-floor window, with no thought—just wake up, jump." According to Lisa Paulen at Wax Trax, KMFDM’s label, Schandelmaier was moved out of intensive care last week, but is suffering from a ruptured spleen, a dislocated hip and two broken wrists, which is going to make playing guitar a bit difficult for a while. "If you could express my condolences and my love," says Ogre, "I’d appreciate it."

Done. And seconded. Get well.

NEW STUFF: I try to follow up on Buzz bands as much as possible, as some members of our editorial hierarchy comment on frequently ("Please don’t write about the Beautiful Again, Bill, it’s only right I mention that the Burroughs’ finest pop/rock band, the Astorians, has a new four-song demo. To refresh a few memories, the Astorians are Phred Wilhelm (that’s the way he spells it), vocals and guitar; guitarist Rick Fazenbock; bassist Chris Laine and drummer Liz Hughes. They put out a DIY record called Guffah! about three years ago, something that sounded like the soundtrack to a good weekend party—rough but fun, a little sloppy, but with loads o’ potential. (I hate it when people use “o,” but it sort o’ fits here.) A year later, they released an untitled/self-titled demo/cassette album sort of thing. It was called the Burroughs, but they were about being slippery: the tough edges were smoothed out a little, but the attitude and the easy-on-the-ears three-chord style were intact. Now, we have a new four-song tape. This, Maynard, is good stuff, what the Astorians have been working toward since conception. (Um, that was supposed to be reception.) If you are as stuck as I am of bad 70s rip-off bands and want a bit too much hair and too much attitude (I firmly believe that L’Oreal Blue-Black No. 2 does, in fact, have a detrimental effect on the ozone layer) and not much else, ask for a copy of this tape: 105 Avenue B, Suite 4E, Brooklyn, NY 11204.

Recycle.

Karen Woods

CASH BOX MAGAZINE 6 March 10, 1990
MUSIC PUBLISHING

BY SHELLY WEISS

BMI/NASHVILLE: Henry Hurt, VP/general manager in Nashville, has announced the signing of a co-pub agreement with several country music stars and songwriters...

Hugh Prestwood. The agreement was launched with the bulletin Randy Travis single "Hard Rock Bottom of Your Heart," which is included on Travis' #1 platinum album No Holdin' Back. Prestwood also has the new John Conlee single "Don't Get Me Started," as well as new album cuts by Shenandoah ("Ghosts of the Past"), Glen Campbell ("I Just Can't Stand to Be Unhappy") and four songs on the John Conlee LP. Considered one of country music's most successful new songwriters, Prestwood has written numerous hits, including the #1 country singles "The Sound of Goodbye" by Crystal Gayle (top 10 AC), "I'm Still Over Her Shoulder" by Michael Johnson and "Hard Times for Lovers" by Judy Collins (AC charts). He has also had songs recorded by Holly Dunn, Conway Twitty, Judy Rodman, Highway 101 and Michael Martin Murphy, among others. Although Prestwood is a native of El Paso, Texas, he currently divides his time between Nashville and New York City, where he holds down an office at the New School.

CBS MUSIC: CBS has inked an administration deal with Solar Music Catalogue featuring the top writer/producer team of LA & Babyface... CBS has also announced worldwide co-pubings with the Front (Columbia), Electric Angels (Atlantic), Prong (Epic), and the Cycle Sluts From Hell (Epic)... Currently on the charts: John Waite of Bad English's top 10 hit "The Price of Love," Peter Murphy (RCA), the Front, Bonham (WTG), the Rave-Ups (Epic), Danger Danger (Imagine/EBGBs). Keisha Jackson (CBS Assoc) has signed an international #1 dance smash "lambda" performed by Kaoma (Epic) and dance chart-topper Chimes (CBS)... Newly signed artist/writer/producer Derrick Culler is currently charting with Jermaine Jackson's "Don't Take It Personal," and will debut with his group Color Scheme, due in April... And look for ex-Sex Pistols guitarist Steve Jones (MCA Europe) who is slated for release any minute with a re-mix by Michael Wagener.

CHRYSALIS SPOTLIGHT: Elaine Summers reports that the New Jersey-based writer/artists Winter Hours has been steadily gathering accolades, and continue to garner praise from audiences and critics alike on their extensive U.S. tour, in places as disparate as Boston, Atlanta, Washington, D.C. and Dallas. The tour earned them the #1 spot in Rolling Stone magazine's alternative album chart, and remained in its top 10 for months. Joe Marques, the group's lead singer and songwriter, is responsible for shaping much of Winter Hours' focus and direction. In 1983, while studying comparative literature in college, Marques and his band with guitarist Michael Carluci and Bob Perry, and bassist Bob Messing. After several drummers, including the Feches' Stan Demois, they settled on Translator alumni Dave Scheff.

By 1985, the group had signed to Link Records (the Godfathers, AB, O Positive) with the Bangs' Bob Norris as producer. They released two EP's, Churches in 1985 and Wait Til Morning in 1986, "Hyaena Girl," Wait’s lead track, with its thinly veiled reference to T.S. Eliot (one of Marques' early influences), garnered extensive college and alternative radio airplay. In '86, the group also released its first full-length album, entitled Leaving Time. Now, Winter Hours' self-titled Chrysalis debut, produced by Lenny Kaye (Patti Smith, Suzanee Vega), continues to ambitiously explore that peculiar chasm between passion and intellect. Marques' plaintive vocal style seems eerily familiar as it weaves through guitars, banjo and violin, with an overall effect that is powerful and tinged with a bittersweet melody in the tradition of Bob Dylan, Peter Gabriel & the Bunnymen and Television. Marques adds, "If you keep working in the special sphere you've created for yourself, you're optimistic and keep making records that you're proud of, then something good is going to happen. You can't worry about fitting into a movement or cycle or you're bound to be left behind. I want people to come away feeling we're sincere about what we do, that we've just seen and heard something real.

MCA MUSIC: Debbie Previti informs us from New York that writer Greg Smith shares co-credits with Will Downing on Downing's current hit on the Black singles chart, "Come Together As One," Smith recently completed projects for Lilo Thomas, Gwen Guthrie and with the Promise on their debut LP for Arista... Following his recent hit for Eric Gable ("Love Has Got To Wait"). Howard King has songs on the just-released Smokey Robinson LP and on Melba Moore's next record. We'd also like to take this opportunity to wish King a speedy recovery from his recent car wreck... Raymond Jones, who achieved prominence through his work on the Spike Lee films School Daze and Do the Right Thing, is working with Lee on his next effort and is an artist/producer on State of Arts (PolyGram) just-released debut single, "Hero." Jones has also written a cut for Lisa Fisher's upcoming Elektra LP. Fisher, a member of the MCA music roster, has also cut two songs written by frequent collaborators Marcus Miller and Luther Vandross. Vandross is producing the project with Zane Giles. As a songwriter, Fisher has written songs for the forthcoming album by Melba Moore and new artists, Body... Carol Ware reports from the Los Angeles office that Peter Wolf has another hit... This time written with Lisa S, "Over Love"... Alex Brown is in the studio with producers Ron Kersey and Danny Sembello, both of whom are individually cutting sides with her... Paul Jackson has just finished his self-produced second LP for Atlantic... MCA Music's demo studio has been busy with Mary's Danish, working up songs for their new Chameleon/Capitol LP, Robbie Nievell (EMI) is doing the same for his next release... Jeff Pesceott'o has new cuts on Smokey Robinson's Motown just-released album... Mark Goldenberg is starting co-production on the new

Peter Cetera (WB) LP. Also, newly signed Holland-based writer/artists Sneeze Beez (Atlantic), recently visited the MCA Music New York offices, as did Verticle's new band who just inked a production deal with the company, but is yet to be signed to a label... MCA Music is busy, busy, busy... NEW COMPANIES: Congratulations to Steve Bedell on the formation of his new company, The Music Department. Bedell, as senior vice president of music for Paramount Pictures during the last six years, has worked on such blockbuster films as Footloose, Term of Endearment, Beverly Hills Cop I and II, Star Trek III, IV, and V, Ferris Bueller's Day Off, Top Gun, The Un tochables, Coming to America, Scrooged, Black Rain and Shirley Valentine, among others. Bedell can be reached at (213) 651-1700.

THE SAY A LITTLE PRAYER DEPT.: As of this writing, singing legend Johnny Ray had just gone into a coma at Cedars-Sinai Medical Center in Los Angeles. Our prayers, love and best wishes for a speedy recovery are with him...

To be continued...

CBS Music Publishing has signed a worldwide co-publishing agreement with the Cycle Sluts From Hell, Pictured (l-r) are Queen Vixen; Lord Roadkill; Venus P-Crusher; Marisa Saboughi, director of administration; Karen Brenna, creative manager; Cherie Fonrow, VP of creative affairs; Pati de Vries, creative manager; Honey 1 Perc., She-Fire of Ice; and Richard Grabel, the Sluts' attorney.

Island Music proudly announces its signing, through the film/TV music department, of the versatile Barry Goldberg. A founding member of Electric Flag, Goldberg has had songs recorded by Gladys Knight, Rod Stewart, Percy Sledge, Joe Cocker, and many others. Goldberg's film credits include the score for The Trip (the 1979 Nicholson classic), Pow Wow Highway Tapeheads (the feature song) and Adventures in Babysitting (the title track). Goldberg recently finished scoring the new Dennis Hopper film, Flashback (Paramount Pictures). Pictured (l-r): Danny Holloway, VP film/TV music; Lionel Conway, president; Barry Goldberg; Stacy Leib, professional manager; and Victoria Clare, VP, creative.
Let's Add Fuel to the Flame

"HOTTER THAN THE CHICAGO FIRE!" That's the billing for this year's ACME Convention. Doesn't it make you want to get out there and be a part of it? The manufacturers will be there, the distributors will be there—both industry factions in full force. They're planning on you, the operator, to take your place among attendees and enjoy a convention format that has been designed especially for you.

The exhibit floor at this convention will feature a full array of product, representing all categories of equipment, with a good deal of emphasis on new pieces, as yet un-revealed, that will be making their debut at ACME '90. Remember, this show signals the start of the Spring/Summer buying season, so you don't want to miss out on all of the new goodies that will be coming to market.

Then there's the seminar program. ACME management has arranged a schedule of seminars that will focus on such pertinent subject matters as management, finances, legislation and technical topics, all geared to give operators something they can take home and utilize to improve their business practices.

We're three months into a new year and the start of a new decade. There are some existing problems to be reckoned with; distributors and ops are clamoring for new games, and operators are looking for one hit piece. We've been witnessing a re-evaluation of the pricing structure on games, the trend being to go for 50-cent play, which is something manufacturers are promoting and incorporating into their equipment. By the same token, more and more operators are experimenting with and successfully applying the increased pricing on their routes. It's the way to go.

Attending ACME '90 will provide the opportunity for further discussion and give and take regarding these issues and any others you'd like to talk about.

So be on hand at the Hyatt Regency in Chicago on March 9-11 to participate, to enjoy, and to add fuel to the flame. As the saying goes, there'll be a hot time in the old town!

See you at the show.

Camille Compasio

GUEST EDITORIAL

Redemption Provides New Avenues of Profitability

BY JOHN MARGOLD
Remodeling Sales
Beton Enterprises—Moonachie, NJ

NINETEEN EIGHTY-NINE WAS A DIFFICULT YEAR for many arcade operators. While costs continued to increase, collections were lower than the previous year. Many operators were content to accept their fate and seek outside reasons for their plight. Granted, the proliferation of home-video games has kept some players out of the arcade. It is also true that the manufacturers failed to offer new, exciting technology to keep coin-op ahead of the home market.

However, some aggressive operators have found a way to turn adversity into success. These progressive arcade owners have asked themselves, "What can I offer a player that he cannot get at home on his Nintendo?" Interactive sports games have made a "comeback" because of these forward-thinking operators. Dynamic's air hockey sales were up in 1989 compared with previous years. Other sports games are making their way into the marketplace as well.

Another way to lure back the players is through redemption. Winning prizes while playing games adds a dimension to an arcade. Home video games cannot offer the appeal of collecting tickets or tokens for premiums. The successful arcade games are actually more than arcades—they have become family amusement centers. These centers offer traditional games and pinball games, but they also incorporate skeeballs, knockdowns, basketballs and other ticket-or-token redemption games. We at Beton have seen the increased interest with our own product line-up of redemption games like LootFun and Reel Poker as well as our "pusher" machines like Riviera and Klondike.

Changing an arcade into a redemption center requires some hard work. Giving careful thought to the merchandise and how it is presented can mean the difference between failure and success. With redemption games, the appeal isn't solely in the game play. The prizes available should be thought of as the "software," from small one- and two-cent items up to VCRs, televisions, and other high-end items. Players may save their tickets all year long and do their Christmas shopping for radios, cameras and other great prizes. What better way to earn customer loyalty than for an arcade to offer valuable premiums to the player.

While 1989 saw many arcades earn less and less, the forward-thinking businesses moved into new avenues of profitability. You must ask yourself if you are going to move ahead or fall back in the '90s. The choice is yours.

AROUND THE ROUTE

BY CAMILLE COMPASIO

IT'S SHOWTIME, FOLKS! We're all getting ready for ACME '90 at the Hyatt Regency in Chicago, which we hope will be a biggie event that will shatter all previous attendance records.

AS YOU WILL OBSERVE elsewhere in this issue, American Vending Sales of Elk Grove Village, Illinois recently announced its appointment as a distributor of Williams' pinball/video products in Illinois.

SPOKE WITH LOEWEN AMERICA proxy Rus Strahan, as he was prepping for the ACME convention. The NSM Loewen exhibit will spotlight the Galaxy and Fire models. As Strahan told us, the Galaxy CD juke has been in a consistent "can't get enough of them to satisfy U.S. market demand situation. Need we add that they're heavily back-ordered? (But I'm sure you assumed that anyway.)

GOT THE WORD from Cleveland coin proxy Ron Gold that the distrub will be opening up a new branch in Indianapolis, Indiana. They are scheduled to be in full operation by late March. Coinbiz vet Tim Dwyer (formerly of Modern Vending) has been named manager. The new outlet will be representing major game and vending lines and is currently in the process of rounding up a full staff. As Gold noted, "This move completes the golden triangle of the Midwest...with Cleveland Coin having major offices in Detroit, Indianapolis and Cleveland."

YOU'RE NEVER GONNA BELIEVE THIS. On March 16, 1990, Stan Jarocki (otherwise known as "the Rock"), vice president/security of Grand Products, will celebrate his 40th year in coinbiz (yes, 40!). Aw c'mon, Stan. What did you do, start out at the age of two? At any rate, congratulations, good buddy—and here's to the next 40! So how about a game of pool? (That's a private joke, folks.)

