Industrial Strength
Tribal Noises from Ministry and Skinny Puppy

SKINNY PUPPY

MINISTRY

CASH BOX SALUTES
NARM
1990 NARM CONVENTION
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A schedule of events for the 1990 NARM Convention.

8 WAXING PROVOCATIVE: MINISTRY, SKINNY PUPPY AND WAX TRAX RECORDS
SHAKE THE DUST OFF OF INDUSTRIAL MUSIC
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Karen Woods

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A HAPPENIN’ EVENT IN COUNTRY MUSIC
A blow-by-blow account of four days of Nashville heaven.
Kay Knight

30 DELEON RICHARDS:
PERHAPS WE’VE FINALLY FOUND THE WORLD’S EIGHTH WONDER
She’s only 13, and she’s already more famous than you’ll ever be.
Kimmy Wix

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7 Music Publishing / Shelly Weiss is in love with this Pretty Woman.
10 Shock of the New / Karen Woods starts to clean her apartment, and expects a medal or something.
10 Rock & Roots / Lee Jeske confronts the indomitable Welsh spirit of Dave Edmunds.
11 On Jazz / Lee Jeske does the reissue blues.
12 Rap / Ernest Hardy talks about dance in his rap column, again (we’re going to have to have a chat with this one...).
13 Gospel / Bob Long cheers on Richard Smallwood as he brings the Word to godless commies.
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16 Cocinando / Fania fans the flames of Tony Sabournin’s memories of a lost youth.

CHARTS
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30 Gospel
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DAVID AND THE GOLIATH: The British conglomerate Thorn EMI, parent of Capitol Records, has confirmed that it is negotiating to either buy or coordinate a distribution deal with Geffen Records. EMI will not confirm or deny whether there is an agreement, but they did acknowledge that talks are underway. David Geffen, who until now has denied that he is seeking a buyer and never publicly named a suitor, confirmed that EMI has made him an offer. He is still negotiating with Time Warner Inc.'s music division to reach some decision on the fate of Geffen before their ten-year-old distribution deal expires at the end of this year. Warner currently manufactures and distributes Geffen's records in return for half of the profit. It is not known whether EMI is seeking to strike a similar distribution deal, or wants to buy the company. It is also not known whether the offer includes Geffen's film production unit. The deal, if carried through, is estimated to be worth $750,000,000 for owner David Geffen.

GRP + MCA = 1: MCA Records has announced that it has acquired all outstanding shares of jazz-fusion indie GRP Records for MCA stock worth $40,000,000. Larry Rosen and Dave Grusin, who founded the company in 1983, will respectfully remain as president and executive vice president. The GRP roster includes artists Tom Scott, Diane Schuur, David Benoit, Chick Corea, Lee Ritenour, and more. GRP received 15 Grammy nominations and went on to win four.

ALL THAT JAZZ: The Columbia Records Jazz Masterpiece Series begins its fourth year with its eleventh set of releases. Keep your eyes peeled for reissues by Dix Beiderbecke, Miles Davis, Roy Eldridge, with the Gene Krupa Orchestra, Tubby Hayes & Clark Terry, Billie Holiday, Willie Smith with the Harry James Orchestra, and The Jazz Arranger, Vol.II. Every recording has been digitally remastered from the original analog tapes utilizing state-of-the-art equipment, taking full advantage of the expanded dynamic range and clarity of the digital process. The integrity of the recordings is maintained and future preservation is ensured by the analog-to-digital transfer. Several of the new releases benefit from the CEDAR process, a new method of restoring sound recordings that employs the latest developments in digital sound processing and microcomputer technology. CEDAR was developed from a research program initiated by the British Sound Archive and Cambridge Sound Restoration.

OOOOOOOOOHH, NOW THAT'S SCAAAARY, KIDS: The Fox Network is planning an April concert special of the Rolling Stones' Steel Wheels tour, part of which aired last December on a pay-per-view basis. However, this time the network will air part of the concert in 3-D. The brains behind the idea is none other than Saturday Night Live executive producer Lorne Michaels. Fox will announce shortly where to get the requisite 3-D glasses.

SPRING ZING: In an attempt to facilitate artist development, Narada Productions will be issuing a free special-edition sampler cassette inside select artists' CD long boxes. Dubbed Narada: The New Release Sampler, the cassette will feature tracks from Doug Cameron, Ralf Illenberger and David Arkenstone, as well as selections from six other Narada albums. Even though the release is limited edition, Narada has duplicated 75,000 copies, and will do more if the feedback is positive.

WHAT ABOUT DAWN?: Mark your calendars. On March 21, 1990 at 12:30 p.m., Tony Orlando will receive a star on the Hollywood Walk of Fame at 6385 Hollywood Boulevard. Orlando will be engraved into musical history next month, exactly 30 years to the day after the release of his first single, "Halfway to Paradise," written by Carole King and Gerry Goffin. Orlando is currently in the middle of a big comeback tour, reprising his five #1 singles.

HAVING A DIRECT EFFECT: At a recent New York press conference, R.E.M.'s Michael Stipe, filmmaker Jim McKay, and rap artist KRS-One unveiled the "Direct Effect for a Better Future" series of socially, environmentally and politically conscious public service announcements to be produced by various artists. Pictured here, from left, are director Tom Gilroy, Stipe, 10,000 Maniacs' Natalie Merchant, Jim McKay and KRS-One.

WE DON'T KNOW WHAT THESE PEOPLE ARE DOING: But apparently Elektra artist Sara Hickman does, and thinks it's funny... Hickman recently played McCabe's Guitar Shop in Los Angeles in support of her recent debut, Equal Scary People. Pictured here are, from left, Music in Motion's Jennifer O'Connor and Carl Nichols, national video promotion director Linda Ingrisano, Hickman and Night Tracks' Lou Chagaris and H.B. Barnum.
LASER-ROCK: Performances by Paul McCartney, Eric Clapton and INXS will be available on the high-definition Laserdisc format in March. The new 12-inch disc, each priced at $39.95 list, offer more than one hour of dynamic musical performances. The Laserdisc system provides 60% higher picture resolution than videocassettes with the digital sound clarity of CDs and up to one hour of program time per inch of disc.

IDOL NO LONGER IDLE: Billy Idol, who suffered a broken leg and forearm in a motorcycle accident last month, was released from the hospital on Friday, March 2. Idol will require a period of rehabilitation, said a spokesman at Cedars-Sinai Med Center. Idol suffered a compound fracture of his right leg between the knee and ankle, and a broken forearm.

FARM TEAM: This year's Farm Aid concert is scheduled for Saturday, April 7 at the Indianapolis Convention Center and Hoosier Dome. Willie Nelson, John Melencamp and Neil Young will headline the talent line-up. At a press conference, the three said, "We had hoped that the conditions are driving America's farmers off the land but would have changed by now." Currently, 31 artists and entertainers are scheduled to perform at the event, although every day additional performers are joining the Farm Aid roster.

RIGHT, AND WASHINGTON'S THE BEST PLACE TO CATCH A BASEBALL GAME: Guitar magazine just published a reader's poll listing "The Top 20 Music Scenes" in America, whatever that means. It means that New York, a city we feel has a pretty good music scene, came in 10th. It means that Los Angeles, a city that is well known for its music scene, came in 19th (edging out St. Louis by a nose, even though Cash Box staffer Robb Moore, who's from St. Louis, insists there is no scene there whatsoever: So what finished first? San Francisco/Oakland, followed by Boston, Philadelphia, Atlanta, Dallas, Pittsburgh, Chicago, Austin/San Antonio and Minneapolis. (Pittsburgh? Do they have guest lists in Pittsburgh?)

FAME-ING GROOVIES: The Songwriters Hall of Fame will induct Smokey Robinson, Michel Legrand and Jim Croce into its hall of halls at a fancy-shmancy dinner party at New York's Marriott Marquis Hotel on May 30. The coveted Johnny Mercer Award, named for the hall's first president, will go to Jerry Beck and Sheldon Harnick, who wrote the tuneful score to Fiddler on the Roof. Meanwhile, the related National Academy of Popular Music will begin a series of 10-week songwriting workshops in New York in April. Call (212) 319-1444 for details.

AREN'T THE SPECIAL AKA GOING TO PLAY?: Nelson Mandela, who was still incarcerated the last time he was the subject of an all-star rock concert at London's Wembley Stadium, will be on hand April 16 when "Nelson Mandela: An International Tribute for a Free South Africa" takes place there. Mandela's speech will come sometime within a day of performances by the likes of Simple Minds, Peter Gabriel, Tracy Chapman, Hugh Masekela, Neil Young, the Neville Brothers and others yet to be confirmed.

STICK THAT LABEL!: People for the American Way, an organization of de-godders, has released a report called "Record Labeling and Free Expression: The Music Censorship Movement of the 1990s." Believe us, you want to read it and disseminate it. Call them at (202) 467-9999 for a free copy. As the report points out, if this thing goes through, they'll have to sticker things like "Beer Barrel Polka." Now won't that be a barrel of fun?

Lee Jeske and Robb Moore

Miles Davis

EXECUTIVES ON THE MOVE

Charisma Records has named Audrey Strahl vice president, press and artist development, based at the label's New York headquarters. She joins Charisma from Virgin Records, where she served as national director, press and artist development since the label's inception. Prior to that, Strahl served with several labels and had her own PR firm called Strahl Ink!, representing such acts as U2 and Jules Shear. Joining Strahl are Mihan Gorkey as national director, press and artist development, and Betsy Mahoney, promoted to artist development manager. Island has three announcements this week. Lisa Velasquez has been promoted to vice president, promotion, a move up from national director, promotion. Velasquez joined Island in April of 1986, prior to that she spent three years as manager, pop promotion for RCA Records. Pat Marsicano has been promoted to national promotion director; she has been with the label since 1986. Denise Cox has been named West Coast director, publicity. She comes to the label from Capitol, where she was manager, special projects. Bob Cahill has been named vice president, sales, for SBK. Cahill comes to the label from Los Angeles-based Rhino Records, where he held the same position. Arias has announced the promotion of Kirk Bonin to the position of national director, R&B marketing. Kirk joined the label in 1986 as an intern. Rick Bisceglia has been promoted to the position of senior vice president of promotion. His new responsibilities will include the day-to-day coordination of all activities for Top 40, AC, alternative, A&R and video promotion. Peter Feeney has been promoted to the position of A&R intern. Dave Santanello has been promoted to national manager, marketing and video sales. He has been with Arias since 1986, when he joined as an intern. His most recent position was assistant manager of marketing and advertising. And Jonelle Burke has been promoted to rock promotion coordinator. She has been with Arias since 1988, as rock promotion assistant. A&M Records has announced the promotion of Lisa Horn to publicity coordinator. In her new position, Horn will be responsible for Black and trades and teen magazines, and continue her work in the area of tickets and event coordination. Mark Tindle is the new national promotion director/special projects. In his new position, Tindle will handle marketing within the promotion department and special projects at all radio formats. Derek Graham has been promoted to national sales director of I.R.S. Records. He previously filled the role of director of marketing and sales, Eastern region. He joined the company in 1989, coming from his post as Northeast regional, marketing manager for Chrysalis Records. Donald D. Walton has been named associate director of business and legal affairs for MCA Records. Walton will be involved in the negotiation of contracts with artists, production companies and associated and distributed labels. He will represent both MCA and Motown in those, as well as legal matters. J. Christopher Fahlman has been named vice president of MCA Conerts Inc. and general manager of the coporation's flagship venue, the Universal Amphitheatre in Los Angeles. WTG has appointed Robin Cecola director, promotion, and marketing, East Coast, a newly created position within the label. Cecola has been with WTG since 1988, as promotion marketing manager, Mid-Atlantic region. Prior to that, he was a CBS Records account service representative in Boston. At PolyGram, Steve Pritchitt has been named vice president, product development, East Coast. Pritchitt has been with PolyGram since 1984, when he joined as director of international promotion. Prior to that, he was director of product management for CBS International. Billy Cox has been appointed director, AOR and alternative promotion, Polydog. He has been with Polydog since 1988, when he joined the Chicago promotion staff. Seth Rothstein has been promoted to director, EMC Records. Rothstein joined PolyGram in 1987 as a product manager in the jazz department. And Richard Schweer has been appointed to the marketing office for nine years, where he was worldwide classical sales manager. Enigma Records has announced two regional sales manager appointments, Melanie Moore will work out of the CEMA-Atlanta branch office as Southern sales manager, while Gregg Miller will be based out of the CEMA-Hackensack office in the role of East Coast sales manager.
SCHEDULE OF EVENTS

SATURDAY, MARCH 10
9:00 a.m.-5:00 p.m. Press Room Opens for Registration
Sherman Oaks Room

5:30 p.m.-9:00 p.m. Opening Cocktail Reception
Grand Ballroom... Motown's 30th Anniversary Celebration
Hosted by Motown

SUNDAY, MARCH 11
7:45 a.m.-8:45 a.m. Breakfast
Beverly Hills Room
Pacific Palisades Room
9:00 a.m.-10:30 a.m. Opening Business Session
Los Angeles Room

Welcome: Convention Chairman, Arnie Bernstein
The Musicland Group
Keynote Address: Stanley P. Gold
Shamrock Holdings, Inc.

State of the Association Message
1989-90 NARM President, Billy Emerson
Big State Distributing

"What Are A Record"
Stan Cornyn, Warner New Media

10:45 a.m.-11:45 a.m. Product Presentation
Los Angeles Room
CBS Records, Inc.

Columbia/Epic/WTRG/Sony Classic/CMy

Noon-1:00 p.m. Product Presentation
Los Angeles Room
MCA Distributing Co.
1:00 p.m.-2:00 p.m. Box Luncheon
1:00 p.m.-6:00 p.m. Exhibit Area Visiting
California Showroom

"Display's the Thing" Workshop
Pacific Palisades Room
Sony Classical
(presentation will feature a nine-foot HDTV screen)

8:00 p.m. NARM Scholarship Fund Dinner
Michael Bolton and Harry Connick, Jr. Performing
(courtesy of Columbia Records)

MONDAY, MARCH 12
8:15 a.m.-9:15 a.m. Breakfast Meeting
Westside Room

State Legislative Priorities: Censorship and Labeling
9:30 a.m.-10:30 a.m. Product Presentation
Los Angeles Room
CEMA Distribution

10:45 a.m.-11:45 a.m. General Business Session
Los Angeles Room

"Tribute to Country Music"
Presented by the Country Music Association
Features: Dwight Yoakam
(courtesy of Country Music Association)

Patty Loveless
(courtesy of Columbia Records)

Performance by Rodney Crowell
(courtesy of Columbia Records)

Annual Best Seller Awards:
Country Album/Male
Country Album/Female
Country Album/Group

Noon-1:00 p.m. Product Presentation
Los Angeles Room

BMG Distribution

RCA Records/Arista/EMI

1:15 p.m.-2:45 p.m. Luncheon Seminars
Mark Norman, Dale Carnegie Training

Panel Discussion
Westside Room... To Sticker or Not to Sticker: The Censorship Issue
1:15 p.m.-5:00 p.m. Exhibit Area Visiting
California Showroom

"Display's the Thing" Workshop
3:00 p.m.-4:30 p.m. Seminars
Pacific Palisades Room... Employee Commitment & Productivity
(taped from 1:15 p.m.)

Westside Room... DAP: What Is It & What Does It Mean?
Panel Discussion
Plaza Room

POP in the Retail Environment
Panel Discussion
5:00 p.m.-6:15 p.m. Reception hosted by Beverly Hills Independent Manufacturers & Distributors
Santa Monica Rooms
5:45 p.m.-6:45 p.m. Product Presentation
Los Angeles Room... Independent Manufacturers & Distributors
10:30 p.m. Coconut Grove Dance Party
Hosted by Enigma Entertainment and Fuji Tape

Performance by Maynard Ferguson & His Big Band
(courtesy of Enigma Records)

TUESDAY, MARCH 13
8:15 a.m.-9:15 a.m. Continental Breakfast
Beverly Hills Room

9:30 a.m.-10:30 a.m. Product Presentation
Los Angeles Room... Warner/Elektra/Atlantic Corp.

10:45 a.m.-1:45 a.m. General Business Session

Presentation/1989-1990 NARM President Billy Emerson,
Big State Distributing

NARM Presidential Lifetime Achievement Award:
Cleo Laine, RCA Victor Records
Kaoma & Lambada
(courtesy of Epic Records)

Master of Ceremonies: Martha Quinn
(courtesy of MTV; Music Television)

Awards Presented:
Classical Album
Comedy Album
Original Cast Album
Movie TV Soundtrack Album
Animation Album
Music Video
Alternative Album
New Age Album
Children's Album

Noon-1:00 p.m. Product Presentation
Los Angeles Room

PolyGram

1:15 p.m.-2:45 p.m. Luncheon Seminars
Westside Room

Stress Management
Dr. Art Lebo, Feeling Fine

Plaza Room

Time Flies When You're Not Having Fun
Michael Fortino, Fortino & Associates

Annual Gospel Spiritual Album
3:00 p.m.-4:30 p.m. Seminar
Plaza Room

Time Flies When You're Not Having Fun
(repeated from 1:15 p.m.)

5:30 p.m.-7:00 p.m. NARM Advertising Awards Reception
Pacific Palisades Room

7:00 p.m. NARM Awards Banquet (Black Tie Optional)

Masters of Ceremonies:
Gene Simmons and Paul Stanley/KISS
(courtesy of PolyGram)

Performance by Lyle Lovett
(courtesy of MCA/Curb Records)

Merchandiser of the Year Awards:
Small Retailer of the Year
Mid-Size Retailer of the Year
Large Retailer of the Year
One Stop of the Year
Rack Jobber of the Year

Annual Best Seller Awards:
Black Music Album/Male
Black Music Album/Female
Black Music Album/Group
Rap Album
Heavy Metal Album
Single of the Year
New Artist of the Year
Female Artist of the Year
Male Artist of the Year
Group of the Year
Album of the Year
PRETTY WOMAN SOUNDTRACK (cont'd): Sorry to say, but due to a production error, last week's exclusive on this hot new movie soundtrack had a few factual errors, so here we go with the corrections and an update. The Pretty Woman soundtrack will be released on EMI Records. The Natalie Cole single, "Wild Woman Do," is already bulleted up the charts, and with that video just completed, it will add to the push. Robert Palmer's cut, "Life in Detail," is out, and the Red Hot Chilli Peppers' "Show Me Your Soul" has been sent to the alternate stations to college stations, so that all playlist formats are covered, for round one. Roxette has just finished its video for their killer ballad, "It Must Have Been Love," and along with Go West's "The King of Wishful Thinking," also a you-heard-it-first-here smash, looks like round two of releases. Mitch Lieb, VP of film music at Touchstone/Disney, informs us that the theatrical release of the movie is set for Friday, March 23. Left out of last week's credits on the soundtrack was Peter Cetera's "No Explanation," written by David Foster, Linda Thompson-Jenner, Bill LaBounty and Becky Foster, and produced by David Foster, and Roy Orbison's classic, "Pretty Woman." Again, our sleeper pick is Lauren Wood's classic self-penned performance of "Fallen." I know we're not alone in that feeling, with "Fallen" being used in the movie trailer, and seven out of the ten TV spots.