ALTHOUGH NO SPECIFIC names were mentioned, we got the word from Midway's marketing manager Laura Rezek that the factory has a few surprises in store for introduction at ACME '90—like a brand new video for example.

SPEAKING OF KEEPING SECRETS, Premier's Dan Clarton is another pro in that department. But what he's been hinting at has certainly peaked our interest. He's arranged for the photo and other specifics to arrive at the office just barely in time (we hope) to make deadline, so you can bet I'll rush it in for this week's issue.

AS I WAS GETTING READY to wrap up this column I received a call from the usually jovial Bob Breither of Seeburg, only this time the joviality was missing from his voice. He called to tell me that Jack Gordon had died a few days previously. You'll read his obituary elsewhere in this issue and, believe me, it was a painful one to write. Jack Gordon was such a super person. In behalf of Cash Box president and publisher George Albert, a close personal friend of Gordon's, I would like to express sincere condolences to Muriel and to Bobby and to the entire Gordon family. The trade has indeed lost one of its best. May he rest in peace.

JOHN MARGOLD
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 a.m.-5 p.m.</td>
<td>Registration Open</td>
</tr>
<tr>
<td>3 p.m.-6 p.m.</td>
<td>Technical Session*</td>
</tr>
<tr>
<td>4 p.m.-6 p.m.</td>
<td>Jukebox Clinic*</td>
</tr>
<tr>
<td>4 p.m.-6 p.m.</td>
<td>Pinball Clinic*</td>
</tr>
<tr>
<td>5 p.m.-7 p.m.</td>
<td>Educational Sessions*</td>
</tr>
<tr>
<td>6:30 p.m.-8 p.m.</td>
<td>Exhibit Preview (Distributors Only)</td>
</tr>
<tr>
<td>8 p.m.-10 p.m.</td>
<td>Distributor's Cocktail Party*</td>
</tr>
</tbody>
</table>

**Friday, March 9**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 a.m.-3 p.m.</td>
<td>Registration Open</td>
</tr>
<tr>
<td>8 a.m.-11 a.m.</td>
<td>Operators Complimentary Coffee*</td>
</tr>
<tr>
<td>8 a.m.-11 a.m.</td>
<td>Technical Session*</td>
</tr>
<tr>
<td>8 a.m.-10 a.m.</td>
<td>Jukebox Clinic*</td>
</tr>
<tr>
<td>8 a.m.-10 a.m.</td>
<td>Pinball Clinic*</td>
</tr>
<tr>
<td>8 a.m.-10 a.m.</td>
<td>Management Session*</td>
</tr>
<tr>
<td>9 a.m.-11 a.m.</td>
<td>Educational Sessions*</td>
</tr>
<tr>
<td>9 a.m.-11 a.m.</td>
<td>Exhibits Open (Distributors Only)</td>
</tr>
<tr>
<td>9 a.m.-2 p.m.</td>
<td>Guest Program*</td>
</tr>
<tr>
<td>9:30 a.m.-10 a.m.</td>
<td>Opening Ceremonies &amp; Ribbon Cutting</td>
</tr>
<tr>
<td>11 a.m.-5 p.m.</td>
<td>Exhibits Open—General Admission</td>
</tr>
<tr>
<td>3 p.m.-5 p.m.</td>
<td>Manufacturer's Firing Line*</td>
</tr>
<tr>
<td>5:30 p.m.-7 p.m.</td>
<td>All-Show Cocktail Party</td>
</tr>
</tbody>
</table>

**Saturday, March 10**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 a.m.-3 p.m.</td>
<td>Registration Open</td>
</tr>
<tr>
<td>8 a.m.-11 a.m.</td>
<td>Operators Complimentary Coffee*</td>
</tr>
<tr>
<td>8 a.m.-11 a.m.</td>
<td>Technical Session*</td>
</tr>
<tr>
<td>8 a.m.-10 a.m.</td>
<td>Jukebox Clinic*</td>
</tr>
<tr>
<td>8 a.m.-10 a.m.</td>
<td>Pinball Clinic*</td>
</tr>
<tr>
<td>9 a.m.-11 a.m.</td>
<td>Management Session*</td>
</tr>
<tr>
<td>9 a.m.-11 a.m.</td>
<td>Educational Sessions*</td>
</tr>
<tr>
<td>9 a.m.-3 p.m.</td>
<td>Guest Program*</td>
</tr>
<tr>
<td>9 a.m.-10 a.m.</td>
<td>Exhibits Open (Distributors Only)</td>
</tr>
<tr>
<td>10 a.m.-5 p.m.</td>
<td>Exhibits Open—General Trade Admission</td>
</tr>
<tr>
<td>2 p.m.-4 p.m.</td>
<td>Educational Session*</td>
</tr>
<tr>
<td>2 p.m.-4 p.m.</td>
<td>Management Session*</td>
</tr>
<tr>
<td>5 p.m.-7 p.m.</td>
<td>Pinball Clinic*</td>
</tr>
<tr>
<td>5 p.m.-7 p.m.</td>
<td>Jukebox Clinic*</td>
</tr>
<tr>
<td>7 p.m.-11 p.m.</td>
<td>American Amusement Machine Association</td>
</tr>
<tr>
<td></td>
<td>Charitable Foundation Banquet</td>
</tr>
<tr>
<td></td>
<td>honoring Joe Robins</td>
</tr>
</tbody>
</table>

**Sunday, March 11**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 a.m.-3 p.m.</td>
<td>Registration Only</td>
</tr>
<tr>
<td>8:30 a.m.-9:45 a.m.</td>
<td>&quot;The Sporty Side of Life,&quot;</td>
</tr>
<tr>
<td>10 a.m.-4 p.m.</td>
<td>EXHIBITS Open—General Trade Admission</td>
</tr>
<tr>
<td>10 a.m.-1 p.m.</td>
<td>Guest Program*</td>
</tr>
<tr>
<td>12 noon</td>
<td>AAMC Charitable Foundation Drawing*</td>
</tr>
</tbody>
</table>

---

* Check the ACME directory or the bulletin boards at the Hyatt Regency to determine the exact location where these events will be taking place.

---

**ON THE COVER**

This "slick" group of Grand Products, Inc. executives is composed of company president David Marofsk; vice president/secretary Stanley Jarocki; vice president, administration David Marofsk, Jr. and vice president, manufacturing Terry Sullivan.

They are proudly introducing Grand Products' new creation, Slick Shot. The theme is pool, as you might have surmised; and the factory's team of designers/technicians/engineers have exerted their full efforts into producing a game that is about as realistic and true to form as you can get.

* Slick Shot is a street piece for one to four players and, as the factory pointed out, it's something that has never been done before in quite this fashion. The game is attractively designed to fit into any type of street location. You've got a 25" monitor, all of the essentials for playing pool, and in front of the screen is a miniature pool table. You'll even notice the side rails! So what you do is chalk up, aim, shoot, and as the ball disappears from the table it immediately re-appears on the screen to let you know exactly what's happening. Now, what more can you ask for in a game?

The dollar bill acceptor is standard equipment, by the way; time is operator-adjustable; suggested play pricing is 1/50 cents, 2/$1, 12/$5—and Slick Shot is American made.

Grand Products, Inc. is located at 425 Meyer Road, Bensenville, IL 60106.
Put TURTLE POWER To Work For You!

TEENAGE MUTANT NINJA TURTLES® © Mirage Studios, USA. All rights reserved. Trademark use granted to Konami under license from Mirage Studios, USA. Exclusively licensed by Surge Licensing, Inc. © Konami 1990 KONAMI® is a trademark of Konami Industry Co., Ltd.

KONAMI INC. • 900 Deerfield Parkway • Buffalo Grove, IL 60089-4510
Phone: (312) 215-5100 • FAX: (312) 215-5144 • Telex: 687138 KONAM U/W

- DEDICATED UPRIGHT
- HORIZONTAL MONITOR
- BUY-IN FEATURE
- CONTINUATION FEATURE

CASH BOX MAGAZINE 11 March 10, 1990
Description:

Cowabunga! The Teenage Mutant Ninja Turtles have arrived! The heroes in a half-shell, Leonardo, Raphael, Donatello, and Michaelangelo, are rockin’ and ready to take on their archenemy, Shredder.

Their radical rat mentor, Splinter, trained the teens to be experts in the art of Ninjitsu. Each turtle has his own area of expertise: Leonardo, the level-headed leader of the green guys, wields razor-sharp katana blades. Michaelangelo, the party dude extraordinaire, whirls nunchakus at blistering speed. Donatello is a wizard with machines, as well as his weapon, the bo staff. Raphael, the wild boy of the bunch, channels his raw energy into brandishing a lethal pair of sai.

The fearless Turtles begin the game on a mission to rescue their companion, ace reporter April O’Neil, from a burning building. They battle the flames and the evil soldiers of Shredder’s Foot Clan, only to have April abducted by Shredder himself. Splinter, their Ninja master, has also been kidnapped. Laughing in the face of danger, the Turtles boldly set out to save their friends and find the secret headquarters of Shredder and the Foot Clan, the Technodrome. The Technodrome also houses Krang, the brain behind the entire evil organization.

Not only are the boys being attacked by the Foot Clan soldiers, but Shredder’s henchmen Bebop and Rocksteady are also out for turtle blood. The Turtles make their way through various streets, alleys, and sewers using whatever means they can — on foot, by jet-powered skateboards, or via the party van. Once they rescue April and Splinter, the guys go on to find the Technodrome. But even if they succeed in blowing up the Technodrome, there is no guarantee that Krang and Shredder have been destroyed with it. The demented duo may have escaped to Dimension X, where no one can find them, to hatch more heinous plots against the Turtles. However, as long as our heroes have breath in their bodies, you can bet no one will make turtle soup of them!
**Bally's Game Show**

If you're hooked on TV game shows, as many of us are, you'll definitely welcome *The Bally Game Show*, which is the factory's latest pinball machine. It's set for premier at ACME '90.

As noted in the Bally press release, this new model represents "pinball at its best, hosted by our man of the hour, Keith McTeeth." The play action focuses on four wild and wacky contestants who compete for sensational prizes that are worth millions. Sounds familiar, doesn't it, especially for game show fans? But even those who aren't fans will get a kick out of this machine.

You've got Alvin Pencilneck, Candy Fluffhead, L.V. League and Mrs. Jen Tol, who take spins on the Big Wheel, spot letters and joy-ride ramps to win TVs, trips, cars, trucks and the BIG BUCKS. It's just like being in the studio and you've got the bells and whistles—right down to the flashing "APPLAUSE" sign in the backbox—to add to the realism.

We're not talking re-runs here. *The Bally Game Show* is built around the factory's quality system and is a guaranteed Neilsen Top Ten.

For further information, contact your local Bally pinball distributor or Steve Blattsplier at Midway Manufacturing Company. The phone number is: (312) 267-2240.

**Konami's Aliens**

**BALLY'S GAME SHOW**

**Konami's Aliens**

FROM THE SILVER SCREEN TO THE PLAYING SCREEN comes ALIENS, the spine-tingling space adventure in which players join the crew as they battle menacing alien life forms in yet another daring rescue mission. ALIENS is the new two-player interactive, horizontal monitor video game from Konami. Player controls include one 8-way joystick and two buttons (shot 1 and shot 2). The game also has the buy-in and continuation features.

Here's the scenario: 57 years have passed since the last confrontation with the aliens. The universe was thought to be safe; however, the nightmare is about to begin again, for at the abandoned space settlement on LV-426 Acheron, an alien breeding ground has been detected, and you are sent as part of the special task force to destroy this deadly alien haven before it gets too far out of control.

The settlement is overrun with aliens that have to be eliminated. The mission takes you through airways, elevators, underground waterways and tunnel systems within the space colony. Along the way, you will encounter a multitude of species of alien creatures.

As play progresses, the situation worsens so that, in addition to fighting the existing aliens, there are incubation rooms and hatching grounds with which you must contend. There are also fatal electric shock waves, barricades, steam blasts and dripping doses of alien acid that must be dodged. Of course you do have such power weapons as missiles, triple bullets, flamethrowers, three-way shots and bombs at your disposal.

As the exciting climax nears, you proceed to the mother alien's lair where her larva are being hatched. However her destruction does not signal the end of the mission because you soon realize that the one remaining alien is actually in your own ship! At this point, the question is will the alien win and come back to your colony to wipe out all human life, or will you emerge victorious by destroying the alien and blasting its remains into outer space?

Sounds exciting, doesn't it? Contact your local Konami distributor for further specifics and delivery information.

**Data East’s Phantom of the Opera**

A classic new pinball thriller, *Phantom of the Opera*, is just being released by Data East Pinball. It marks the return to pinball of famed pinball artist Paul Faris. The new model employs solid-state flippers, digital stereo sound, along with a unique new opening and closing organ, and secret passageway. So you've got all of the elements that characterize the magic mirror shot. There's unique two- and three-ball multiball play to satisfy pinball enthusiasts of all skill levels, and a mechanical secret passageway to further embellish the storyline.

The game was designed by Joe Kaminkow and Ed Cebula, the duo responsible for *Time Machine* and ABC Monday Night Football. You'll agree this is a dynamic package! Further information may be obtained through factory distributors or by contacting Data East Pinball at 1990 Janice Ave., Melrose Park, IL 60160.

**Famed Artist Returns**

With the outstanding artwork on *Phantom of the Opera*, noted artist Paul Faris, makes his dramatic re-entry into the pinball arena after an absence of five years. His contributions, dating back to his tenure at Bally during the early 1980s, reflect a distinct style that is rich in color and detail. The Paul Faris signature graces such models as *Lost World*, *Paragon*, *Xenon*, *Space Invaders* and *Centaur*, to name a few. His return with *Phantom* introduces a revolutionary new backglass screening technique allowing a shielded image to appear and disappear magically before the players' eyes. Faris will be on hand in the Data East booth at ACME '90, between the hours of 1 p.m. to 5 p.m. on Saturday, March 10 to autograph photos and meet with his fans.

**Gottlieb's Silver Slugger by Premier**

HOW TIMELY CAN YOU GET? While there's still a little snow on the rooftops, tradesters are thinking in terms of Spring buying and the baseball season, of course. So here comes Gottlieb's latest pinball, Silver Slugger, from Premier Technology.

As the factory points out, this futuristic sports game is a must for all operators concerned with return on investment and excessive service calls. What's more, there will be a considerably reduced price tag on Silver Slugger.

This new model provides all of the exciting pinball action players expect but, in addition, the factory has taken extra care during design to ensure no possible ball hang-ups.

For redemption purposes, Silver Slugger is pre-wired for the addition of a ticket dispenser. Arcade and street operators alike can make use of the pre-wiring, which enables the addition of an electromechanical coin-counter meter.

As a further incentive for increasing collections, the game has an optional door featuring one coin slot and a slot for a dollar-bill validator. Silver Slugger will be on display in the Premier exhibit at ACME '90. For further information contact your local distributor or Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.
Jack Gordon,
Industry Patriarch, Dies

CHICAGO—Jack Gordon suffered a heart attack in his La Jolla, California home and was rushed to the hospital only to suffer a second attack that proved to be fatal. He would have been 77 years old on September 6 of this year. The trade has lost a giant, an innovator, an individual with unlimited capacity for generating new ideas.

Gordon had been having health problems for the past several years, but he always managed to bounce back—minus a few pounds maybe and sometimes appearing to be a little unsteady on his feet, but always carrying himself erect and displaying that winning personality that endeared him to all of us. Don't misunderstand—he wasn't one to make a lot of noise. In fact, I often found him to be rather soft-spoken. But he always managed to get his message across, in his own inimitable fashion.

When you think of Seeburg, the name Jack Gordon automatically comes to mind. He served as president of the company, many years back. When Seeburg was reorganized he was back on board with the company, this time as a consultant. He rarely, if ever, missed a trade show and, likewise, any visitor to the Seeburg exhibit could not possibly miss the tall, slender fellow with the snow-white hair who was ever present, greeting everyone, demonstrating the jukeboxes and giving of his time—with a smile, of course—whether he felt up to it or not.

Jack Gordon had a lot of friends in this industry, on the personal as well as the professional level. Stan Jarocki, vice president/secretary of Grand Products, Inc., was one of them—and a very close one at that. He credits Gordon (along with Tom Herrick, who is now retired) as having the greatest impact on his career in the coin machine business, which actually began with the Seeburg organization. During the sixties, Gordon took a dying business and brought it back to life with gusto.

Jarocki tried to document some of Jack Gordon’s accomplishments over the past decades, such as the 7” 45/135 single (which was his idea), the “artist of the week” promo on jukeboxes, the stereo album music that he brought to the phonograph, the little EP, the dollar-bill acceptors on phonographs, income totalization, the introduction of 50-cent play (three songs), the specialized discotech packages with full accessories to transform the bar or tavern into a discotech environment. The list is endless. Gordon was never one to rest on his laurels; he was always thinking ahead and coming up with new ideas to revolutionize the jukebox business.

Jack Gordon was one of a kind. We shall all miss him. To me, he was not only a business associate, but a good friend. With his passing, the heavens will be resounding with the music of compact discs to welcome him.

Private funeral services were held on Friday, February 23 at El Camino Memorial Park in La Jolla, California. Gordon is survived by his wife, Muriel; his son, Bobby Gordon, who is a noted musician; and two daughters. Expressions of sympathy may be sent to Mrs. Muriel Gordon, at 8850 Villa La Jolla, Apt. 106, La Jolla, CA 92037.
Here's another shot that was taken at dinner. You'll recognize SNK Corp. of America president Paul Jacob (center) with good buddies (l-r) John Stergides of Electrocoin Ltd. (London) and Malcolm Steinberg of General Vending (Perth, Australia) obviously enjoying themselves.

A private dinner for overseas distributors was hosted by SNK after the open house. Among those in attendance, smiling broadly for the camera, were SNK Corp. of America's consumer products manager Linda Lavin (center) with (l-r) Andre Moulon of Amiro (France) and Udo Nickel of Nova Apparate (West Germany).

CHICAGO—The famous Tokyu Inn in Osaka, Japan provided the setting for the introduction by SNK Corporation of its new multi-video system called NEO GEO to an audience of Japanese operators and distributors on January 31. In addition, a number of foreign distributors from Europe and the Far East were invited to view the new system.

Open-house festivities were held from 11 a.m. until 5:30 p.m., following which a private dinner party was hosted. Individual meetings took place the following day during which time more thorough demonstrations of the system and further business discussions took place.

Describing NEO GEO as a "totally fresh" concept "never before seen in the coin market," SNK Corporation of America president Paul Jacobs stressed that the company is totally committed to the new system. "All of our R&D will be directed towards this system for the next year or two," he advised. "We will continue to support it with new titles between now and April of 1991." Five of the 23 titles in their library will be revealed at the ACME convention in Chicago (March 9-11).

SNK will start shipments in Japan around the end of March. U.S. shipments will begin around the end of April. NEO GEO will be shown to the American trade for the first time at ACME '90.

As you will see in the accompanying photos, SNK Corporation occupies an extensive dual-building complex in Osaka, Japan. In April of this year the company will be breaking ground for new manufacturing facilities, which will be located within a couple of blocks of the present site.
NEO-GEOR MVS®
MULTI VIDEO SYSTEM

GENERATIONS AHEAD!!

SNK CORP. OF AMERICA UNVEILS THE MOST STATE OF THE ART HARDWARE SYSTEM EVER DEVELOPED FOR THE COIN-OP ENTERTAINMENT INDUSTRY AT:

ACME '90
MARCH 9, 10 & 11
BOOTH #4205

○ SOFTWARE 1/3 THE PRICE OF CONVENTIONAL PCB’S.
○ UP TO 6 TIMES MORE MEMORY THAN CONVENTIONAL PCB’S.
○ A NEW DIMENSION OF SOUND QUALITY – REAL LIFE VOICE SYNTHESIS!
○ REALISTIC CHARACTER MOVEMENT!

5 ALL-NEW TITLES TO BE INTRODUCED:
TOP PLAYERS GOLF
BASEBALL STARS PROFESSIONAL
NAM-1975
MAGICIAN LORD
RIDING HERO

• 25” MONITOR CABINET HOLDS UP TO 6 TITLES
• 19” MONITOR CABINET HOLDS UP TO 4 TITLES

SNK CORPORATION OF AMERICA
246 SOBRANTE WAY
SUNNYVALE, CALIFORNIA 94086
(408) 736-8844

© 1990 SNK CORP. OF AMERICA
AND NOW...

Presenting The Newly Appointed Williams Electronics Pinball/Video Distributor In Illinois...

***** AMERICAN VENDING SALES *****

“We Take Our Fun Seriously!!”

American Vending Sales, Inc.

750 Morse Avenue
Elk Grove Village, IL 60007
(708) 439-9400

WATCH FOR THE OPENING

OF A

Cleveland Coin Machine Exchange, Inc.

OFFICE IN

Indianapolis, Indiana

target date: April 1, 1990

Cleveland Coin International
17000 S. Waterloo Road
Cleveland, Ohio 44110
(216) 692-0960

Q’s and A’s

BY DOC ENGLISH

WE, THE EDITORIAL (not we, a hermit hammering away at a ratty typewriter) were musing about the relationship among Kant, Kierkegaard and the coin business, when the mailman rang the bell and interrupted. Except for a personal letter from Ed McMahon’s computer promising new-found wealth, and a letter in which my last name—“Occupant”—was misspelled, there were no letters to the editor. Undaunted, we wrote our own letters and will now gleefully answer them.

Q: What is the key to a profitable 1990?
A: The answer in one word? No, not plastics. Diversify. Do not depend on one single type of machine for success. For example, an all-video route is likely suffering during the current slump, but those constructed of a mix of videos, pinballs, pool tables, darts, music and redemption seem to be the strongest. The wide variety appeals to a broader customer base and if one class of equipment pitches overboard, another will buoy it up. You know the old chieco, don’t put all your eggs in one basket because someone may sit on your basket. Arcades are experiencing a similar situation. Still predominantly video, more are adding and experimenting with merchandisers.

Q: Any tips on the upcoming ACME show?
A: Funny you should ask... Newly arrived and freshly minted from our home office in Dead Wood is our Top Nine list of tips for a happier ACME convention. (Ten tips would have pushed us over budget.) Read on:

9. Wear sensible shoes.
8. Do not make snap judgments on games. (In other words, be as sensible as your shoes.)
7. Do not fall prey to the show glitz. The quality of a game is not directly proportional to the length of the model’s legs.
6. Pick up brochures. It saves wear and tear on your memory.
5. Tuck a candy bar in your pocket in case you get lost on the trail.
4. See everyone’s exhibit. Who knows from whence the next hit will come?
3. Look for new ways to make money.
2. Don’t just look. Play!
1. Play it again!

Q: As more and more records come out exclusively on compact disc, what will happen to the thousands of jukeboxes already on location that play vinyl only?
A: Perhaps some young Edison could invent an adapter kit to convert vinyl boxes to CD boxes. There is also talk of operators banding together and approaching independent producers to cut vinyl records. Or, perhaps, someday we will have all oldies out there with Bon Jovi and Prince as oldies. Operators could also complain to the AMOA (after all the “M” does stand for music) and ASCAP. Both organizations have a vested interest in this problem and should be more active in solving it. Contemplate this scenario: no vinyl records; collections drop so low on vinyl phonographs; operators pull them off location because they cannot operate them profitably. Hence no ASCAP license fee, a small “m” in the AMOA. Despite the deserved hoopla about the CD box and its eventual triumph, complete statistics have not been forthcoming. Who is buying CDs? Big operators, all operators, urban operators, rural operators? Are a few big-city operators buying an inordinate percentage of the boxes sold? If a distributor says he sold 100 CD boxes, what does that mean? If, out of a potential 200 customers, 10 operators bought 10 each, what does that mean? Simply, we need more figures.

In reality, the bulk of the phonographs on the street are vinyl or combo; in most locations it is not profitable to operate the more expensive CD box. Why would an operator want to spend $4,500 plus discs on a CD phonograph for a secondary location? And how many CD boxes are the mid-size and smaller operators going to purchase? They do not have the luxury or the cash flow of the big operator who can
buy ten for his high-powered stops, pay for them, move them down the location totem pole, and buy more. We need to keep vinyls alive until all operators can gradually integrate CDs into their music routes. It's not an overnight process. Now, would someone please help me down from the soap box...

Q: Why do manufacturers insist on releasing so many games with the same tired themes?
A: Choose one or all of the following: a) lack of imagination among many game designers; b) manufacturers go to the well until they're pulling up sand and grit, not water; c) a minimalistic view of the U.S. market by overseas owners; d) the same owners primarily concerned with what is easily adaptable to the home market.

Q: Some people compare the video game business to the movie business. Can you compare it to another industry?
A: Tool and dye? No! How about the supermarket business? Video games are perishable commodities. They have a shelf-life like white bread. As they get older they are not so fresh and desirable. A kit comes out and if it remains unsold a month or two later, it's like potato salad gone bad. In addition, manufacturers battle for shelf space. Only so many games or kits can be placed before the distributor's or operator's eye. They cannot buy everything and if they don't see it figuratively and literally, they won't buy it. Each manufacturer wants to get his merchandise on the shelf, otherwise it is shunted into the back room with the stale Cheese Whiz (from Oz) and the packing crates gather dust.

Q: What do you think about this preoccupation with the hit syndrome?
A: Pacman is past. Let's move onward. Even though generalizations are odious, no single game can rescue the operator, catapult him into the millionaire's club. Konami's TMNT has been a blockbuster, yet video overall is still slumping. There has been no better kit than Capcom Bowl for longevity—two years and still running—but operators are crying for street pieces. A healthy industry will offer a wide array of merchandise and a healthy operator will capitalize on this variegated offering, utilize it, and not futilely dream of days that won't come again.

Q: A concerned Tommy writes, "Are or are not pinballs making a comeback?"
A: Yes, they are, but used ones more so than new. The new are still too costly—average price is $2,500 plus tax. On a 50/50 split, the pinball would have to collect in the neighborhood of $100 per week during the year for the street operator to break even. How many pins can you name that average $100 per week for a year? Can you say "none"?

The conclusion comes right about now. If you, gentle reader, have any questions, opinions or objections, feel free to send them in and we will feel free to pompously pontificate in response.
CHICAGO—If you've been tuning in on the national and local television news shows you've been noticing a lot of coverage relating to the pinball machine, its 60th anniversary, and the coin machine business as a whole. You've also been seeing extensive exposure in newspapers—national, local, community, business publications, or what have you.

This kind of publicity doesn't just happen. Someone has to take the initiative, and go out of his way to get the job done, even though it might take a toll on his work schedule. That someone is Roger Sharpe, director of marketing at Williams Electronics Games, Inc., who's been conducting a one-man campaign to further the cause of public awareness of this industry and what it has to offer. The main focus is on pinball, naturally, since Sharpe is chairman of the Pinball Promotion Committee's marketing subcommittee and pinball is one of the main products produced by the company he represents. Besides which, this man has authored a book on the subject (Pinball!) and is an avid, dedicated player. He loves the game, he plays the game, he promotes the game at every opportunity—and then some.

Sharpe first came to the attention of the trade while he was researching his book, Pinball!, which was published in 1977. His personal knowledge of the game, its origins and its history, earned him a great deal of respect. He also happens to be an expert player.

Sharpe deserves recognition for all of his public relations efforts, above and beyond the call of duty, that have benefited Williams, its competitors and the entire coin-op community.

Thanks, Roger!

ARE YOU HAVING TROUBLE GETTING HIT 45's?
Call RSI at 817-325-8752

Doc Ringo, Wally Bohrer, Sam Atchley
and other jukebox owners have created a
JUKEBOX RECORD SUBSCRIPTION SERVICE.
Call for details.

RECORD SOURCE INTERNATIONAL
205 N.E. First Ave.
Mineral Wells, TX 76067
fax: 817-325-6431

CONTRACT MANUFACTURING SERVICES
• Wire Harnesses • Sub Assemblies • Design Work • Complete Game
Assembly • Universal 19" & 25" Video System Cabinets • Kit Installation •

GRAND PRODUCTS, INC.
425 MEYER ROAD
BENSENVILLE, ILLINOIS 60106
(708) 766-8282 Fax: 708-766-6688
Our years of manufacturing experience can
build your next game better. Inquiries invited.

YOU'D BE SMILING, TOO—...if you had such a big, beautiful Turtle
is Konami’s coin-op division Stephen
Kaufman (behind desk) is pictured with (l-r) Jerry Korbecki (technical
service manager), Mike Kubin (sales rep), and Frank Pellegrini
(national director of sales and marketing) and they’re probably
discussing strategies for Konami’s participation in ACME ’90.