FAMOUS MUSIC: Tena Clark is beginning production on Pretty in Pink for Motown... Michael Jay is mixing the Ann Marie project for MCA, and also mixing the second single for Chrysalis act Yell... Melanie Andrews is writing and recording with A Good Question for WB...

MCA MUSIC: Andy Priebey, formerly of Wall of Voodoo, just completed his new solo debut LP for Dr. Dream Records...

WINDSWEPT/PACIFIC: "Down to My Last Goodbye," written by Jan Buckingham and M.C. Joyner, has been recorded and released by the Girls Next Door (All About What You Wanna Do/Do You Wanna Go Party?), written by Harry Wayne Casey (remember K.C. & the Sunshine Band?) and Richard Finch, has been covered by and will be Ice-T's next (WB) single... Stephanie Mills has recorded "Love Don't Wait," written by Steven Ray, Washington and Kenny Bobien, for her upcoming album...

THE SOON-TO-RE-RELEASED DEPT: Hit producer/VP of A&R at MCA Records, Denny Diante, is finishing up Glen Medeiros' debut album for the label, and we got a taste of two of the cuts. "Me - U = Blue," written by Franne Golde, Andy Goldmark and Bruce Roberts, is a ballad in the classic tradition of the '50s, and still has all the earmarks of a smash for the '90s. Diante added the Stylistics' background harmonies to help sweeten the taste. Also, "Your Life's Not All It's Cracked Up To Be," written by Antonina Armato and Ian Prince, is a great anti-drug lyric set in a hot dance pocket...

LIVE AND WELL DEPT: Leon Ware, the great songwriter of such classic hits as "If I Ever Lose This Heaven," "Body Heat," "I Wanna Be Where You Are," and the whole Marvin Gaye I Want You albums, has started to perform live again, at the request of his Valentine's Day appearance at West L.A.'s My Place niteclub was standing room only, and well worth the wait. Ware's dynamic presentation of his self-penned hits, mixed with other classics, made this a very special evening. His Love Messenger Band, with Chuck Rainey on bass, Gerald Albright on sax, Russell Ferante on keyboards, Marlo Henderson on guitar and James Gadsen on drums, was also very, very special...

PROFILE: MARY BETH ROBERTS' HIGH STANDARD UNLIMITED: High Standards Unlimited, a new and unique N.Y.-based song-promotion company specializing in standards in all areas of popular music, has been formed by Mary Beth Roberts, former Warner/Chappell Music professional manager and standards catalog writer, working with artists, managers, producers and label A&R, acting as the catalyst in activating, reintroducing and reviving standards, including the resurgence of often-overlooked copyrights. "We can increase the awareness of standard catalogues and writers within the ind-

dustry, resulting in increased revenue and the development of new audiences for these timeless songs," Roberts claims. Having been involved with standards and classical music since early childhood, when she began formal piano instruction at the age of four, Roberts' initial goal of becoming a concert pianist was further defined at the Oberlin Conservatory of Music, where she was awarded the Van Cleef Memorial Award in her junior and senior years for excellence in piano performance. After graduation, she left for N.Y. to study with Nadia Reisenberg and Herbert Stessin of the Juilliard School. In 1983, she joined the Chappell/Intersong Music Group as administrative assistant to the chief financial officer, and was involved in all financial and business affairs aspects, as well as with writer/artist administration. Shortly after, Roberts was then chosen for the new position of professional manager/standards catalogue, for which a national recruiting search was held, and awarded to her. Roberts quickly distinguished herself, working not only with such legendary catalogues as George and Ira Gershwin, Richard Rodgers and Oscar Hammerstein II, Rodgers and Hart, Richard Arlen and Johnny Mercer, but also with such major writers as Burton Lane, Julie Styne, Marvin Hamlisch, Jerry Lieber and Mike Stoller, and Doc Pomus and Mort Shuman. Among the more than 60 placements and 11 major album projects she has worked on are: top 40 singles with Natalie Cole's "When I Fall in Love" and Samantha Fox's "I Only Want to Be With You," Aretha Franklin's version of "Look to the Rainbow," plus numerous album cuts by such artists as Patti Austin, Wynton Marsalis, Diane Schuur, Johnny Mathis and Lena Horne, among others. With the background in professional musical training, exposure to the standards and experience in the music industry, Roberts is a unique bridge between eras, understanding the older songs, while at the same time knowing what is going on in today's music. HSU's initial client roster includes MCA Music Publishing, PolyGram International Publishing, Williamson Music and noted composer Johnny Mandel. Current projects in development include Julio Iglesias, Lou Rawls, Ray Charles, Sarah Vaughan, Samantha Fox, Rod Stewart, George Benson, Bette Midler, Pretty in Pink and Peabo Bryson, to name just a few. "I absolutely love what I do," Roberts enthuses. "I find it rewarding to be able to hear an older song and conceive of it going in a different direction. Because of my musical background I can talk pre-production to producers in order for them to understand the musical vision. This is where most of my successes have occurred." High Standards Unlimited is located at 163 Amsterdam Ave., Suite 325, N.Y. 10023. Their phone number is (212) 724-6071. Our best wishes to Mary Beth Roberts' new company. We truly believe this is a creative enterprise with "vision"...

To be continued...

MICHAEL PENN WITH BMG SONGS—NO MYTH: RCA recording artist Michael Penn's debut LP March and single "No Myth" are bulleting up the national charts. Penn recently signed a worldwide co-publishing deal with BMG Songs. Shown in Los Angeles at a rehearsal prior to the start of Penn's national tour are (from left): Nanci M. Walker, director, talent acquisitions for BMG Songs; Michael Penn; Danny Strick, vice president and general manager, BMG Songs; and Patrick Warren, member of the Michael Penn band.
Waxing Provocative:
Ministry, Skinny Puppy and Wax Trax Records
Shake the Dust off of Industrial Music

BY KAREN WOODS

"Today you would have to make a really determined effort to go out and shock people... the Sex Pistols wouldn't be the slightest bit provocative if you put them in the context of today. The point is they were provocative at the time. Now you just get John Lydon, still playing 'Anarchy in the U.K.,' acting like a real wanker, thinking he's still being provocative."

—Stephen Mallinder, Cabaret Voltaire, 1984

THE POINT OF USING THIS QUOTE as a starting point is to illustrate how the world, the music world included, has moved on during the past decade-plus. In the mid- to late-70s, the Sex Pistols were provocative, as certainly were the more avant garde Cabaret Voltaire, one of the forerunners of the current generation of electronic/experimental bands. Back then, political or social provocation was easy; dress differently, play louder, use words like "anarchist" and "anti-christ," or turn the music industry on its ear by forsaking the Beatles/Stones format of guitars, bass and drums.

A decade later, however, none of that is shocking anymore. Even the most insipid pop music is created by machines, and the "filth and the fury" of the Sex Pistols, while an acknowledged legend, is but a footnote to musical history. So to be provocative "in the context of today," one has to use the same tactics, but intensify them to the nth power to get to where people live, and more importantly, think. The most avant-garde metal band, with its ripped jeans, hair extensions and baby-strewn videos, is not going to do it. Nor is your teenage popstar, nor the average esoteric indie band. Instead, the responsibility seems to have fallen to a small group of musicians who use and abuse current audio technology, expanding on the Cabaret Voltaire/Can/Kraftwerk method of manipulating sound and mixing the "found" voices, to carry on the tradition of rock and roll as social provocation.

Of those musicians, the leaders include bands like Ministry, Skinny Puppy, Front 242, and the rest of what is called the Tribe, a loosely knit pack that comes from different points on the musical map, and for different reasons and, of course, different philosophies. But all have the same basic underlying philosophy when it comes to music, something that could be reduced down to the never-ending struggle to destroy apathy and entropy—rhythm terrorists, if you like, whose musical jihad is to make people up by shaking them up.

Simplified: Richard Manuel it ain't. This music is not exactly easy listening, especially in its first run-through, because it is not a passive experience. Call it propulsive, driving, black-and-white stark sometimes, mercury-density at others, hypnotic and disturbing, futuristic, a mental safety-release valve, something that isn't elitist but could easily blow the circuits in the lowest common denominator-type mind.

It's also, as Skinny Puppy's Nevik Ogere describes it, a form of catharsis. "Hopefully, you can take something negative, something distorted, and then work with it and change its meaning a bit into something more positive," Ogere says. "It's the whole idea of changing shape, morphology. That's what I want to do, but sometimes it doesn't work, sometimes what you're left with is this heap of biased, dark crap that's full of negativity—guilt-ridden, full of denial, um..." he looks for a word, can't find it, laughs, "..but I leave those on the cutting room floor."

Sometimes, however, some of the negative stuff slips through, and consequently this whole style of music at one time or another been called violent, anti-this or anti-that. Ministry has even been compared to a trip to the dentist. But that's not where they are coming from: "I get upset when people think I'm this real bloodthirsty, carnivorous soul, because I'm not," Ogere says. "It's an outlet, that's what it's been for me since the band first started, this cathartic thing, a way of getting those demons out. I always maintained a separation between the two. I'll be in some loony bin somewhere bawling my head against a wall."

Ministry's Paul Barker has found the same sort of stereotype cropping up fairly often in interviews. "We do these really serious interviews," Barker explains, "and end up having to balance it out at the end with some completely ridiculous circular humor, just to let people know that, 'Look, we're only so serious.' We're as serious as anyone can take one's self without being pompous. But in spite of how serious we are, we do have a sense of humor and a sense of irony.

"There has to be a vanguard, such as it is," Barker insists. "I'm not blowing my own horn—we only do what we do. I don't sit around and reflect on the grandiose consequences of what we do. We just do it. We have stuff to say and... he laughs, "people to reek, and places to go. We don't emulate anyone. We don't sit around and say, 'Okay, what's our next move, where do we want to go, how do we keep people on their toes?' We want to keep ourselves on our toes. Ultimately, we are the only ones we're able to please. We have to be able to look at it and say 'This I really like because it's a true expression of what we really want to do, what we really want to say, how we want to sound.'

Ministry and Skinny Puppy are the two most obvious examples as far as bands go. They are both on major labels and are therefore the most accessible to Joe Average Record Buyer, and both have had exceptional college/alternative chart success as well. However, a Chicago-based independent label called Wax Trax is the logical place to start when one wants to get beyond the obvious and examine the rest of the field—or the rest of the Tribe, in this case.

Ministry has evolved from Chicago-based frontman Al Jourgenson's new wave Duran Duran-haircut days when he was doing more pop/club-oriented material like the classic "Every Day is Halloween" to a permanent working relationship with Barker and an extended touring band that most recently included Ogere and members of Killing Joke, the UK Subs, the Blackouts and Lost Cause. In between, there was an ill-fated Ministry release on Arista called Twitch, which led to Jourgenson meeting Barker and fellow Blackouts/current Ministry collaborator Bill Reilin in Boston. When it came time to tour the Twitch album, the Blackouts were the hired guns, and Barker ended up heading back to Chicago to join Jourgenson both as part of Ministry and as half of a production team called Luna Pan, which works extensively with Wax Trax bands and on collaborative projects with other Tribe artists.

In 1988, Ministry signed to Sire, and released The Land of Rope and Honey, which sat at the top of the alternative charts for weeks and helped sell out a national tour. They followed up in 1989 with The Mind is a Terrible Thing to Taste. According to the last Rockpool chart, Mind... is currently the number five alternative retail album, after 11 weeks on the chart. It also spent several weeks...
in the lower reaches of the mainstream pop album charts earlier this year, which is probably a first.

Skinny Puppy’s homebase is Vancouver, B.C., Canada. The band started out in 1983 as Ogre, former “Images in Vogue”/EVIN Key and Wilhelm Schroder, the concept was trying to see the world through a dog’s eyes. There is a long, involved Ogre story explaining the Skinny Puppy genesis, the gist of which is that he and Key first collaborated on a song called “Ogre,” and things escalated from there. Ogre used his experiences as a half-shit lived Canadian indie called Ecclectic Records to put out the band’s first cassette-only release, which led to them signing to Vancouver’s eclectic Netwerk Productions, and releasing their first LP, Bites. The first couple of albums—Bites, Mind: The Perpetual Inter-course (which contained the underground club hit “Stairs and Flowers” and was the first Skinny Puppy record to be picked up by Capitol) and Cleanse Fold and Manipulate—were cut as cohesive and lyrically linear as the later ones, something Ogre attributes to the fact that he wasn’t as cohesive or linear at that point. They were disjointed, a lot vaguer,” more based on his emotional state, Ogre explains, “but on the later albums there is more of an attempt to address issues.” It’s issues that have made metal box. That is industrial. Dance music is, of course, dance music. What we’re talking about incorporates elements of both—the rawness of the true industrial stuff, and the solid rhythmic base of dance—but can

honestly be described as either.

Dwayne Goettel dismisses the labelling by saying Skinny Puppy “doesn’t fit in. Labels and categories are there for the people who use them, and don’t have a function for the listener. When you sit down and listen to something, it doesn’t do you any good to say ‘Oh, this is my new industrial record.’ Whatever has been stuck on there by other people is only there for convenience, and has little consequence to what the music is going to do. People calling it something...the only reason bands have names is so you know what to call them, but labels, symbols, what are they?”

Dunkley agrees that the industrial label is not applicable. “To a certain extent, the industrial label, in particular the industrial ‘dance’ label, irks the crap out of us,” he says bluntly. “Our stance here is a.) it’s lazy, and b.) it does not take into account the variety of music that is basically on the label. In the Nursery is very different from Suicide is very different from Front 242 is very different from Clock DVA is very different from Split Second. The range goes all the way from near-classical to out-and-out grunge to all stops in between.

‘I think it’s a gross misnomer of a lot of music, and something that at every opportunity I try and get at least the press to shake,” he adds. “Whether we’ll ever be able to get our groundbase to shake it, I don’t know. This is more of a philosophy than anything, but I think this is a label which is here to present music that excites, that is possibly danceable, but not necessarily so—that is not a criteria. And one which causes people to stop and think, to say it doesn’t have to be all Top 40, it doesn’t have to be all guitars and drums. It doesn’t have to be all political, but it doesn’t have to be all weighty, either. There are bands like Greater Than One whose sampling techniques add a very strong political edge to their music—socio-political a lot of times more than political political, if you want. And sometimes, sure, we put out records that are not intended to titilate, but are sort of an amusing dig in the ribs, like My Life With the Thrill Kill Kult, for instance. But at the same time it’s not an intention to cause mischief, it’s an intention to say ‘Here’s a joke, now think about it.”

It all goes back to the element of provocation. We can sit back and listen to what the radio tells us, to songs about cars and girls and life in the stalled lane, or we can take a vicarious risk and listen to music that has something to say. Ogre sums up by saying “you don’t want to remain black and bleak your whole life, you want to believe there is some hope, but I feel sorry for the next generation. I feel sorry for the kids that are born now, that are going to grow up with the threat of a nuclear bomb, which scared the hell out of me. Now these kids have AIDS, they have global pollution beyond belief...and they have to grow up knowing all this, and that’s wrong. You can’t shelter them, but why do you have to create a world that you have to shelter them from?”

‘It’s a dirty job,” but I, at least, am glad that someone is doing it. E
**Shock Of The New**

OKAY, IT'S MARCH, and that means Spring cleaning. I've already started on my apartment (that will take until May or so), so now it's time to go through the "I want to review this record when I have time" pile. These records are not new. They all come out a few months ago, as a matter of fact. I just never got around to actually doing anything on them. So, let's rectify the situation... On with it, then.

- **Full kudos: Happy Multinational Pop Conglomerate** (Link 024). Iowa City's The Lemon Face is one of those bands you can listen to indefinitely. The sound is equally gentle but too harsh; not "bone-crushing," by any means, but not tuneful either. Multinational... contains a few mellow songs, like "Mellow Song," for example, which is the sort of stuff you need to have on the stereo when you're on one of those marathon phone calls to friends you haven't seen in ages, something soothing yet strong enough to keep you listening with half an ear. On the other hand, there are a few raves-up as well, stuff like "American Machine" and "A Little Hope," which prove that these Heartlanders can rock when they want to. Me, I prefer the quieter stuff on this record. I like the sort of luthier's baselines and the way the guitars wander in and out, and I like singer Eric Melcher's voice better when he's being quiet and contemplative. Then again, that could just be the mood I'm in.

- **The Children: The Children** (Scale of Miles SM 2301-1). The band photo on the back of this record shows four smiling adults hanging out in a cemetery. It's a painted black & white photo, so the effect is sort of half ethereal-sweet, half melancholy. That about sums up the atmosphere on this record, as well. Guitars jangle, quickening here, sharpening there, fuzzing out occasionally under the vocals, which alternate between pure and innocent when Claudia Handler takes the lead, or direct and emotional when Joe Jedrill is up front. The Children are best when they are at their prettiest, fattening the pastel-colored wash of sound that makes songs like "Wendy" and the country-tinged "Listen to Your Heart" stand out.

- **Big Wheel: East End** (GRI-6034-1). Slice-of-life melodic guitar grunge from Louisville. Lead singer Peter Searcy was once with "cuddy punk band" Squirrel Bait, and while Big Wheel has a few latent punk tendencies, on the whole this is definitely a more grown-up-sounding band. The production is intentionally rough, and a real live-gig rawness and intensity runs rampant through most of the ten songs on East End. The really outstanding tracks are "Half of Everything," which is the term "power ballad" should describe, and the album opener, "Bang Bang Keep." Earn an ear out for this one.

**NEW AND NOTEWORTHY:** Subarumine Bells, the beautifully diverse new Chills record, on Slash/WE; Died Pretty's Every Brilliant Eye, on Beggars Banquet/RA; Social Distortion's self-titled Epic album; Burning Tree (also on Epic), one of the most forward-looking retro-rock bands to come through the time warp in a while; and the upcoming Pale Saints album on 4AD, which fulfills the promises made by last year's Barging into the Presence of God EP. Also check out the Bad Influence soundtrack coming out on Island. It has tracks by Gavin Friday and the Man Seeger, Skinny Puppy and Lloyd Cole. We'll pretend we don't know it's a Rob Lowe movie, and dig the album anyway.

**Stay Tuned.**

**Karen Woods**

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**Rock & Roots**

"I WANT TO BE EDDIE COCHRAN, THAT'S WHAT I WANTED TO BE WHEN I GREW UP," says Dave Edmunds, on the eve of a tour that of Eddie might have found familiar.