AND AWAY THEY GO! Taito America Corp. and United Artists
Theatre Amusements (UATA), a major operating company, amicably
resolved their differences out of court over their use of genuine
Taito parallel boards. Through the negotiation efforts of Pete O’Neill
(l), director of intellectual security for Taito America Corp., and Jon
Daugherty (r), president of United Artists Theatre Amusements,
when the Supreme Court recently decided in favor of Taito, UATA
agreed to immediately remove all Taito parallel boards from their
routes. Operators who have questions about removing parallel
boards from their routes can write or call Pete O’Neill at Taito
America Corp., 390 Holbrook Drive, Wheeling, IL 60090; (708) 520-
9280.
PRESENTS

FOCUS ON

BUSINESS IN THE '90s

NARM SPECIAL ISSUE

SPOTLIGHTING • NEW ARTIST/FACES FOR THE '90s •
musical trends • label/distributor predictions •
new business opportunities/development • format
updates: vinyl, cassettes, cd's, vhs, & laser discs.

INTERNATIONALLY DISTRIBUTED AS WELL AS GIVEN TO
NARM ATTENDEES MARCH 10-13 ★REACH THE KEY
INDUSTRY DECISION MAKERS THRU THIS SPECIAL ISSUE★

AD CLOSING MARCH 5 • ART DEADLINE MARCH 7

LABELS CONTACT: JIM WARSINSKE OR BOB LONG (213)464-8241
DISTRIBUTORS CONTACT: MIKE GORDON (213)464-8241
WORLDSTYLE


"You can compare it to an audio wine cellar," Hart explains. "What I would do is, I would go around—basically in the late '80s and the '90s—and record all of this world music that was never able to be recorded because there was no market for it.

"It was sort of an elitist trip, actually. I would just record the great masters and I would say, 'Hey, I'll lock the door, sit back, have a little cup of cognac or something,' and just enjoy Ali Akbar Khan, or Hamza, or whatever music I went out and recorded.

"It was my own personal collection for many years, and then Don Rose, the president of Ryko, realized how incredible this collection was and he came out here and proposed this 'World' series, for me to release it. The World' already encompasses albums of Indian classical flute and saranjgi music, Sudanese and Egyptian folk music, Eastern European Jewish wedding music, the African drumming of Babtunde Olatunji, the Gyuto Monks of the Dalai Lama's choir, The Latvian Women's Choir, whose brand new release, Songs of Amber, was co-produced by Hart and Jerry Garcia. It's an angelic choir, much lighter and lusher than the Bulgarian women. "Is this the music you hear when you die?" one enquiring listener asked as the album was spinning in my office.

"It cost me a lot of money to go to all these places and to record all this stuff, but I have a day job," says Hart about his "audio wine cellar," which he says, now contains hundreds of hours of tapes." This started as a hobby, and then I saw the ecosystems disappearing, years ago, and I said, 'Jesus, this is pretty or I'm going to get this music because this music won't be around anymore.' With the disappearing ecosystems there's also the disappearing music. So this has been under the heading of 'Endangered Music.' Hart is also supervising the digital transfers of the more than 2,000 Folkways Records albums recorded by Moe Asch, the dadaist, and the many labeled as marches and records in the 1940s and 1950s before "world music" became a section at Tower. The Smithsonian now owns the material, which is being cataloged by Bryden.

"It's not necessarily entertaining, it's more music that's used for transformation," says Hart about the thread that connects all these various music. "This music is meant to alter your consciousness in a way. It's meant for transition. It is not meant specifically for entertainment, especially the sacred music, the siren music, the sarangi and the flute, and the monks. This is sacred music, this music is music for prayer. And then there are other music that are musics for work, like the Egyptian stuff—the Aswan boatmen, that's how they make it up and down the Nile. It's used in ways that's not necessarily for entertainment." How does this affect the mid-Drantart, the Latvian Women's Choir?

"It all depends on how you approach your music with the spirit," Hart says. "Are you trying to re-create a music, are you putting your spirit into, are you just playing the notes? Or do you know what you're after? Are you after the trance or are you after the ya-yas? Are you after people clapping, or are you after the beating? You know what I'm talking about—I'm not talking about any horrible, ugly thing. I'm talking about renewal. I'm talking about compassion. That's the kind of place that this music hits, and that's why I like it. I like melody and harmony and I like noise and I like rhythm. I like it all. I have a full palate. I'm not hung up on any one music."

Hart sees the current interest in world music as more than just a passing fad, he sees it as filling a basic need.

"People are for the first time really discovering the wealth of the world's music, 'cause it makes it a smaller place. Remember, all of the music contains the blues, the mysteries, the legends of all those people. There's a big thing—awakening. I think people are realizing, 'Well, this is the sound of our world. This is the sound of the whole earth, and we're losing it.' And it's a precious, precious thing.

"It's like the jungle is the pharmacy, it has all these medicines. Well, the music is the medicine for these people. When they get their forests taken away, their music goes. They can't be living and playing their music, they've got to be scuffling. They've been relocated in tin houses on the outskirts of the forest to get back—they can't practice their music, their rituals go, their folktales, they're dead. Once that goes, they're gone.

"It's frightening. It's frightening, man. That's why I scream. That's what 'The World' series is all about, me screaming about it.

That's Mickey Hart down there in the front row, surrounded by Dzintars: The Latvian Women's Choir.

Karen Woods

Stay Tuned.

Cash Box Magazine 22 March 10, 1990

Lee Jeske

WORLDSTYLE

SHOCK OF THE NEW

From Bauhaus through Lush, Cocteau Twins, and the rest of the madding crowd, the second half of the '80s was diverse within itself as 4AD.

Do I sound like a fan? Damn right. 4AD has always been about ambience and attitude, blowing holes in rather than following trends. Everyone is listening to gothic stuff. Fine. 4AD puts out an EP by Frazier Chorus, possibly one of the gentlest rock and roll bands on the planet. Female singers are in vogue? Fine. 4AD gives us Kristen Hersh, she of the razor-blade vocals and the dementedly same lyrics. The Britbeat is where it's at? Fine. 4AD signs three of America's most overlooked underground bands. The eclectic and the unexpected pleasures from this little label have been brightening my days for several years now, and speaking for a lot of the people from Alternative Nation, Happy 10th Anniversary, 4AD.

What a decade it has been.

The label was started by Ivo Watts-Russell and Peter Kent, two staffers at Britain's Beggars Banquet, record store division. Both were the frequent recipients of demo tapes brought in by hopeful musicians, and functioned as sort of pre-A&R man, straddling the chaff and passing along the form to the label for consideration, often without much success. When Beggars Banquet chief Martin Mills offered Watts-Russell and Kent 2,000 pounds to set up an independent label under the Beggars wing, with the implicit purpose to sell all, an idling stone to the bigger label, the two jumped at the chance, and Axis was born. Axis immediately became 4AD when another company by the same name appeared. The first four releases, in January of 1980, were singles by Swox, Bearz, the Fast Set and the now-legendary Bauhaus.

In the beginning, 4AD was the classic indie: cash was recycled single-by-single, and distribution was usually by the trunk of the car. Eventually, they became part of the Rough Trade/Carteil distribution network, which left more time to pursue the music end of it, and 4AD's reputation began to build. Kent eventually split to form another Beggars offshoot, Situation Two, which left Watts-Russell in sole creative control of 4AD. It was then that the label started to take on both its sound and its vision.

The best way to give an idea of the impact this little label had on what Watts-Russell calls the "underground" is to give a brief list of the bands 4AD released in the first couple years if its existence: Bauhaus, the Birthday Party, Matt Johnson/the The, Mass, Colin Newman and Graham Lewis (Wire), Modern English, Colourbox, Mass, Tones on Tail, Xmal Deutschland. Then in 1982, Watts-Russell received a demo tape from a Scottish trio, one that got its first listen in his car on the way home from a miserable studio session. The band was the Cocteau Twins, and the Garlands album became the world's first introduction to the amazing, ethereal voice of Liz Fraser. The Cocteau Twins, along with Watts-Russell's ongoing studio project, This Mortal Coil, in a sense defined the "4AD sound," one of space and light, or of darkness and claustrophobia, but always something atmospheric.

At about the same time, Watts-Russell started using artist Vaughn Oliver for album covers, a working arrangement that eventually became permanent, and, that with the addition of photographer Nigel Grierson, solidified into 23 Envelope and the "4AD look," which is as distinctive a marketing line as any. By the mid-'80s, 4AD was one of the few labels whose records were recognized as much by the way they sounded as by the way they looked, a characteristic that is basically their own.

The latter part of the decade saw more aggressive-sounding bands joining the roster: the electronic awkwardness of Wolfgang Press, the moody synth-driven dance music of Xymox, Throwing Muses and the Pixies skewed takes on three-chord guitar, the gypsy sound of the one-man fuzz-band that is Ultra Vivid Scene. In the past year, Pale Saints and Lush have added to the rather ambient niche.

Though 4AD has kept to its original premise, which Watts-Russell has defined as increasing the "number of people who are aware of what we are doing. As long as we are doing that, there is a point in us being here." Few hits, perhaps, but absolutely no misses; the second decade couldn't hope for a better record.

Stay Tuned.

Karen Woods

Pale Saints

Lee Jeske
**ON JAZZ**

---

**JAZZ PICKS**

- MATT ROLLINGS: *Balcony* (MCA 6357)
  - What's this? In the midst of the MCA Masters Series, a home for new age and lightweight fusion, comes a spiky, rhythmic contempo-bop pianist. Chops and gig time with Lyle Lovett, Kenny Rogers and Peter Wolf. John Patitucci and Carlos Vega round out this strong-straight-ahead trio.

---

**CASH BOX MICRO CHART**

**JAZZ ALBUMS**

March 10, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

1. **ON FIRE** (Epix OE 45295)
   - Michel Camilo 2 18

2. **WHEN HARRY MET SALLY** (Columbia SC 45193)
   - Harry Connick Jr. 1 30

3. **MOOD INDIGO** (Anansi Island 91329)
   - Frank Morgan 4 10

4. **WAITING FOR SPRING** (GRP GR 5556)
   - David Benoit 3 18

5. **PITTSBURGH** (Atlantic 62029)
   - Amad Jamal 8 10

6. **MUSIC** (Blue Note B 25953)
   - Michel Petrucciani 5 10

7. **MY FAVORITE SONGS** (Columbia 79760)
   - Chet Baker 5 18

8. **THE FABULOUS BAKER BOYS SOUNDTRACK** (GRP 2002)
   - Dave Grusin 7 16

9. **STRAIGHT NO CHASER** (Columbia CK 45308)
   - Thelonious Monk 9 20

10. **JAZZ JAZZ** (Verve 5818)
    - Rob Mullins 12 24

11. **AFTER HOURS** (Telec 83302)
    - Andre Previn, Joe Pass & Ray Brown 13 10

12. **THIRD DEGREE BURN** (Milestone M-9174)
    - Charles Earlend 14 16

13. **LIVE AT TOWN HALL, N.Y.C.** (Concord Jazz CJ 4527)
    - Gene Harris & The Phillip Morris Superband ?? ??

14. **SOLO GUITAR** (Warner Bros. 26018)
    - Earl Klugh 10 18

15. **TENDERLY** (Warner Bros. 25957)
    - George Benson 11 30

16. **IN A SENTIMENTAL MOOD** (Warner Bros. 25889)
    - Duke Ellington 16 10

17. **BLOWS ALL DAY LONG** (Muse 5358)
    - Richard Groove Holmes 18 16

18. **THE SYMPHONY SESSIONS** (Praph 698)
    - Dizzy Gillespie 22 7

19. **COLOR** (Blue Note 92779)
    - Rick Margitza 18 12

20. **CHRISTOPHER HOLIDAY** (RCA Novus 3055)
    - Christopher Hollyday 18 19 24

21. **THE MAJESTY OF THE BLUES** (Columbia 45091)
    - Wynton Marsalis 20 34

22. **TWILIGHT IS UPON US** (Windham Hill Jazz 011B&A&M)
    - Billy Chips 25 152

23. **ART DECO** (A&M 5258)
    - Don Cherry 21 35

24. **LET'S GET LOST ALTERNATE TAKES** (Pacific Jazz/Capitol 9392)
    - Chet Baker 23 24

25. **TRIANGULAR** (Blue Note 92750)
    - Ralph Peterson 24 20

26. **REUNION** (GRP 9656)
    - Gary Burton DEBUT

27. **ALL OF ME** (Columbia FC 44643)
    - Joey DeFrancesco 26 28

28. **THE INVENTOR** (Blue Note 91915)
    - Bobby Watson & Horizon 31 144

29. **INTO THE FADDISHERE** (Epix 45266)
    - John Faddis 27 22

30. **ON THE BLUES SIDE** (Fantasy 9177)
    - Jimmy McGriff & Hank Crawford DEBUT

31. **LIVE IN PARIS** (MCA Impulse 6331)
    - Dee Dee Bridgewater 28 16

32. **SWEET AND LOVELY** (Novus 303C)
    - James Moody 29 20

33. **ANNIVERSARY** (Emarcy Polygram 86769)
    - Stan Getz DEBUT

34. **MINDIF** (Epix 79001)
    - Abdullah Ibrahim 30 20

35. **BLUE DELIGHT** (A&M 5250)
    - Sun Ra 32 24

36. **REMEMBRANCE** (Verve/Polygram 441723)
    - The Harper Brothers DEBUT

37. **LET'S GET LOST** (RCA Novus 3054)
    - Chet Baker 33 42

38. **TRIO JEFF** (Columbia FC 45251)
    - Branford Marsalis 34 36

39. **OTHER TIMES, OTHER PLACES** (Global Pacific 45245)
    - Dave Friesen 35 22

40. **VODDIO** (Columbia FC 45402)
    - Dirty Dozen Brass Band 36 47

---

**SUN RA ARKESTRA: Hours After** (Black Saint 120 111)

- From what is still the wildest big band on this or any other planet, this set of intergalactic originals and fractured standards was recorded at the same sessions that produced Ra's exceptional '86 album, Reflections in Blue.

**BIG BAND CHARLIE MINGUS: Live at The Theatre Boulogne-Billiancourt Paris Vol 1 (Soul Note 121 92)**


**NANCY WILSON: A Lady With A Song** (Columbia C 45758)

- Typically classy jazz-soul—emphasis on soul—from the ageless pro.

**RAY MARTINILLI: Dark Pavers** (Red 123221)

- Bobby Watson guests with this exceptional percussionist's jalapeno-hot latin-jazz band, Space Station, which already includes a real sizzler in Dick Oatts. Another tough, seamless session from this somewhat underestimated ensemble.