"The Dave Edmunds Rock & Roll Revue," coming soon to a city near you, is an old-fashioned, retro sound that's well-proven, full of well-rolled extravaganzas: four headliners (Edmunds, Dion, Graham Parker and Fabulous Thunderbird vocalist/harmonica player Kim Wilson), a band of seasoned road warriors (including Steve Cropper, Terry Williams, Phil Chen, Dave Charles and the Miami Horns) and 24 American cities over five weeks (including New York's Ritz on Thursday and Friday, March 16 and 17, and Los Angeles' Universal Amphitheatre on April 6).

Edmunds says he recalls such shows rolling through the British Isles when he was growing up in Wales. "You'd get one American come over," Edmunds says. "If Gene Vincent came over they'd put a few English acts with him and they'd go out as a package, and I'd go see it at the local cinema," he says.

That's because Edmunds has become some of a repository of classic American rock and roll styles, both as a producer and recording artist. His new album, Closer to the Flame (Capitol), and the new Nick Lowe album, Party of One (Reprise), which he produced and on which he plays (and says he's "very proud of!") both share a certain sound of '60s era. Flopis rockabilly and R&B and early-'60s pop styles are the jumping-off points for glossy, gleeched nuggets of rock and roll.

"I find myself wanting to sort of reflect in my records things that interest me," Edmunds explains. "I like doing that, it's my launching pad to making a record. I think, 'Oh, what kind of thing do I want to make this sound like?' Very often that is just the starting point and it becomes something of its own after that. But that's why there might be something in there that might sound vaguely familiar, in style."

"The thing is, I've never pondered to fashion, I've never made records in a certain style that's in vogue at the moment. I haven't done that. I like celebrating good, American R&B-style music."

It always gladdens my heart to see, "Produced by Dave Edmunds" on an album, I just know there's going to be something—what?—real in there, something that's going to make me move. Dave's new album makes my leg move, that's just the starting point and it becomes something of its own after that. It's like somebody recently was talking about 'alternative comedy.' Alternative comedy. And somebody said, 'Well, there's no such thing—it's either funny or it's not.' And it's the same sort of thing, there's good music and there's bad music. And I just find myself attracted to good quality stuff, not matter how it comes back."

**CAPITOL IDEA:** Hoorah for the "Capitol Collectors Series," the historical-minded reissue series that treats rock and pop like jazz. The compilations are generous (20 songs each), include substantive liner notes (although there is a scrapping on personnel information, something that would never do for a jazz series), and, as far as chart hits go, are fairly complete. The newest set includes more-or-less greatest hits packages from Merle Haggard (the first of two), Sonny James (also one of a planned pair), Nat Cole and Esquerita. I have to say, I was looking forward to the Esquerita and was a bit disappointed. The guy has been touted as being wilder and woleer than Little Richard, but these records are, next to Richard's anyway, fairly tame. But Esquerita recorded for Capitol after Richard's success, so it's possible that this is watered-down Esquerita. I don't know, I just expected it to rip up my stereo, but it didn't. The Cole is the fun one, you see that nice BBC Cole documentary on PBS last week?; the Haggard and James are exceptional sets by exceptional singers. Good work by producer Ron Furmanek and annotator Steve Kolohan, who are about to start doing the same for EMI. The EMI "Legendary Masters Series," which has shown up here and there over the years, gets a new look and a new launch in April. The record collections that promise to live up to the standards the Capitol series is setting (20 plus tracks, unreleased stuff, etc.) First up will be collections of Ricky Nelson, Eddie Cochran, Bobby Vee, Shirley and Lee and Gary Lewis & the Playboys (in April), followed by Fats Domino (yes?), Cher, Slim Whitman and others (in May).

**Lee Jeske**

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**THEY MIGHT BE GIANT:** Or at least that's the advance word on They Might Be Giants' Elektra debut, Flood. Giants Johns Flansburgh and Linnell recently played New York's Village Gate in support of the new record. Pictured backstage are, from left, artist development director Danny Kahn, national video promotion director Linda Grinolo, Flansburgh, MTV's Rick Krim, promotion and marketing manager Ed Simpson, manager Jamie Kitman, Linnell and A&R director Sue Drew.
Bill Shields
Shieldstone II
New Release with Special Guest
Freddie Hubbard and
Gordon Brisker

Bill Shields, a keyboardist, writer, arranger and producer whose first album, Shieldstone, went to Number 1 for five weeks on the National Radio Charts and Number 17 on Billboard’s Contemporary Jazz Charts, has a fresh sound for the 1990’s with some burning solo.

Available on CDs: SRCD-072-2; CASS: SRCA-072-4

Shieldstone Records,
619 West 30th Street, Connersville, IN 47331
(317) 825-5320

Bill McKay has flourished to date his jazz reissue program to Andy McAie, who has so successfully been steering the label’s prize-worthy Chess reissues. When it rains it pours: the new year has brought a new stack of Impulse! reissues, as well as the first Decca reissues. McKay is quick to point out that Rickie Schuiz, who began the program, is for the most part responsible for this series (although he does take credit for making the original liner notes readable again). No matter how you slice it, it’s an impressive load. The Impulse! feature two important John Coltrane albums (Live at Birdland and The John Coltrane Quartet Plays…), and Jackson’s live That’s the Way It Is, Elvin Jones/Richard Davis’ Hands Heavy, Keith Jarrett’s Mysteries and The Artistry of Freddie Hubbard, all in their original forms—that is to say, with no additional tracks added. In the much more sensible two-album-on-one-CD format come Shirley Scott’s Oliver Nelson–arranged For Members Only and Great Scott!! and The Great Lorez Alexander and More of the Great Lorez Alexander (Alexander’s a fine Carmen- and Sarah-influenced singer). A neat cross-section.

The Deccas include some of that label’s real meat-and-potatoes: Louis Armstrong, Duke Ellington, Count Basie and Art Tatum (but no Ella Fitzgerald, due to what McAie describes as “legal problems”). Louis Armstrong Of New Orleans is a sampler of Armstrong on Decca, ranging from late-’20s to 1950 material. The idea, apparently, is to compile a musical portrait of Armstrong’s home city, but this stuff should be reissued more sensibly than this. The Ellington, The Brunswick Era Volume One, collects 16 important ’20s sides by the prolific composer/bandleader, including such Ellington staples as “The Mooche,” “Black and Tan Fantasy” and “East St. Louis Toodle-Oh.” The Basie, One O’Clock Jump, is the way it should be: the first 17 sides the great original band recorded for Decca in 1937, its first records. Presumably two or three more discs and Basie’s entire Decca output—some of his greatest recordings—will be covered. Decca Presents Art Tatum is similarly direct: 16 1940 piano solos (exactly half of the essential, out-of-print double-LP of Tatum’s Decca recordings). Also given a welcome slab of CD is the great New Orleans clarinetist Johnny Dodds. South Side Chicago Jazz is ‘20s Dodds and features, among others, Louis Armstrong and Earl Hines (although, oddly, one of the Dodds-led tracks with Armstrong has been lopped off here and stuck on the Armstrong disc). The sound on this album is particularly superb, some of the best ’20s CD transfers I’ve heard. Also out on Decca are two live Gene Norman–produced late-’40s jam sessions: one, A Charlie Ventura Concert, with saxophonist Ventura’s raucous swing/bop septet (including early Jack & Roy vocaps) and the other, Just Jazz, a wooly jam with, among others, Lionel Hampton (on one track). Willie Smith, Charlie Shavers and Barney Kessel. All the Decca reissues were produced by Orrin Keepnews.

While we’re on the subject, the Columbia Jazz Masterpieces program continues apace. The label, whose sound quality has been problematic, is using a new sound transfer system, CEDAR, and it seems to have improved things. New discs are Bix Beiderbecke Volume 1: Singin’ the Blues (finally, the brilliant and tragic cornettist’s CBS material on CD); Miles Davis’ So What My Prince Will Come; Upstairs, the cream of Roy Eldridge’s work with the Gene Krupa Band featuring Anita O’Day (including “Let Me Off Uptown”); The Quintessential Billie Holiday Volume 6, the continuing, orderly reissue of everything (except alternate takes) of the great Lady recorded for the label; Smokey Fraynt, a Harold James ’44-’45 big band reissue keyied in to the great alto saxophonist Willie Smith: The Jazz Arranger, Volume 2 (1946-63), an anthology that, unlike so many anthologies, makes its point; and a left-field gem, a 1961 recording by the late British tenorman Tubby Hayes, The New York Sessions, an album that includes some excellent Clark Terry.

(Next: Oldies but goodies from Blue Note and elsewhere.)

Lee Jeske
Ronald 29 are Donald and Sly opening the 23 PAUL'S Crazy 8 NO Between THE 9 THE THE 7<

\[\text{RAW TEXT} \]

\[\text{March 17, 1990} \]

\[\text{The gray shading represents a bullet, indicating strong upward chart movement.} \]

\[\text{Rap} \]

\[\text{Alarms} \]


\[\text{New Beats} \]

**Singles**

**ANYTHING ANYTHING:** "Living in Oblivion" (Epic 49 73156)

With a chorus ("I'm so afraid of living in oblivion") and a close-in-the-voice delivery that seems lifted from the tortured pages of Morrissey's diary, "Oblivion" mixes the New Order, Smiths, et al. vein of heartfelt lyrics—roughly crying, "this is my world; where do I fit in?"—with dance sensibilities that are definitely from the camp of the former. Good, though a tad derivative. The "St. James Club Mix" is the best.