**CHUCK LOEB/ANDY LAVERNE: Magic Fingers** (DMP CD 472)

- Pleasant, melodic, acoustic fusion with a Brazilian tinge from pianist Laverne and guitarist Loeb, two veterans of Stan Getz's fusion band of a decade ago. Light, tuneful and rarely cloying, Will Brazil and Dave Weckl are in the cast.
cameo appearances on behalf of CHILDHELP, a charity for abused children. The confirmed line-up so far includes: Tone Loc, Kool Moe Dee, Young MC, Run-D.M.C., Jazzy Jeff & the Fresh Prince, De La Soul, MC Lyte, Big Daddy Kane, Ice-T, 3rd Bass, Eric B. & Rakim and Whodini, with more to be announced.

Cold Chillin' recording artist Biz Markie (joining the ranks of future business tycoon extraordinaire and new Pepsi spokesman, Young MC) is working on a commercial for Converse Sneakers...

Hoping to spark more interest in his sorely underrated and overlooked Funk City album/cassette/CD is Newkirk, about to release the second single, "Sweat You," following the minor success of "I Desire." It's highly recommended, though, that Funk City be picked up and given a spin; it's a mind-funk that is playful, groove-rich and reminiscent of not only Prince, but George Clinton and other stalwarts of seventies funk. Highly deserving of your attention.

Ernest Hardy

NEW: Over thirty of the biggest names in hip-hop will join forces for the first time to commemorate the 15th anniversary of rap music in a one-time-only, bi-coastal concert (to be performed simultaneously in New York and Los Angeles) on April 6. The celebration, titled Rapmania: A Salute to the 15th Anniversary of Hip-Hop (Rap), will be a cable television, pay-per-view event that will showcase rap music from its early roots in the Bronx to today's biggest hip-hop stars. It will be broadcast from the Apollo Theater in New York and the Palace Theater in Hollywood. The three-hour extravaganza will also be used to promote awareness of child abuse, with celebrity guests making

March 10, 1990
The grey shading represents a bullet, in

CASH BOX

NEWS: Over thirty of the
biggest names in hip-hop will
join forces for the first time to
commemorate the 15th
anniversary of rap music in a
one-time-only, bi-coastal con-
cert (to be performed simul-
aneously in New York and
Los Angeles) on April 6. The
celebration, titled Rap-
mania: A Salute to the 15th
Anniversary of Hip-Hop
(Rap), will be a cable
Television, pay-per-view
event that will showcase rap
music from its early roots in
the Bronx to today's biggest
hip-hop stars. It will be broad-
cast from the Apollo Theater
in New York and the Palace
Theater in Hollywood. The
three-hour extravaganza will
also be used to promote
awareness of child abuse, with
celebrity guests making
COCINANDO

“IM NOT INTERESTED IN DEMOGRAPHICS, I PLAY EVERYTHING.” From Los Angeles, Luca Bentivoglio, president of the production company (LBP) that carries his name, got up from his desk, put me on the speaker phone, and paced around the office to physically discharge some of his hyperkinetic intellect. His Aryan looks and grinning, impish face belie a very competitive spirit. His LBP produces the music video show Tu Musica, the popular Desde Hollywood and the recently debuted Pana y Fortuna. For our purposes, he embodies the next phase in our continuing analysis of existing promotional media. As advanced in our recent profile on MTV International, television seems to be the most viable path to alleviate the commercial radio agglutination caused by the neverending influx of new artists, each one younger than the next. As such, Tu Musica is considered a veritable source for video promotion. Luis Pisterman, WEA Latina’s vice president and general manager, says about the program, “It is very favorable for our industry to have a medium as flexible as Tu Musica.”

The TV career of Italian-born, Venezuelan-raised Bentivoglio (whose last name translates loosely from Italian as “I love you”) has been nothing short of meteoric. While an 18-year-old in San Jose, Costa Rica, he studied anthropology and dramatic arts, eventually becoming half of the musical duo of Luca y Jesus. The acting bug hit him his way to Los Angeles, where he graduated in 1981 from the University of Southern California—alma mater of Steven Spielberg and George Lucas—with a degree in film production.

After attempting to break into the Hollywood scene for a couple of years, Luca headed to New York for a change of pace. This new phase found him director of promotion of New York’s Channel 47. Taking advantage of a similar offer at competing Spanish International Network, Luca jumped ship in May, 1983, eventually becoming the host of the “Desde Nueva York” segments. He remembers that four-year period as “a school where I learned to write a lot and produce with the fewest resources possible.” The following year he followed SIN to Los Angeles, where he worked in its ECO division, supplying entertainment features to the news department.

With Hallmark’s purchase of Univision, Bentivoglio decided to become an independent producer/supplier, debuting Desde Hollywood in March of 1988. He described the show’s three segments: a quick overview of news happenings in Los Angeles; an interview with a nombre from the movie, TV or record field (Luca estimates 90% of his interviewees are Spanish-speaking); and two videos of popular songs, one in Spanish, one in English. The show also includes a rapid non-critical mention of two movies debuting that week.

“Unless the movie is so horrendously bad that it displeases my audience’s intelligence and pocket,” he quipped, “I refrain from commenting on any movie.” This non-judgmental attitude carries over to Tu Musica, which debuted in July, 1988, and exemplifies Bentivoglio’s opening statement. He expanded on this notion while still pacing around his office, his voice coming loud and clear through the speaker phone.

“I certainly don’t disregard the youth market,” Bentivoglio said, “but I base my strategy on my experience in television and my musician’s ears. Tropical and Mexican regional music are very important and should not be discriminated against. Even if its videos are not the best, it’s part of a culture, and it is our obligation to give the audience what they consider representative of their cultures. To achieve that, everything has to be played.”

He described a typical segment of Tu Musica as something with houncy pop beats like El Puma’s “Baila Mi Rumba,” Soda Stereo’s avant-garde “Una Ciudad de la Furia” and profiles of merengue bandleader Wilfrido Vargas and a pop icon like Madonna.

Bentivoglio claimed Tu Musica attracts a broad age group that cuts across the various Spanish-language ethnicities, thanks as much to his intrinsic awareness of the cultural nuances of both coasts as to the creative efforts of his staff. He cited as example of the latter a recent feature on Celia Cruz, the renowned Queen of Latin Music (who ironically has never been the subject of a video clip), manufactured from bits of previously taped news pieces and rehearsals. Univision, the network transmitting all LBP shows, has nothing but the highest praise for Bentivoglio’s programs.

“Luca is an excellent producer,” said Rosita Peru, senior vice president of programming for the web. “In the editing process, placement is everything. And the editing rhythm inside Luca’s programs is unique, for the United States and certainly for Latin America.”

Although Bentivoglio is currently on the pre-production stages of his annual Viva La Raza production, which earned LBP an ACE Award for Best Special in 1988, neither he nor Peru confirmed whispered plans of expanded programming hours for Tu Musica. Fond of re-creating mythological roles in Tu Musica, as Bentivoglio did with Zorro on the occasion of the character’s 50th anniversary—dueling with his infamous archenemy Sgt. Garcia—he almost defies the imagination what additional hours will do to the show’s continuously growing audience. But, then, this is hardly strange behavior from a man wont to belt an impromptu tune (or two or three) at any of his familiar Los Angeles piano-restaurant haunts. Perhaps Spanish-speaking Americans will be better served by a dancing Zorro.

SALPICOS Y MORDISCOS: Discos CBS International has issued a formal statement freeing Lunna from any contractual ties with the label and “wishing her every success in her new company.” It’s almost a foregone conclusion that, as you read this, Lunna will have already signed with Capitol/EMI-Latin, although the label hasn’t confirmed it.

The comical thing is that the Good Rumor Man assured us that there are other label execs still working and dining Lunna and husband/producer Cuco Pena, in the unrequited hopes of still signing the Puerto Rican songstress... Cancel all orders for the much-awaited release of a double-blast salsa album by Eddie Santiago and Luis Enrique, featuring some of their greatest hits and re-mixes of one or two of their tunes together. Plans were seemingly under way, but it’s firmly believed that Santiago applied the veto... Jorge A. Pino has been appointed to a new, wide-angle role within TH/Rodven, encompassing national marketing and sales to international matters and special projects. Expect an official announcement from the label any day soon.

Tony Sabourin

CASH BOX MAGAZINE 25 March 10, 1990
RHYTHM & BLUES

PPI is the most recent entry in the group, with president and CEO appointed Dunn Pearson Jr. as vice president. PPI's new president, he never expected things would progress so quickly.

While PPI's urban division is laying the foundation to begin its new label, Compose Records. First-quarter releases for PPI's new subsidiary, He produced by Dunn Pearson Jr. and Joseph M. Porrello. The album features several of Pearson's friends and peers: Grover Washington, Jr., Noel Pointer and Jocelyn Brown.

Mario, who wrote the screenplay for Identity Crisis, was the star of the popular television series "Sunny Spoon," and also co-starred in the Clint Eastwood feature film "Heartbreak Ridge." He has recently completed two television co-starring roles: one opposite James Earl Jones, entitled "Third and Oak," and Blue Bayou, opposite Alfre Woodard. He recently turned his magical directing talents to the hit television show "21 Jumpstreet," for which he directed a number of episodes. He is currently directing a feature film entitled "New Jack City.

PPI's president Donald Kasen is extremely excited about Identity Crisis. "This is our first rap-style record and it ties in with the movie," Kasen said. "It's a superstar and we expect to do tremendously well with this new release." Pearson, who served as musical director for the movie soundtrack, said, "This record exemplifies the hard work that was put into the movie." He went on to say, "The song is a hip, comical song that depicts real-life situations. PPI/Compose is going full-speed ahead to break this record in the urban markets."

PPI has also recently signed MCA recording star Jody Watley to do the Dance to Fitness exercise dance video. Pearson has created this first-of-a-kind video, in which Watley demonstrates exercises and dances to her own hit music. In addition to the fitness workout, Watley also teaches a few of her original dance steps, which really make the video unique.

Additionally, Pearson has appointed Gus Redmond to the position of national director of promotion and marketing for Compose Records. Redmond, a veteran of the music industry as a promotion administrator, says he is "taking PPI to the ghettos." Redmond will coordinate with PPI's Marianne Eggeston, product and marketing manager for PPI. Other key members of the team include Shelly Rudin, senior vice president, national sales; Joseph M. Porrello, senior vice president, product development and A&R; and David Hummer, director of creative services.

Pet Pan Industries, the world's largest producer of home-fitness video programs and the second largest producer of children's video product, is definitely expanding its horizons to include the urban/black music market. For further information, contact either Dunn Pearson Jr., Gus Redmond or Marianne Eggeston at (111) 344-1214.

Bob Long

Pictured (l-r) at Pearson's signing with Peter Pan Industries are: Joseph M. Porrello, senior vice president, product acquisition and A&R; Pearson; and seated Shelly Rudin, senior vice president, national sales; and Donald Kasen, president and CEO.
March 10, 1990

<table>
<thead>
<tr>
<th>#1 Single: Janet Jackson</th>
<th>Total Weeks ▼</th>
<th>Last Week ▼</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESCAPE (A&amp;M 1490)</td>
<td>Janet Jackson</td>
<td>4</td>
</tr>
<tr>
<td>SECRET GARDEN (Qwest/Warner Bros. 7-1992)</td>
<td>Quincy Jones</td>
<td>6</td>
</tr>
<tr>
<td>UNDER NEW MANAGEMENT (Atlantic 88766)</td>
<td>Miki Howard</td>
<td>10</td>
</tr>
<tr>
<td>WHERE DO WE GO FROM HERE (Motown 2028)</td>
<td>Stacy Latisas (With Johnny Gill)</td>
<td>11</td>
</tr>
<tr>
<td>OPPOSITES ATTRACTION (Verg 7-1997B)</td>
<td>Paula Abdul</td>
<td>2</td>
</tr>
<tr>
<td>ALL AROUND THE WORLD (Arista AS1-9928)</td>
<td>Lisa Stanfield</td>
<td>18</td>
</tr>
<tr>
<td>PROMISES, PROMISES (Geffen/Reprise 7-27811)</td>
<td>Christopher Williams</td>
<td>8</td>
</tr>
<tr>
<td>HERITAGE (Columbia CSN 73205)</td>
<td>Earth, Wind &amp; Fire</td>
<td>16</td>
</tr>
<tr>
<td>NO MORE LIES (Ruthless Atlantic 7-99149)</td>
<td>Michelie</td>
<td>14</td>
</tr>
<tr>
<td>I NEED YOUR LOVIN’ (Island/Columbia)</td>
<td>Alyson Williams</td>
<td>22</td>
</tr>
<tr>
<td>IT’S GONNA BE ALLRIGHT (Verve 1290)</td>
<td>Ruby Turner</td>
<td>5</td>
</tr>
<tr>
<td>JAZZIE’S GROOVE (Virgin 7-99145)</td>
<td>Soul II Soul</td>
<td>7</td>
</tr>
<tr>
<td>GIRLS, THEY LOVE ME (Uptown/MCA 53784)</td>
<td>Heavy D &amp; the Boyz</td>
<td>15</td>
</tr>
<tr>
<td>HELP THE CHILDREN (Capitol 44449)</td>
<td>M.C. Hammer</td>
<td>23</td>
</tr>
<tr>
<td>CAN WE SPEND SOME TIME (Columbia 38-73028)</td>
<td>Surface</td>
<td>9</td>
</tr>
<tr>
<td>EXPRESSION (Next Plateau 5011)</td>
<td>Salt-N-Pepa</td>
<td>11</td>
</tr>
<tr>
<td>THE COMFORT OF A MAN (MCA 53789)</td>
<td>Stephanie Mills</td>
<td>25</td>
</tr>
<tr>
<td>EVERYTHING YOU TOUCH (Motown MOT 6566)</td>
<td>Smokey Robinson</td>
<td>26</td>
</tr>
<tr>
<td>TOUCH (Atlantic 788841)</td>
<td>Chuchki Booker</td>
<td>12</td>
</tr>
<tr>
<td>YOUR PRECIOUS LOVE (Orpheus/EMI 72254)</td>
<td>Tamika Patton</td>
<td>20</td>
</tr>
<tr>
<td>HEARTBEAT (Vendetta/A&amp;M 1473)</td>
<td>Seduction</td>
<td>21</td>
</tr>
<tr>
<td>NEVER TOO FAR (EMI 92401)</td>
<td>Dianno Reeves</td>
<td>31</td>
</tr>
<tr>
<td>TREAT HER RIGHT (Epic XRS-01556A)</td>
<td>Luther Vandross</td>
<td>32</td>
</tr>
<tr>
<td>WE ARE ALL IN THIS TOGETHER (Geffen 19950)</td>
<td>David Peaston</td>
<td>33</td>
</tr>
<tr>
<td>BUDDY (Tommy Boy 943)</td>
<td>De La Soul</td>
<td>19</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#1 Debut: Bell Biv DeVoe #63</th>
</tr>
</thead>
<tbody>
<tr>
<td>GILTY CONFESSIONS (RCA 12171)</td>
</tr>
<tr>
<td>GONNA MAKE YOU FEEL (EMI 92401)</td>
</tr>
<tr>
<td>WOMAN (EMI 72270)</td>
</tr>
<tr>
<td>ELECTRIC CHURCH (Polygram 92426)</td>
</tr>
<tr>
<td>OUR STORY (EMI 92401)</td>
</tr>
<tr>
<td>REEL LOVE (EMI 92401)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>To Watch: Babyface #26</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROW YOUR BOAT (Atlantic 88766)</td>
</tr>
<tr>
<td>SUMMER RAIN (Bluebird 72259)</td>
</tr>
<tr>
<td>FLYING WITHOUT WINGS (EMI 72270)</td>
</tr>
<tr>
<td>LOVE LIKE THAT (EMI 72270)</td>
</tr>
<tr>
<td>I’M YOUR LADY (EMI 72270)</td>
</tr>
<tr>
<td>SWEET HOME ALABAMA (EMI 72270)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CASH BOX CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1 Single: Janet Jackson</td>
</tr>
<tr>
<td>ESCAPE (A&amp;M 1490)</td>
</tr>
<tr>
<td>SECRET GARDEN (Qwest/Warner Bros. 7-1992)</td>
</tr>
<tr>
<td>UNDER NEW MANAGEMENT (Atlantic 88766)</td>
</tr>
<tr>
<td>WHERE DO WE GO FROM HERE (Motown 2028)</td>
</tr>
<tr>
<td>OPPOSITES ATTRACTION (Verg 7-1997B)</td>
</tr>
<tr>
<td>ALL AROUND THE WORLD (Arista AS1-9928)</td>
</tr>
<tr>
<td>PROMISES, PROMISES (Geffen/Reprise 7-27811)</td>
</tr>
<tr>
<td>HERITAGE (Columbia CSN 73205)</td>
</tr>
<tr>
<td>NO MORE LIES (Ruthless Atlantic 7-99149)</td>
</tr>
<tr>
<td>I NEED YOUR LOVIN’ (Island/Columbia)</td>
</tr>
<tr>
<td>IT’S GONNA BE ALLRIGHT (Verve 1290)</td>
</tr>
<tr>
<td>JAZZIE’S GROOVE (Virgin 7-99145)</td>
</tr>
<tr>
<td>GIRLS, THEY LOVE ME (Uptown/MCA 53784)</td>
</tr>
<tr>
<td>HELP THE CHILDREN (Capitol 44449)</td>
</tr>
<tr>
<td>CAN WE SPEND SOME TIME (Columbia 38-73028)</td>
</tr>
<tr>
<td>EXPRESSION (Next Plateau 5011)</td>
</tr>
<tr>
<td>THE COMFORT OF A MAN (MCA 53789)</td>
</tr>
<tr>
<td>EVERYTHING YOU TOUCH (Motown MOT 6566)</td>
</tr>
<tr>
<td>TOUCH (Atlantic 788841)</td>
</tr>
<tr>
<td>YOUR PRECIOUS LOVE (Orpheus/EMI 72254)</td>
</tr>
<tr>
<td>HEARTBEAT (Vendetta/A&amp;M 1473)</td>
</tr>
<tr>
<td>NEVER TOO FAR (EMI 92401)</td>
</tr>
<tr>
<td>TREAT HER RIGHT (Epic XRS-01556A)</td>
</tr>
<tr>
<td>WE ARE ALL IN THIS TOGETHER (Geffen 19950)</td>
</tr>
<tr>
<td>BUDDY (Tommy Boy 943)</td>
</tr>
</tbody>
</table>
BOB LONG SPEAKS ON GOSPEL

BEBE & CECE WINANS’ GRAMMY: One of the most prolific and popular gospel duo in recent years continued their incredible award-winning streak. As individuals, they have been a part of the musical family the Winans, BeBe and CeCe Winans’ GRAMMY-accepted Pennsylvania awards every since 1985.

In 1988, the Grammy-winning tradition, CeCe was victorious in the category of Gospel Best Female Vocal Performance, Female for the song “Don’t Cry,” from BeBe and CeCe Winans’ album Heaven. BeBe won the complimentary Grammy for Gospel Best Male Vocal Performance, Male for the song “Meantime,” also from Heaven.

Bob Long

ONE FOR THE WALL: AI “The Bishop” Hobbs, general manager of radio station WTLC, Indianapolis, Indiana and chairman of the Gospel Music Announcers Guild, receives a specially minted gold album for BeBe and CeCe Winans’ Heaven album. Pictured (l to r) during the presentation are Bill Hearn, vice president, marketing, Sparrow Records; Al Hobbs; and Vicki Mack Lataille, product and marketing manager, Sparrow Records. The presentation marked the first gold album presented to the guild by a record label.

CASH BOX CHARTS

BLACK GOSPEL ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Weeks at No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MISSISSIPPI MASS CHOIR</td>
<td>Word/A&amp;M</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>CAN’T HOLD BACK</td>
<td>Word/A&amp;M</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>I REMEMBER MOMMA</td>
<td>Word/A&amp;M</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>AIN’T LIFE WONDERFUL</td>
<td>Savoy</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>YOUNG ARTIST FOR CHRIST</td>
<td>Savoy</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>ORDINARY JUST WON’T DO</td>
<td>Savoy</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>HOLD ON, HOLD ON THE WAY</td>
<td>Savoy</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>WAIT ON HIM</td>
<td>Savoy</td>
<td>8</td>
</tr>
</tbody>
</table>

The gray shading represents a bullet, indicating strong upward chart movement.

MOM AND POP SIGN: Pictured (l to r) following the official signing of their recording contract with Sparrow Records are David “Pop” Winans; Delores “Mom” Winans; Billy Ray Hearn, president of Sparrow Records; and his wife Joanie Hearn. The album, simply titled Mom and Pop Winans, is already garnering tremendous response around the country.

POST GRAMMY CELEBRATION: Pictured (l to r) celebrating at the post-Grammy party hosted by Capitol Records are Grammy winners BeBe Winans, Bonnie Raitt, CeCe Winans and Joe Smith, president and chief executive officer, Capitol-EMI Music.
TNN's All-Star Salute to Country Music

BY KAY KNIGHT

It was Country Music Stars Galore. Entertainers, music industry executives and representatives, and hundreds of country music fans filled the Grand Ole Opry House recently to be a part of TNN's All-Star Salute to Country Music. The special, scheduled to air on TNN March 7 in celebration of its seventh anniversary, will be hosted by Barbara Mandrell and Johnny Cash and will feature more than 70 of country music's top stars. It was truly an historic event whose real purpose was kept top secret right up until the appropriate moment.

The recent taping turned out to be a night to remember, especially for one well-known figure of country music, who got the surprise of his life. Ralph Emery, the host of TNN's Nashville Now since the network launched in 1983, thought that he was just a guest on the program. However, the legendary broadcaster soon found out that the show was really a salute to him.

President George Bush, an avid country music fan, praised Emery in a specially taped segment of the program. Said President Bush: "Ralph, you've certainly been with us through some of country music's most memorable moments. Your radio and TV shows have spread the word about our beloved country music to millions, and they also have been important steps on the road to success for many of the stars. So, Ralph, on behalf of Barbara and me, thank you, and thanks to everyone in country music for making such a great contribution to American life."

Also appearing in pre-taped segments are Dolly Parton, Kenny Rogers, Reba McEntire, Willie Nelson, Jimmy Dean, Crystal Gayle, John Ritter, K.T. Oslin, Waylon Jennings, Merle Haggard, Roger Miller, the Statlers, Hank Williams, Jr. and TNN's Shotgun Red, among others.

Back in Time:

MARCH 4—"Where Does the Good Times Go" hits the #1 spot for Buck Owens (1963)
MARCH 5—Patsy Cline, Hawkshaw Hawkins and Cowboy Copas are killed in a plane crash (1963)
MARCH 6—Happy Birthday to Skip Ewing
MARCH 7—Jack Anglin is killed in an auto crash en route to Patsy Cline's memorial service (1963)
MARCH 8—Happy Birthday to the Statler Brothers' Lew Dewitt (1939)
MARCH 9—The last Saturday night Opry performance at Ryman Auditorium (1973)
MARCH 10—Happy Birthday to Ralph Emery (1933)

Those who joined the lineup to pay tribute to Emery in person include Randy Travis, Alabama, Glen Campbell, Roy Clark, Anne Murray, Ricky Skaggs, the Oak Ridge Boys, June Carter Cash, Larry Gatlin and the Gatlin Brothers, Ricky Van Shelton, Tanya Tucker, Lee Greenwood, Chet Atkins, Irlene Mandrell, Kathy Mattea, Tennessee Ernie Ford, Lorrie Morgan, Charlie Daniels, Minnie Pearl, Roy Acuff and Marie Osmond, just to name a portion of the talent that crossed the stage of the Grand Ole Opry that night.

It will truly be a show that can entertain the entertainer. One musical highlight of the evening will be the comedy number, "Ralph, You Have Embarrassed Us All," performed by Ray Stevens, Roy Clark, Kathy Mattea and Faron Young. Other highlights include a medley of greatest hits sung by Jerry Reed, Lee Greenwood, Steve Wariner, Ricky Van Shelton, T.G. Sheppard and Charlie Daniels; "The Very Thought of You," sung by Barbara Mandrell to Emery; and the specially assembled "World's Most Famous Unknown Band"—Glen Campbell, Jerry Reed, Ricky Skaggs, Steve Wariner, Steve Gatlin, Barbara and Irene Mandrell, Ray Stevens, Lee Greenwood and Roy Clark—performing the instrumental "All-Star Boogie."

A special "Second Generation" segment pays tribute to Ralph's relation-ship with several country music greats through the eyes of their children. Among those involved are John Ritter, who lovingly remembers Tex Ritter; Marty Haggard, who salutes Merle Haggard; and Lorrie Morgan and Ronny Robbins, who pay honor to their fathers, George Morgan and Marty Robbins.

Vintage video clips and photographs portray Emery in earlier stages of his career presenting new young talent, including Willie Nelson, Randy Travis, Anne Murray, Roger Miller and Hank Williams, Jr.

"I have never in my life experienced a night like this," said a deeply touched Emery. "This was a total secret. To say I'm stunned is to understated the issue. I have never felt as much love in my life. I only hope I can convey as much love that has been coming my way back to all of the wonderful people in what we call "the business."

"The business of country music has been very good to all of us," Emery concluded, "especially good to me because it brought me all of these nice people—brought them into my life, made them my friends—and I appreciate that."

The All-Star Salute to Country Music will be telecast on the Nashville Network March 7, 1990 at 9 p.m. and will repeat Saturday March 17 at 9 p.m. (all times Eastern).
COUNTRY MUSIC

■ Album Releases

Jeff Stevens & The Bullets: Jeff Stevens & The Bullets (Atlantic 90)
This is country rock at its best. These guys are red hot and right on the mark with a sound that's young country. Uptempo cuts like "You Done Me Wrong (And That Ain't Right)" and "Boomin' Town" (the current single) keep us tapping our toes, while ballads like "Sometimes We All Need a Friend" show us the very capable, serious side of this talented group. Stevens also has a way with storytelling in the "moral-of-the-story" tunes "Roseanne" and "From Small Things (Big Things One Day Come)." Expert production by

Nelson Larkin and Ron "Snake" Reynolds, along with Stevens' strong, throaty vocals, should make these newcomers a welcome breath of fresh air to the country airwaves.

■ Single Releases

Out of the Box

David Lynn Jones: "Lonely Town" (Mercury/PolyGram 836 951-2/4)
Jones' sensuous voice is perfect for this tune about looking for love on the blue side of town. It's storytelling at its best, and the sax (balled out by the great Jim Horn) brings out the true soul of the song. If this first single from Jones' forthcoming album, Wood and Wind and Stone, is any indication of what the rest of the LP is going to be...look out! It should finally garner this talented artist the recognition he has long deserved.

Country Feature Picks

Steve Wariner: "The Domino Theory" (MCA 53733)
Steve Wariner has done it again. Every single he releases seems to be stronger than the last. This tune, from his forthcoming album, Laredo, has that prefect radio tempo and is one of those songs you find yourself singing along with the first time you hear it. "The Domino Theory," expertly produced by Randy Scruggs, is sure to catch on as "you fall, I fall, we all fall" with this hit.

Lacy J. Dalton: "Black Coffee" (Capitol 7PRO-79962)
You can almost hear the coffee brewing in the background and the rain falling outside as Dalton pours her heart into this one about dying love. Stellar production by Dalton, Jimmy Bowens and James Stroud brings this song to life, and is sure to wake up those sleeping stations that have overlooked Dalton's unique sound in the past. This effort should put her back in the spotlight, where she deserves to be.

Billy "Crash" Craddock: "To Love Somebody" (Atlantic PR 3058-2)
Believe it or not, Craddock takes this Bee Gees tune and gives it a true country flavor. Country radio should pick it up immediately because it just has that radio feel. Nelson Larkin's production and Craddock's heart-felt vocals are sure to take this one straight up the chart.

Scott McQuaig: "Old Memory" (Capitol 7PRO-794070)
Texas swing with a twist. This one, about trying to relive a memory, is a real tearjerker because we've all probably been there at one time or another. McQuaig's strong traditional vocals should make his name a familiar one in country households and on the airwaves. Look for good things to happen for this talented newcomer.

COUNTRY HOT CUTS

1. 1/M-HANK WILLIAMS, JR.: "Man to Man" Lone Wolf GM/Warner Brothers (Curb)
2. 1/M-RESTLESS HEART: "I've Never Been So Sure" Fast Movin' Train GM/RCA
3. 1/M-CLINT BLACK: "Straight From the Factory" Killin' Time G/ RCA
4. 1/M-RICKY VAN SHELTON: "I've Cried My Last Tear for You" Ricky Van Shelton III GM/Columbia
5. 1/M-VERN GOSDIN: "Alone" Alone GM/Columbia

TOP 5 SINGLES—10 YEARS AGO

1. 1/M-WAYLON JENNINGS: "I Ain't Living Long Like This" RCA
2. 1/M-WILLIE NELSON: "My Heroes Have Always Been Cowboys" Columbia
3. 1/M-ANNE MURRAY: "Daydream Believer" (Capitol)
4. 1/M-GENE WATSON: "Nothing Sure Looked Good on You" Capitol
5. 1/M-RONNIE MILSAP: "Why Don't You Spend the Night" RCA

CASH BOX MAGAZINE 31 March 10, 1990
Robin Lee: Daring to be Different

Peggy Wix

When she first appeared on the country music scene with "Black Velvet," Robin Lee immediately discovered the musical magic. But in her new role as a successful country artist, the excitement of her debut album has been tempered with a sense of vulnerability. "I think we're just beginning to understand what a successful career looks like," she says. "There are so many variables involved."