**DIZIERE "Girl" (Upstairs Records URO1090)**

Very similar to Noels' "Silent Morning" (which is a far stranger song than this one), "Girl" will rise or fall precisely because of its similarity to Noel's hit—as well as its likeness to numerous others. Plaatmeistere vocals rhyme "girl" and "world" (can't she see, she's so cool?); but, like they always said on American Bandstand, it's got a good beat and you can dance to it. If familiarity doesn't breed contempt, this one should hit big. The re-mixes, which should have really emphasized beats and made this one better, are unfortunately way too soft (though the "West Coast Mix" comes close from the middle). It's the "Radio Mix" that kicks. The instrumental "Upstairs Beat" should have been the starting point for the whole thing; as one of my California-based friends likes to say, "Dude, this rocks.

**SWEET SENSATION: "Love Child" (Atco 3242-2)**

First off, this Latin hip-hop re-tooling of the old Supremes classic works nicely. (Between this effect, the Good Girls' cover of "Love Is Like An Itching In My Heart" and the nasal singing of so many of today's pop/dance girl groups, it's not unthinkable that Diana Ross is off somewhere cloning herself by the thousands.) The production is so polished it's blinding. What's puzzling is that this song (already dated when the Supremes released it in 1967), about a young girl not wanting to do the dirty deed because she's terrified of the child that might result would forever bear the stigma of being a love child, was thought to actually have any relevance today. Fact: the AIDS-induced, right-wing frenzy, anti-hysteria that has swept this country will ensure that this poorly-conceived (though, as pointed out, brilliantly executed) record is a hit of major proportions. The sad thing is, a lot of the legitimate (if somewhat out of place) song is being relegated to the most debased and cliché examples, but then undercut by the silliness of the "love child" being "different from the rest, afraid, ashamed, misunderstood." The video (with a Hester Prynne character lurking in the background, if there's a higher being must be a foot.

**Albums**

**DOUG LAVY: Doug Lazy Gettin' Crazy (Atlantic 7 82066-1)**

On his 41 dance hit, "Let the Rhythm Pump," Lazy announced, "Hip-Hop and House...50/50 that's the move. Mix it up and get the crowd into it..." On his LP, hip-house, the bastard child of the two formerly diametrically opposed disco phenomenon, has a smorgasbord of the best features of both. Lazy is a strong, charismatic rapper and has crafted solid House grooves to back him. A deepya's wet dream.
Bob Long Speaks On Gospel

Gospel Around The World: In the recent past, this column has focused on the amazing growth of gospel, through guest commentaries written by Hilary Clay Hicks, wherein he discussed figures on sales growth. “In the eighties 25,000 records sold was a very big record,” Hicks said. “By 1986, a big success was 50,000. Although 50,000 is normal for many gospel top ten records today, 100,000 is not unusual, and far more are sold by many artists today.”

I merely reflect on the above quote to lead into the story about the Richard Smallwood Singers. In September of 1989, the Richard Smallwood Singers became the first Black gospel group to ever appear in the Soviet Union. The invitation to perform in Moscow, Leningrad and the Black Sea resort town of Odessa came as a great honor to the group leader Richard Smallwood. “It is rare for any group to be invited to the Soviet Union,” claims Smallwood, “but to be the first Black gospel group to go is a humbling experience. We just hope we will be able to play it right.”

In a conversation with Roger Holmes, manager of the Smallwood Singers, he said, “the two-week tour took the group to small and large towns. The artists and their music were very well received everywhere they performed. There was an overwhelming outpouring of love and humanity from the Russian people. During their concert stops it was not uncommon for them to receive gifts ranging from flowers and cakes to an accordion for Richard, which probably equals thirty years pay for the Russian citizen.”

Hollis went on to say, “the tour came about through [Smallwood’s] contact with a rock concert promoter. The tour was sponsored by the Russian government and featured two rock and roll groups as the opening acts for the Smallwood Singers. Their tour was fourteen to fifteen people included a KO artist who was assigned to accompany them. Tour was a real educational experience for he and the group. They were asked a lot of questions about America. I was very pleasantly surprised that most of the questions centered around peace between the two countries and the great fear of a possible war. It is very clear that the people want to live a peaceful co-existence without any thoughts of the devastation war would bring. The most asked question was, ‘Do Americans want peace as much as we do?’

As a writer, it was truly great to hear that the desires of people around the world are basically the same—everybody is praying for health, happiness, prosperity and peace among the races and the countries of the world. Gospel music has and always will be the foundation from which all musical art forms derive. We hope the continuing messages of love and peace for God will continue to grow and spread to everyone in every corner of the world. I thank God for all of the fervent at heart. A very special thanks to the Richard Smallwood Singers on their willingness to spread the word in the country of Russia.”

Richard Smallwood who lives in Washington, D.C., formed the group in 1977. Their self-titled debut album spent 87 weeks on the gospel charts. In addition to Grammy nominations, Smallwood has been honored by the Smithsonian Institute as a gospel innovator and songwriter. They were the core of the 1985 tour of the musical Sing, Mahalia, Sing, of which Smallwood served as musical director/composer. In 1986, they signed with Rejoice Records, a division of Word Records, the world’s largest Christian music company.

Always a firm believer in and proponent of the rich heritage of gospel music, and the contributions made by our forefathers, Smallwood does a lot of workshops in which he tries to stress our history. He says, “it’s great to enjoy artists of the ‘60s but we need to remember Mahalia Jackson, Roberta Martin, and Clara Ward. We wouldn’t be where we are if it weren’t for them. Many legends of gospel are still alive. We should honor them and learn all we can. Gospel history is very meaningful to me. I learned the traditional music of the church first. Among the earliest moments I can remember being in the church, singing solos by age five. I hope that youngsters will continue to get that kind of upbringing.”

In addition to Richard Smallwood, the founder and leader of the group, other longtime members include Jackie Ruff-fin, Dottie James, Carolene Evans and Darlene Simp-son. Their third album on Word Records, entitled in Japan, I learned about the growth and acceptance of gospel music in the Orient. My contact spoke about what he feels is an absolutely sensational gospel group that he has chosen to keep under wraps at the moment. If they can sing like he proclaim, the secrecy is most understandable. The point is, gospel music has finally begun to receive the universal acceptance it so richly deserves.

Bob Long
**RHYTHM & BLUES**

**Le Klass**

AVC IGNITES THE 90S! Every once in a while a new label emerges with that special aura about them, and you know they will be a major success story. AVC Records is one of those, a powerhouse about to happen!

The new L.A. based independent label has built a roster of artists and key staff members that are geared toward major success in the 90's. Leading off the releases is Le Klass, a red-hot five member group from Augusta, Georgia that oozes charisma and star potential. Their debut album School Of Cool is a rock solid collection of infectious songs, delivered in their exciting style of 90's soul. Fans of Bobby Brown, Babyface and Prince will love them!

The leadoff track and single That's What Love Can Do is radio ready and contains an upbeat groove that's an instant classic. A song Le Klass lead vocalist/frontman Nelson Curry describes as "those feelings you get when you fall in love, constantly thinking of that person, love that's so strong it drives you crazy." Of the potential 4-5 singles on their debut, the other obvious choices are No Hope (a danceable smash with a killer chorus) and the classic love songs Just Friends and Don't Say Goodbye. There isn't a filler in the bunch.

With a dynamic sound and look with their own individual stamp, Le Klass is the hottest new act we've seen so far in the 90's. Their mixture of R&B, rock and pop is a breath of fresh air in the overly synthesized and produced sound特有的the airwaves. The self-contained act writes all their material, as well as perform all the instruments and produce their records. In fact, the writing/producing team of Nelson Curry and guitarist Rod Nickerson, are leading candidates for the type of career currently enjoyed by Jimmy Jam, Terry Lewis, L.A., Babyface and Teddy Riley.

Their live performances are legendary in the southeast as they have opened for many arena headliners who reluctantly had to follow their smokin' show. Le Klass expanded their audiences nationally in the late summer and fall on the School Of Cool '90 Tour, which is scheduled to take them to Japan and Europe in early '91. "You’ll be hearing a lot more from this talented group."

Just released by the AVC hit factory is the luscious female trio Girlfriend and their debut single I Wanna Be Your Girlfriend, on the distributed Big Hit Label. This great looking L.A. act will heat up the clubs and airwaves with this funky little dance number, written and produced by the hot up and coming Ron 'Yogi' Jerry. Already slated for summer release are the debuts by N-Demand, a five piece dancing/dancing group, aka New Edition, (T roop and Jacksons) from Louisiana and the charismatic rapper MC Vogue, (exciting lyricist and dancer, off the hot streets of Southern California, aka M.C. Hammer and Young M.C.)

With a manufacturing deal through Capitol Records and distribution by top distributors such as MS, Schwartz brothers, CHD, Encore and Big State; a top flight staff lead by several top promotional and marketing veterans, and a never ending roster of major new artists, AVC Records is a label destined for big things in the years ahead. Contact AVC in L.A. at 213-285-3390 or N.Y. at 212-465-2603, or mail to 6201 Sunset Blvd, Suite 200, Hollywood, Ca 90028.