Although Lee's first album was a commercial success, she was not immediately showered with critical acclaim. "I think a lot of people were taken aback by the suddenness of it all," she admits. "But I've learned to live with that now."

Lee's fame has brought her into contact with many of the country music greats. "I've been lucky enough to meet so many wonderful people," she says. "It's been an incredible experience."

Despite the challenges, Lee remains focused on her music and her career. "I want to make music that's true to myself," she says. "I don't want to be just another country singer."

BMI HELD A RECEPTION for Eddie Rabbit to celebrate the success of his most recent #1 hit single, "On Second Thought." Shown together at the party are (l to r) BMI's Harry Warner, Capitol president Jimmy Bowen, Janine and Eddie Rabbit, Jo Walker-Meador of the CMA, and BMI vice president Roger Sovine. (photo: Beth Gwinn)

TOP COUNTRY MUSIC SONGWRITER Hugh Prestwood, whose Randy Travis single, "Hard Rock Bottom of Your Heart," is bulleting up the charts, has signed a co-publishing agreement with BMI Music Publishing. Prestwood's credits include such #1 hits as "The Sound of Goodbye" by Crystal Gayle and "The Moon is Still Over Her Shoulder" by Michael Johnson. Shown here in BMI's New York office are (from left) Nick Firth, president of BMI Music Publishing Worldwide, presenting Prestwood with a "Hard Rock Bottom of Your Heart" t-shirt in honor of the Travis hit. (photo: Ruth Bernal)

LEE ROY PARNELL has been out promoting his debut Arista single "Crocodile Tears." Here Parnell visits with WOWW radio in Pensacola during his promotional radio tour. Shown (l to r) are: Mike Owens, regional promotion manager, Arista; Parnell; Steve Ryan, music director, WOWW/Pensacola; and Tim DuBois, vice president/general manager, Arista.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA), announced a newly formed alliance with the Nashville Area Chamber of Commerce. Pictured at this month's NEA board meeting are (l to r): Terry Clements, chamber tourism director; Teena Scogin Camp, executive vice president; Joe Moscheo, NEA chairman; Connie Westfall, NEA executive director; and Brian Williams, NEA president. (photo: Alan Mayor)
COUNTRY MUSIC

CASH BOX MICRO CHART

COUNTRY INDIE SINGLES

March 10, 1990

The gray shading represents a bullet indicator, strong upward chart movement.

1. HE KEEPS CRYING (OVER YOU) (MCA NSR-4111-A)
   Revie Wilkerson 1 8
2. BEFORE THE BED GETS COLD (Atlantic EV-1111-A)
   John Anderson 2 6
3. IF I'M GONNA FALL (TNT Records HU-1001-A)
   Vern Gosdin 3 5
4. LESSONS OF LOVE (Sorner SR-4114-A)
   Jerry Landers 4 5
5. WILD AND WOOLY (American Cowboy Songs 25001)
   Chris LeDoux DEBUT
6. SLOW COUNTRY DANCING (MCA MSR-9999-A)
   Suzy Bogguss 5 2
7. THE RIDE (Country STAR TS-1231-A)
   Heath Locklear 6 6
8. FUNNY WAYS OF LOVING ME (Dowco Pred. 981101-A)
   Steve Douglas 9 2
9. WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90-339)
   Andi & The Browns 7 5

AMERICAN HEROES (Fraternity F-3557-A)
   Vettiz 10 3
10. JOHN DEERE LETTERS (MCA HT-127)
    Curley Surles 12 4
11. AIN'T GONNA DO YOU NO GOOD (Oulton Lee OLR-139-A)
    Touch Of Country 13 3
12. DAYS LIKE THESE (Evangel EV-1115)
    Kevin Pearce DEBUT
13. I'M MINUS YOU (GBS GBS-803)
    Carl Bird 15 3
14. AS FAR AS LOVE CAN THROW ME (Sorner SR-412-A)
    Dawnnell Fawcett 16 2
15. IT'S EASY FOR YOU (F&I FL557-A)
    Storm Seymour DEBUT
16. LOVE GAMES (Loggang LR-1005-B)
    South Point DEBUT
17. BOUND FOR BALTIMORE (Door Knob DKH-90-340-0557-A)
    Hank Sasaki 8 4
18. SUKAIYAKI (Blackbird BIC-201AA)
    Funky Feist 11 3
19. SHAME ON THE MOON (Play Back P-1341-A)
    Bonnie Guitar 11 3

Country Indies

Indie Spotlight

BOXCAR WILLIE: "Walkin' Holes in My Shoes" (Gem NR-18204)

Pure traditional country. It takes us back to the Grand Ole Opry of the old days and Hank Williams, Sr. Complete with a fiddle-rendered train whistle and and upright bass, this one is true Boxcar Willie and a nice reminder of what traditional country music is all about.

Indie Feature Pick

ED GARY: "She Don't Love Me All the Time" (Player PI-140)

This song is about a good ole boy who lies on the couch watching his wife do all the housework and tries to figure out why she cheats on him. He knows she loves him (more than anything), but just not all the time. This song should be a hit at the honky-tongs where all the other husbands of this nature hang out. Great vocals and heart-felt delivery by Gary should garner this talented artist lots of attention.

Up & Coming

PAT MURPHY: "Every Heart" (Overton Lee 45-140)

RICHIE BALIN: "Seven Wonders of the World" (Tug Boat TG-1009)

JERRY JARAMILLO: "Step Aside" (LRJ LRJ-2022)

Indie Insight

MOST OF THE TIME we use this column to introduce you to newcomers to the country music industry. But we also feel we need to let you know what's going on with other independent artists from time to time. This week we have some very interesting information about some legendary performers in the business.

First on our list is the Silver Fox himself—Charlie Rich. Rich's long-awaited comeback is turning into a busy year for the man, with scheduled performances at the Mid-California State Fair, the National Orange Show, the North Dakota Stae Fair, the National Restaurant Association Convention, and a tour of Europe and Australia. His agency is also busy trying to work his schedule out for a stop at the White House to fulfill a request by President Bush's office that he perform for the President. Rich is represented by Celebrity International, Inc. of Nashville.

The Doug Dillard Band, featuring banjo whiz Doug Dillard and vocalist Ginger Boatwright, was recently nominated for a Grammy Award for their single, "Heartbreak Hotel," written by Mae Axton and Tommy Durden, and released on Flying Fish Records. Dillard was very excited about the nomination because it was his first Grammy nod. He has been in bluegrass music for many years and was featured on The Andy Griffith Show, still in syndication, as the pork-faced banjo picker in The Bopper." A song written by long-time great Sheb Wooley is back in the spotlight again, this time as a prominent character in a cable movie on the Showtime Channel. The Flying Purple People Eater, a one-eyed, one-horned creature, first reared its ugly head in the summer of 1958. That's when the tune, written and sung by multi-talented Nashvillian Sheb Wooley, rose to the number one position on the pop charts and stayed there for six straight weeks. Three weeks after its release, the recording had sold in excess of three million records. The movie has just debuted and kids who really liked the little creature "Purple" in this movie will be happy to know that by next year he will be on Saturday mornings with his own cartoon series. Nineteen-ninety will also be a busy year for Sheb Wooley. He is scheduled for several movies and concert tours...so be looking for him.

Another long-time veteran of the industry is staying busy these days. Leon Jackson, primarily a session player through the years, was brought to Nashville by the great Jim Reeves and was Reeves' lead guitar player for eleven years. Jackson has always been in demand as a session musician and has played on recordings for such greats as Alabamas, The Everly Brothers, J. Frank Wilson, Jr., Eddie Money, Joe Stampley and Lorrie Morgan, in addition to Reeves and many others. Today Jackson plays acoustic guitar and is an independent producer for select artists. In fact, Jackson was recently nominated as Best Independent Producer of the Year at the 1989 Cash Box Nashville Music Awards Show.

COUNTRY TIDBIT: REBA McEntire LUNGED OUT OF THE 1990 gate with a pair of kudos. First, prestigious Redbook magazine placed her on the cover of its January, 1990 issue, putting her in the company of such celebrities as Bette Midler, Candice Bergen, Carol Burnett, Fergie and Sally Fields. The glamorous cover shot of Reba is accompanied by a feature story on the artist.

Next up is People magazine's annual Reader's Poll, a survey of the magazine's readers as to their favorites of the year. Again this year, Reba McEntire was named one of the top three favorite female vocalists, coming in just behind top female vocalist Barbara Streisand, and ahead of last year's winner, Whitney Houston. Houston tied for third place with Cher and Madonna. McEntire also made her movie debut in January with the release of Tremors, a Universal Pictures release starring Kevin Bacon, Fred Ward and Michael Gross.
Shaking It Official:
Warner Bros. and Sparrow*Star Song

Sparrow Corporation president Billy Ray Hearn (left), Warner Bros. gospel vice president and general manager Neal Joseph (center) and Sparrow*Star Song Distribution V.P. sales Danny McGuffey (right), shake on the distribution agreement between Sparrow*Star Song Distribution and the newly formed Warner Bros. Gospel Label.

MEADOWGREEN HAS ANNOUNCED the signing of new First Call member Marabeth Jordan to an exclusive songwriter's agreement. Pictured (front row, l-r): Randy Cox, creative director of Meadowgreen; Jordan; Dan Keen, Meadowgreen's professional manager; and (standing l-r) Joe Huffman, head of Meadowgreen's financial area; and Jim Gibson, Meadowgreen's print publishing head.

COMING SOON TO A CASH BOX NEAR YOU:

Gary McSpadden —
On the Living Legend Ladder
Kenny Marks Puts His Electric Personality to Use
Heaven Bound —
Bound to Excel
GOSPEL MUSIC

CONTEMPORARY TOP SLOTS

Artist: The Hemphills
Title: "Paid In Full"
Album: Celebration
Label: Homeland
Producer: Larry Goss
Writer: Joel Hemphill
Publisher: Family & Friends Music-BMI

March 10, 1990

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist, Album, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JUBILEE (Sparrow SPC-1219)</td>
<td>Michael Card</td>
</tr>
<tr>
<td>2</td>
<td>BEAT OF A DIFFERENT HEART</td>
<td>Paul Smith</td>
</tr>
<tr>
<td>3</td>
<td>I CRY (Myth 7016080219)</td>
<td>Russ Taff</td>
</tr>
<tr>
<td>4</td>
<td>I SHALL SEE GOD (Good News 9016473157)</td>
<td>Roby Duke</td>
</tr>
<tr>
<td>5</td>
<td>THE MAN WITH THE NAIL SCARS</td>
<td>David Meece</td>
</tr>
<tr>
<td>6</td>
<td>EXALT THE NAME (Myth 70194-4550)</td>
<td>Sandi Patti</td>
</tr>
<tr>
<td>7</td>
<td>DOES ANYBODY LOVE THE LORD?</td>
<td>Rick Crawford</td>
</tr>
<tr>
<td>8</td>
<td>I WILL BE HERE (Sparrow SPO-1261)</td>
<td>Steven Curtis Chapman</td>
</tr>
<tr>
<td>9</td>
<td>HEART OF THE HOMELESS</td>
<td>Farrell &amp; Franklin</td>
</tr>
<tr>
<td>10</td>
<td>STAND IN MY PLACE (Myth 7014652656)</td>
<td>Bryan Duncan</td>
</tr>
<tr>
<td>11</td>
<td>MORE LOVE TO THEE (New Canaan 7019999536)</td>
<td>Bruce Carroll</td>
</tr>
<tr>
<td>12</td>
<td>MY ONE THING (Reunion 7005037233)</td>
<td>Rich Mullins</td>
</tr>
<tr>
<td>13</td>
<td>JUST COME IN (Sparrow SPC-1202)</td>
<td>Margaret Becker</td>
</tr>
<tr>
<td>14</td>
<td>WAITIN' ON SOMEBODY (River 7900130213)</td>
<td>Greg X. Volz</td>
</tr>
<tr>
<td>15</td>
<td>LORD OF THE PAST (Urgent ISBN0001381849)</td>
<td>Bob Bennett</td>
</tr>
<tr>
<td>16</td>
<td>BEST OF FRIENDS (Urgent 00017321888)</td>
<td>Billy Crockett</td>
</tr>
<tr>
<td>17</td>
<td>WE SING PRAISES (Sparrow SPD-17429367)</td>
<td>Deniece Williams Duet w/Natalie Cole</td>
</tr>
<tr>
<td>18</td>
<td>COUNT ON ME (Giants25555)</td>
<td>David &amp; The Giants</td>
</tr>
<tr>
<td>19</td>
<td>CHARM IS DECIEFT (Reunion 701049521)</td>
<td>Kim Hill</td>
</tr>
<tr>
<td>20</td>
<td>MEANIME (Sparrow SPO-1169)</td>
<td>BeBe &amp; CeCe Winans</td>
</tr>
<tr>
<td>21</td>
<td>GOD WILL FIND YA (From-time CD0051)</td>
<td>Jon Gibson</td>
</tr>
<tr>
<td>22</td>
<td>WE IS WITH MY SOUL (Word 7019170708)</td>
<td>Wayne Watson</td>
</tr>
<tr>
<td>23</td>
<td>I'AM Accepted (Benton PWCA-1066)</td>
<td>DeGarmo &amp; Key</td>
</tr>
<tr>
<td>24</td>
<td>BEFORE YOU KNOW IT (Frontline CD0050)</td>
<td>Benn-y Hester</td>
</tr>
<tr>
<td>25</td>
<td>DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)</td>
<td>Steve Caep</td>
</tr>
<tr>
<td>26</td>
<td>I HEAR LEESHA (Reunion 7010097525)</td>
<td>Michael W. Smith</td>
</tr>
<tr>
<td>27</td>
<td>FATHER OF LOVE (Word 7011475079)</td>
<td>New Song</td>
</tr>
<tr>
<td>28</td>
<td>FAITHLESS HEART (Myth 3016325-20X)</td>
<td>Amy Grant</td>
</tr>
<tr>
<td>29</td>
<td>FRIENDS IN HIGH PLACES (Benton CD2505)</td>
<td>Lamelle Harris</td>
</tr>
<tr>
<td>30</td>
<td>BREAKING THROUGH (Myth 7018980986)</td>
<td>First Call</td>
</tr>
<tr>
<td>31</td>
<td>REASON ENOUGH (Reunion CD 7019046787)</td>
<td>Morgan Cryar</td>
</tr>
<tr>
<td>32</td>
<td>SIMPLE, DEVOTED &amp; TRUE (Benton CD2544)</td>
<td>Michele Wagner</td>
</tr>
<tr>
<td>33</td>
<td>THE MISSION (Sparrow SPC-1196)</td>
<td>Steve Green</td>
</tr>
<tr>
<td>34</td>
<td>SHINE THROUGH ME (Benton CD2588)</td>
<td>Carman</td>
</tr>
<tr>
<td>35</td>
<td>IT'S RAINING AGAIN (Stinson SSO 8144)</td>
<td>Imperials</td>
</tr>
<tr>
<td>36</td>
<td>INSIDE OF YOU (Reunion CD0000497268)</td>
<td>Kim Hill</td>
</tr>
<tr>
<td>37</td>
<td>IF IT WASN'T FOR GRACE (Frontline CD0306)</td>
<td>Mark Farner</td>
</tr>
<tr>
<td>38</td>
<td>THE ALTAR (DeButt 7-90113-657-1)</td>
<td>Ray Boltz</td>
</tr>
<tr>
<td>39</td>
<td>LOVE'S ON THE OTHER SIDE (Benton BR-5551)</td>
<td>Michele Wagner</td>
</tr>
<tr>
<td>40</td>
<td>WELL DONE (DaySpring 9010596152)</td>
<td>Trace Balin</td>
</tr>
</tbody>
</table>

SOUTHERN TOP SLOTS

Artist: Michael Card
Producer: Norbert Putnam
Title: "Jubilee"
Writer: Michael Card
Album: The Beginning
Publisher: Birdwing Music
Label: Sparrow SPC/D1219—ASCAP

March 10, 1990

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist, Album, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PAID IN FULL (Homeland HC-8907)</td>
<td>Hemphills</td>
</tr>
<tr>
<td>2</td>
<td>THE JUDGEMENT (RiverSong CD02569)</td>
<td>Kingsmen</td>
</tr>
<tr>
<td>3</td>
<td>SIN MET GRACE (Cameron 7019983506)</td>
<td>Mid South Boys</td>
</tr>
<tr>
<td>4</td>
<td>HE'S STILL IN THE FIRE (Homeland HL-4804)</td>
<td>Spencers</td>
</tr>
<tr>
<td>5</td>
<td>I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 3221)</td>
<td>Ronny Hilton</td>
</tr>
<tr>
<td>6</td>
<td>GLORY DIVINE (Morning Star MST-4104)</td>
<td>Perrys</td>
</tr>
<tr>
<td>7</td>
<td>LET THE REDEEMED SAY SO (Cameron 7019984536)</td>
<td>Nelons</td>
</tr>
<tr>
<td>8</td>
<td>BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)</td>
<td>Allison Durham</td>
</tr>
<tr>
<td>9</td>
<td>HERE I AM (Sparrow SON-1256)</td>
<td>Hoppers</td>
</tr>
<tr>
<td>10</td>
<td>WHEN YOUR BACK IS TO THE WALL (Sparrow SON-121)</td>
<td>Chosen</td>
</tr>
<tr>
<td>11</td>
<td>WHAT A WAY TO GO (Harvest HAR-1196)</td>
<td>Reheards</td>
</tr>
<tr>
<td>12</td>
<td>GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CD-2550)</td>
<td>Paynes</td>
</tr>
<tr>
<td>13</td>
<td>SHADOW OF THE STEEPLE (Homeland HC-8992)</td>
<td>Singing Americans</td>
</tr>
<tr>
<td>14</td>
<td>NEW MAN (Harvest HAR-1173)</td>
<td>Carroll Roberson</td>
</tr>
<tr>
<td>15</td>
<td>UNDER HIS FEET (Morning Star MSC-4105)</td>
<td>McKameys</td>
</tr>
<tr>
<td>16</td>
<td>I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)</td>
<td>Isaac's</td>
</tr>
<tr>
<td>17</td>
<td>LIVING IN BEULAH LAND (Pinnacle PRO0110)</td>
<td>Karen Peck</td>
</tr>
<tr>
<td>18</td>
<td>HEALING (Morning Star US25268)</td>
<td>Dixie Melody Boys</td>
</tr>
<tr>
<td>19</td>
<td>HE HAS RISEN (Sparrow SON-122)</td>
<td>Singing Cookes</td>
</tr>
<tr>
<td>20</td>
<td>BEAUTIFUL VALLEY (Sparrow SON-118)</td>
<td>Down East Boys</td>
</tr>
<tr>
<td>21</td>
<td>ARISE, MY LOVE (American Christian Artists ACA-0071)</td>
<td>Greens</td>
</tr>
<tr>
<td>22</td>
<td>CARRY ON CHILDREN (Morning Star MST-4095)</td>
<td>Fox Brothers</td>
</tr>
<tr>
<td>23</td>
<td>SING ME HOME (Cameron 7019967516)</td>
<td>Wegbow &amp; The Sunflowers</td>
</tr>
<tr>
<td>24</td>
<td>THE FLOWERS WE LOVE (Dawn 3636)</td>
<td>Primitive Quartet</td>
</tr>
<tr>
<td>25</td>
<td>HE BORE MY BURDENS (DF-101)</td>
<td>Freemans</td>
</tr>
<tr>
<td>26</td>
<td>HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)</td>
<td>Chuck Wagon Gang</td>
</tr>
</tbody>
</table>

The gray shading represents a bullet, indicating strong upward chart movement.
Welcomes Southern Gospel

THE NASHVILLE NETWORK REVIVES THE SOUTHERN GOSPEL SOUND with the debut of a new series, titled Gospel Jubilee. The award-winning group, the Cathedral Quartet, is slated to perform in the series premiere, Saturday, March 31.

"TNN had great success with a previous gospel series, titled Gospel Country," says C. Paul Corbin, director of programming, TNN. "Gospel music is very popular and accounts for over $310 million of all record sales each year. The concept and message of this kind of music fits perfectly with TNN's 'family' programming philosophy."

Taped before a live studio audience in Nashville, Gospel Jubilee will be hosted by the Christian comedy team of Hicks & Cohagan. The program will telecast Saturdays at 3:00 p.m., and repeats at 6:30 p.m., the following Monday at 8:00 p.m. and 11:00 p.m., and Tuesday at 2:00 p.m. (all times Eastern).

Additional entertainers to perform on the 30-minute music series include traditional Southern gospel groups Wendy Bagwell & the Sunliners, J.D. Sumner and the Stamps Quaretet, the Speer Family, Gold City, the Nelons; comedian Jerry Gaylor; and popular new groups such as Heirloom.

Stephen Hicks and Jerry Cohagan have been performing comedy and drama from a Christian perspective since 1980. They have toured nationally with the Bill Gaither Trio and performed with artists including Sandi Patti, Petri and Larnelle Harris.

The Cathedral Quartet has been a mainstay in Southern gospel music for more than 25 years. The acclaimed group first gained national recognition through more than six years of regular performances on evangelist Rex Humbard's television series.

The merging of TNN and Southern gospel music should only result in a commanding performance.

☆ Album Review

LELAND BURKETT: Something Right (Solid Gospel SG-7772)

With a heart-rending vocal power, Leland Burkett comes across with complete control. Is it Southern gospel? Perhaps, or is there a touch of contemporary Christian here? Without a doubt, it's good stuff. Something Right, produced by Michael Sykes, tags the title quite appropriately. Ranging from a bluesy/swing approach to an inspirational uplift with tunes like "All That I Need," Something Right has the ability to fall into a variety of musical categories, and work. Cuts such as "Child of the King," "Keep Walkin'" and "He Whispers Sweet Peace" may sound familiar, but after Burkett adds such soul-reaching vocals, with an emphasis on each individual word, they're practically reborn. Then there's the sultry delivery of "He'll Do It Just For You," a commanding performance packed with an incredible, fiery energy. With a host of background vocals, including Mike English, Tanya Goodman-Sykes, Joy Gardner, Terry Blackwood, Barbara Fairchild, Tana Lonon, Michael Sykes, Woody Wright and Rusty Goodman, this project should only garner elite recognition.

Hicks and Cohagan

The Cathedrals

Gospel Hot Off The Press

NASHVILLE YOUTH FEST '90—Nashville Youth for Christ has announced plans to host the second annual Nashville Youth Fest on Friday night, April 27, at Christ Church Pentecostal. Last year's event featured well-known contemporary artists, including Bash 'n the Code, Kim Boyce, Billy Sprague and WhiteHeart. Although this year's artist lineup will be kept under wraps until closer to the concert night, everyone is encouraged to mark their calendars and plan to attend this exciting event. For more information, call (615) 370-3172.

RIVERSONG RECORDING ARTISTS JEFF & SHERI EASTER RECORD NEW PROJECT—According to Benson's Southern gospel publicist Brian Smith, the results are incredible. Don't be surprised if you hear country artist Ricky Skaggs assisting vocally. The expected release date for the new project will be sometime this Fall.

URGENT RECORDS—Recording artists Bob Bennett and Phillip Sandifer participated with Tony Campolo in a very successful fundraiser for World Hunger at Texas Tech University in Lubbock... Billy Crockett is currently finishing up his new album. Sources say it's pretty awesome, lyrically deep and with a musical style that is indescribable.

THEY'RE FINISHED—Frontline recording artists Rick Elias and the Confessions celebrated the completion of their first album. The self-titled Rick Elias and the Confessions project will be a March release... Idle Cure has also put the finishing touches on their third release, 2nd Avenue, which will release in March.
CLASSIFIED

CLASSIFIED AD RATE
35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK must accompany ALL ORDERS for CLASSIFIED ADVERTISING. If cash or check is not enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NSC $50 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6644 Burnet Blvd., Los Angeles, CA 90039 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

 Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: Assault $995; Escape $1595; Toobin $795; Cyberball-4pl $1795; Road Blaster S/D $1195; Robo Cop $1275; Showdown Button & Gun Model $1195; VIP S/D $995; VS RBI/RBI $995; Gain Ground 3-pl $1975; Ikari III $1195; Double Dragon $990; Superman $1025; Operation Wolf $1195; TECMO Bowl PL Football $1495; Double Dragon II $1195; Flippers: Time Machines $1485; Playboy $1595; Black Knight 2000 $1395; Used Kits: Cabal $550; Leader Board Golf $495; Kung Fu Masters $995; Ninja Gaiden $895; 88 Games $395; Bloody Wolf $350; Ring King $195; Silkworm $395; Wrestle War $650; Bottom on Ninth $795; V-Ball $395; Shinobi $595; Rally Bike $495; Ikari Warrior $265; Plotting $495; P-47 $495; Downtown $400; Old and Used P C Boards Call Darrin In Parts New Orleans Novelty Co., 3030 N. Aronult Rd., Metairie, LA 70002. Tel: (504) 885-3500. Fax: (504) 885-3506.

SEEBURG Jukeboxes and Used Amusement Games For Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA 17331. Tel: (717) 633-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX 76501. I want to buy Merit Pin Base and Merit Triv Whiz (sex) counter (bar-top) games.

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


For Sale IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixinland. Will also buy IGT-80 & Quick Change. Guerrini, 1211 W. 4th, Lewistown, PA. Tel: (717) 248-9611.

FOR SALE Video Games - Out Run After Burner, Heavyweight Champ, Dwarf Don, Pixel Pinballs for sale - Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 845-1846. FAX: (717) 854-6801. Call for prices.

OPERATOR / DISTRIBUTOR

The Fastest Route Management Software Package In The Country. It will make the day to day decisions of rotation, over/short, what games and locations are profitable. Contact: SILENT PARTNER, 3411 South Park, Springfield, IL 62704. Tel: (217) 793-3505.

FOR SALE. Old Bingo Pinballs, Great Collectors Item $300.00 up. Call (603) 782-3087 for more info. Also old jokes.

RECORDS/CASSETTES

BPM’s & HARMONIC KEYS Labels are looking for Listings of the LATEST DANCE MUSIC. $10.00 monthly. International orders $15.00. 1 free issue. Send money order to: Ed Carlson, 2256-A Sunrise Blvd., #304, Rancho Cordova, CA 95670, (916) 392-5735.


MUSICIAN/ARTIST OPPORTUNITIES

CAPRICE RECORDS will publish/press/promote your masters world wide. Musician discount studio rate - $50/hour at our ROCKMILL STUDIOS. Send cassette for review. Career guidance if accepted. 4 Top 100 & 1 Top 10 Records in 1989-90, c/o JOEY WELZ, Box 808, Lititz, PA 17543. MUSICIANS! BANDS! Looking for the right group or players? Call PMR-8100-328-8600.

RECORD PROMOTION

Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 22845 Sunnymead Blvd., Suite 234, Moreno Valley, CA 92838. Tel: (714) 653-1556.

Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

INDEPENDENT DISTRIBUTION

L.N.D.I.E. DISTRIBUTING, a 1-stop for all Indie Labels. We pay as we sell. Call 1-800-65-INDIE (654-6343) to register your label or to place orders. We sell records...

REAL ESTATE


MISCELLANEOUS

LASER LICKS We are expanding our import inventory of CD's, CDV's, Posters, T-Shirts and accessories. Distributors please send your catalogues to us at 5947 N. Milwaukee, Chicago, IL 60653. Phone: (312) 763-1963.


WANTED: RONNIE McDOWELL FANS. Wrote to PO. Box 186, Russellville, AL 35683. New Fan Club Organizing—fantastic information, pictures, etc.

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME

COMPANY

ADDRESS

CITY

STATE/PROVINCE/COUNTRY

ZIP

NATURE OF BUSINESS

PAYMENT ENCLOSED

SIGNATURE

DATE

SUBSCRIBE NOW, SPECIAL INTRODUCTORY RATE ON CASH BOX at $150.00 PER YEAR LIMITED TIME ONLY
The 100 CD Galaxy HyperBeam™
The most impeccably clear, thunderously powerful music reproduction ever attained. A speed of music change over 12 times faster than anything available. And incomparable reliability. It all adds up to cashbox increases. Dramatic increases. Give us an opportunity to prove it to you.

**The Star is Born**

*Call us for the name of the NSM Distributor nearest you: 312-992-2280*