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**Bob Long**

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**R & B ALBUMS**

March 17, 1990

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

- **BACK ON THE BLOCK** (Quincy Jones)
- **JANET JACKSON’S RHYTHM RATION 1814** (A&M 3920)
- **TENDER LOVER** (MCA 5268)
- **WRECKS-N-EFFECT** (MCA 6281)
- **MIKI HOWARD** (Atlantic 82024)
- **THE BEST OF LUTHER Vandross** (Epic EAT 45222)
- **MICHELLE** (Ruthless 9128)
- **THE CACTUS ALBUM** (Columbia FC 45415)
- **Dancin’ Ya Know It** (MCA 52642)
- **ROUND TRIP** (Capitol 97979)
- **THE GREAT LADY** (TGY 1022)
- **LIVE** (Arista 8613)
- **STAY WITH ME** (Columbia FC 44367)
- **THE BIZ NEVER SLEEPS** (Cold Chillin’/Warner Bros. 26003)
- **BIG TYME** (MC 42002)
- **THE WrAP** (Motown 6280)
- **FOREVER YOUR GIRL** (P) (Virgin 90943)
- **THE INCREDIBLE BASE** (Profile 1285)
- **PUMP UP THE JAM - THE ALBUM** (SBK 73422)
- **KEEP ON MOVIN’** (Virgin 91927)
- **EYES ON THIS** (First Priority/African 91304)
- **ATTITUDE** (Atlantic 82035)
- **HOME** (MCA 6312)
- **SILKY SOUL** (Warner Bros. 25602)
- **ALL OR YOUR LOVE** (Motown 6278)
- **RICH AND POOR** (Warner Bros. 26080)
- **GRIP IT ON THAT OTHER LEVEL** (Rap-A-Lot 103)
- **THE REAL THING** (Polygram/Grupo 836 366)
- **DON’T TAKE IT PERSONAL** (Arista 8495)
- **UNDER A NEW GROOVE** (Warner Bros. 259611)
- **NOTHING MATTERS WITHOUT LOVE** (Vendetta/A&M 9290)
- **SYBIL** (Netherlands 1018)
- **THE ICEBERG FREEDOM OF SPEECH** (Globe 19268)
- **THE MAN IS BACK** (A&M 2526)
- **SPECIAL MISTRAL** (MCA 9076)
- **NEVER TO FAIR** (EMI 92401)
- **BEYOND A DREAM** (Island 11319)
- **DONE BY THE FORCES OF NATURE** (Warner Bros. 26072)
- **SEMINAR** (RCA 7150)
- **PARADISE** (Unidisc 14190)
- **AS NASTY AS THEY WANTA BE** (Luke Skywalker 107)
- **CRAZY BOUT YOU** (Malaco 7452)
- **ACE JUICE** (Capitol 90525)
- **LET ME TAKE YOU TO THE ROCK HOUSE** (Easy Feel/Elektra 3000)
- **SWEET AND Sassy** (Warlock 2713)
- **NO MORE MR. NICE GUY** (Wild Pach 2001)
- **PLEASE HAMMER DON'T HURT ‘EM** (Capitol 92857)
- **TIME OUT OF MIND** (Columbia OC 45253)
- **A LITTLE BIT OF THIS, A LITTLE BIT OF THAT** (FRR 128 159)
- **GET INTO IT** (Egyptian Empire 920/WestCoast)
- **NICE & SMOOTH** (Screaming Bag 87013)
- **IN THA HOOD** (On Top 9002)
- **BIG FUNK** (Virgin 91429)
- **LOVE.SMOKEY** (Motown 62828)
- **IT’S A BIG DADDY THANG** (Cold Chillin’/Warner Bros. 25641)
- **ALL THE WAY** (Salad/Epic 7531)
- **4 THE BASS** (Sealed 7521)
- **WORD POWER** (Epic 40296)
- **A SHADE OF RED** (Virgin 91069)
- **RIDE THE RHYTHM** (Wind 2002)
- **C’YA** (Profile 1284)
- **ALL NIGHT** (ELECTRO 184)
- **ALL ABOUT LOVE** (Sleeping Bag 52017)
- **AND IN THIS CORNER...** (Juke/RACA 1188)
- **BE YOURSELF** (MC 6292)
- **GOING STEADY** (Juke/RACA 1284)
- **INTRODUCING...DAVID PEASON** (Geffen 24228)
- **SPREAD THE WORD** (690)
- **BROTHER ARAB** (Orphos/E MI 75014)
- **MICHAEL JEFFRIES** (Warner Bros. 25095)
- **BOUT DAT TIME** (EMI 92050)

**CASH BOX MAGAZINE**

14 March 17, 1990
Cash Box Chart

R & B Singles

March 17, 1990

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

#1 Single: Quincy Jones

High Debut: Johnny Gill #67

To Watch: Body #59

1 SECRET GARDEN (Qwest/Warner Bros. 7-19992) Quincy Jones 2 7
2 UNDER NEW MANAGEMENT (Atlantic 87575) Miki Howard 3 9
3 ESCAPE (J & L/EMI 7-45672) Janet Jackson 1 9
4 ALL AROUND THE WORLD (Arista AS-92658) Lisa Stansfield 6 8
5 HERITAGE (Columbia CSK 373205) Earth, Wind & Fire 8 8
6 WHERE DO WE GO FROM HERE (Motown 20266) Babyface 2 6

Stacy Latisaw (With Johnny Gill) 4 12
7 HELP THE CHILDREN (Capitol 434 44497) M.C. Hammer 14 8
8 I NEED YOUR LOVIN' (Def Jam/Columbia) Alyson Williams 10 9
9 OPPORTES ATTACT (Virgin 7-11578) Paula Abdul 5 14
10 THE COMFORT OF A MAN (MCA 57369) Stephanie Mills 17 8
11 NO MORE LIES (Rolling Stone 7-91149) Michel'e 9 15
12 EVERYTHING YOU TOUCH (Motown MOT 6296) Smokey Robinson 18 7
13 WE'RE ALL IN THIS TOGETHER (Geffen 19960) David Pauston 24 9
14 TREAT HER RIGHT (Epic XGS-6156A) Luther Vandross 23 7
15 NEVER TOO FAR (EMI 82401) Dianne Reeves 22 9

16 PROMISES, PROMISES (Geffen/Reprise 7-22781) Christopher Williams 7 9
17 WHIP APPEAL (Soul Train/Warner Bros. 61006) Babyface 26 4
18 GIRLS, THEY LOVE ME (Uptown/MCA 57384) Heavy D. & the Boyz 13 9
19 SPREAD MY WINGS (Atlantic 4-88642) Troop 36 8
20 ADDICTED TO YOUR LOVE (Capitol 434 44490) Gap Band 27 6
21 CAN WE SPEND SOME TIME (Columbia 38-73028) Surface 15 16
22 READY OR NOT (Virgin 99895) After 29 6
23 JAZZIE'S GROOVE (Virgin 7-99145) Soul II Soul 12 13
24 WRAP YOU UP (Warner Bros. 719969) Randy Crawford 30 7
25 I FOUND LOVIN' (Uptown/MCA 57329) Jeff Redd 32 7
26 EXPRESSION (Next Plateau 50101) Salt-N-Pepa 16 9
27 HEARTBEAT (Vondora/A&M 1473) Seduction 21 9
28 (TWO SHIPS IN THE NIGHT) (Arista AL-8493) Jermaine Jackson 38 6
29 IT'S GONNA BE ALL RIGHT (Live 1290) Rubby Turner 11 14
30 WHAT GOES AROUND (Columbia 38-73201) Regina Belle 46 4
31 TOUCH (Atlantic 7-88841) Chucki Booker 19 13
32 SHOW ME (Epikra 7-64978) Howard Hewett 47 3
33 YOUR PRECIOUS LOVE (Orpheus/EMI 72254) Tamika Paton 20 9
34 LOVE'S ON THE RUN (Warner Brothers) Maze featuring Frankie Beverly 41 5
35 SOUL TO SOUL (Warner Brothers) Temptations 39 4
36 GET UP (BEFORE THE NIGHT IS OVER) (JVEK 07315) TechnoRit 42 5
37 NOTHING'S TOO GOOD FOR YOU (Polydor) Main Ingredient 43 6
38 GOT TO HAVE YOUR LOVE (Columbia 15521) Mantronix Featuring Wondra 44 4
39 BUDDY (Tommy Boy 943) De La Soul 25 13
40 REAL LOVE (Atlantic 7-88816) Skeff 28 21
41 DON'T WEAR IT OUT (Tabu/Epic 79055) Mary Davis 45 5
42 GIRLS NITE OUT (RCA 9714-1 RD) Tyler Collins 51 5
43 MAKE IT LIKE IT WAS (Columbia 38-73022) Regina Belle 31 19
44 HEAVEN (Island 7-99136) Miles Jaye 33 15
45 ALL OVER YOU (Orpheus/EMI 72277) Freddie Jackson 60 3
46 WALK ON BY (Next Plateau 50111) Sybil 34 15
47 COME TOGETHER AS ONE (Island 7-98999) Will Downing 48 5
48 LOVE YOU HONEY (A&M) Randy & The Gypsies 49 5
49 POISON (MCA 53772) Bell Biv Devoe 63 2
50 THE GAS FACE (Def Jam/Columbia 38-73046) 3rd Bass 35 8

51 KNOCK ME OFF MY FEET (Orpheus/EMI) Miki Howard 37 8
52 HARD UP (ORPHEUS 72271) Eric Gaba 56 3
53 BODY TALK (Wing/Polargram 873-599-1) Sharon Bryant 57 4
54 NO MORE TEARS (MCA 57367) Angelica Winbush 59 4
55 WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96007) Inner City 40 9
57 PLAYTOY (Outpost OET 3005A) Carmen 67 7
58 LOVE IS LIKE AITCHIN' (Motown 87655) Good Girls 77 4
59 FOOTSTEPS IN THE DARK (MCA 57368) Body 78 4
60 TIME WAITS FOR NO ONE (Parlsey Park/WB 0-22777) Mavis Staples 61 5
61 I WANT YOU (GOT 2002) Billy Davis 69 2
62 ALL OR NOTHING (Capitol 5711) Milli Vanilli 50 6
63 DO YOU REMEMBER (Island PR193) David Freiberg 65 6
64 I WANT YOU TO WANT ME (Elektra 64979-4) Starpoint 66 2
65 ONE OF A KIND (Warner Bros. 19910) The Isley Brothers 68 3
66 I WANT TO DO IT GOOD TO YA (A&M SP-17997) Barry White 74 3
67 RUB YOU THE RIGHT WAY (MCA 1982) Johnny Gill 69 2
68 THE GROOVE (Jive/REO 1313) D.J. Jazzy Jeff/Fresh Prince Featuring Grover Washington Jr. 72 2
69 JINGLING BABY (Def Jam/Columbia 44-73147) L.L. Cool J 75 2
70 ALWAYS & FOREVER (Select 62662) Whistle DEBUT
71 SHOWER YOU WITH LOVE (MCA 57367) George Howard With John Pago 73 4
72 TICK TOCK (RING MY PHONE) (Columbia 44-73129) Big Mace 76 4
73 THUMBS UP (Enigma 75334) Bardeux 79 3
74 C'MON AND GET MY LOVE (FFP/R 396-779-3) D-Mob with Cathy Dennis 81 4
75 BLACK MAN (Columbia CSK 73229) Tashan DEBUT
76 JUICY GOTCHA CRAZY (Culprit 15510) Oaktown 5-3-7 80 2
77 PRECIOUS LOVE (MCA 57369) Jody Watley 62 3
78 HERES A TICKET (Crush 866) Lenny Williams DEBUT
79 SORRY (MCA 57398) Chunky A 83 2
80 RISE TO THE TOP (Mega Jam MJD-J7287-0) Phalon DEBUT
81 TOUCH ME (EMI 50284) R.J.'s Latest Arrival 86 3
82 I WONT STOP (Valley View 75330) The Manhattans 90 2
83 LET IT FLOW (Atlantic 4-88682) Art Madison DEBUT
84 HOLD ON (Atlantic 86234) En Vogue DEBUT
85 WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135) Public Enemy 52 8
86 SCANDALOUS (Parlsey Park/Warner Bros. 4-7-20284) Prince 53 16
87 SECRET WISH (Tabu/Epic 73099) S.O.S. Band 88 9
88 SAY U LOVE ME (Reprise 7-19965) Def Con 4 DEBUT
89 WHAT CAN I DO (EM 50111) Pieces Of A Dream 54 16
90 I AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926) Kashif DEBUT
91 I WANNA BE RICH (Solar 740052) Calloway 55 19
92 I GET THE JOB DONE (Warner Bros. 7-22719) Big Daddy Kane 58 12
93 NEVER TOO MUCH OF YOU (B, B & W/Wayland 7832) Dino 62 6
94 THE HUMPY DUMPY (Tommy Boy 944) Digital Underground 64 4
95 I-2-3 (Columbia 38-73807) Digital Underground 71 8
96 SHOULD HAVE BEEN YOU (Geffen 3533) Michael Cooper 84 13
97 YOUR SWEETNESS (Motown 7760) Good Girls 85 19
98 I CAN'T GET ENOUGH OF U (Atha Inc 73004) Robbie Mychals 87 3
99 NO FIEND OF MINE (Warner Bros. 7-22769) Club Nouveau 89 19
100 STAY HERE, STAY NEAR (Tabu/Epic 73068) Rhonda Clarke 91 9
COCINANDO

THERE WAS A TIME WHEN THE NAME FANIA RODE TOGETHER WITH SALSA like Girl Scouts with cookies. *Mano con Mano*. Rice and beans, Bird and Magic. In the '60s, salsa became the cultural ID card for East Coast Latinos. In the evolving vortex of the sixties, salsa gave us a sense of roots to go along with our recently found sexual freedom. No longer did we have to identify with Esquire tops and beach music forms; because musical forms were there for us first and foremost. The sensuous suavity of producer/flutist/percussionist Johnny Pacheco, flanked by the shameless norteno of vocalist Pete “El Conde” Rodriguez, the street-gangster presence that trombonist/producer Willie Colon and two bass players, Barretto and Celia Cruz, the eventual winner this year, Victor Gallo, Fania's one-man gang, who has been at the label for the better part of two decades, obviously remembers those years but seems hardly willing to engage in nostalgic notions.

It obviously had to do with the magnitude of our artists' careers," Gallo said matter-of-factly about the Grammy nominations. With the degree of pride that only a veteran compatriot of the music business can understand, Gallo described winners Cruz and Barretto as "people who have seen las verdes y las maduritas," in allusion to those who have seen and lived through it all.

With regard to albums, and the conversation, Gallo spoke in economically concise language, muttering orders between sentences to his assistant through the side of his mouth. This interview is only another issue on the corporate agenda, not a platform from whence to gain public popularity, or a vehicle on which to hitch a ride. Gallo stated that Fania keeps only a small group of artists. He is also very clear on the label's marketing position.

"The Fania artists are mostly middle-aged, doing the music known as traditional salsa, with more emphasis on the international scene than on the domestic," he said, pointing to specific markets in England, France, Spain, Germany and Japan, in addition to the South American countries endemic to salsa. Regarding future releases, Gallo mentioned a new Pete "El Conde" Rodriguez album, a Sonora Poncea waiting for an album cover, and a half-finished Ray Barretto production. He sounded particularly excited about the pre-production plans for the new Celia Cruz album, featuring big-band brass, strings, reeds and woodwinds, expected to be the definitive Colita Cruz. Fania centers its future hopes for the domestic market on a Roberto Blades/Raul Gallimore collaboration.

Staying up to speed with the latest product trends, Gallo has activated the wealth of musical commissions and reissues of out-print label classics. According to Gallo, there are 80 such products planned for release this year, in addition to the 160-plus already out in the market.

"I think the vinyl LP has at the most two or three years left," Gallo said. Obviously, Fania has a lot more than that left. As an unquenched nostalgic, one who will miss the round comfort of the 33 1/3, I'm glad there is something other than my outdated Fania LPs to remind me of days of youth past.

SALPICOS Y MORDIDOS. Mis semanales know there were cosas y cositas left out of the merengue column. The thorniest has to be the situation surrounding the titleship of the name Tambo. The real reason behind the search for a new name (which turned out to be Bongo) was the departure of Tambo's lead male vocalist and director Carlos llamazas, who took himself and the Tambo name to an agreement with Kubeany Records, via his new manager Sergio Jimenez. Prior to that, the man contest, Ruben Moreno, executive producer of the two most recent Tambo albums, offered Kubeany las coronas to gain exclusive use of the Tambo name. llamazas refused the offer. Reports ran rampant on the initiation of legal proceedings by Moreno against llamazas and Kubeany, to prevent their use of the Tambo name, supported by an alleged trademarked registration of the name Tambo in the U.S. The owner of the Tambo name is director Tony San Martin first found out about it through us, and stated that, as of the day of our conversation, the label had yet to be served with any related legal notification. Moreover, he supported Kubeany's position with copies of llamazas's registration at TDOR's Department of State and Commerce, under his real name Carlos J. Raguade, dated December 27, 1982.

On the other side, Moreno's representatives remitted to us a notarized agreement dated November 6, 1986, where llamazas and the 11 original Tambo musicians unanimously transfer in writing to Moreno ownership of the Tambo name, in the name Tambo. Moreno believes superseded llamazas's registration.

To top things off, Kubeany founder Mateo San Martin sent us a SR form dated October 12, 1982, registering the copyright of Grupo Tambo's 1982 Kubeany release "El Muerto Borracho" at the Library of Congress' Copyright Office. In an exclusive interview, the founder San Martin said "In Kubeany we do things by the book. To beat our 1982 claim someone better produce a document with an earlier date. If anyone wants to take us to court, we are ready to present our case."

Intimately knowledgeable of the respective personalities of all parties involved—all nice and reasonable people—my logic feels both sides would be best served leaving the chips as they are, and letting them fall where they may. If it's true Kubeany may have trademark rights to the name Tambo by virtue of its earlier name usage, no one can dispute Moreno's equity contribution to the current value of the Tambo name, notwithstanding the trademarked title transfer agreement; a contract whose legal value may possibly have been weakened by the search of the Bongo name, as a court of law could construe it as an implied concession of the Tambo title. If llamazas's talent was as essential to Tambo's success as he informed with his physical and trademark separation from Moreno, he will blossom at Kubeany and with Jimenez, a label and a manager accustomed to dealing with big names.

If Moreno's executive producer's role was, as he claims, the igniting fuel beneath Tambo's success, he will have no problem duplicating the feat with Bongo, as he still uses the dynamic promotional services of R&R Enterprises. Any legal action will be a waste of time and only bring financial benefits to lawyers from both sides. Those types of lawyers are not Cash Box subscribers, and life is too short to fight anyway.

Tony Sabournin
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**Pop Reviews**

**Singles**

- **MARK DEE: "Get a Hold of Yourself"** (MCA 24012)
  
  Dee's rap is delivered with authority and attitude, but, mercifully, ego is kept in check so that the message (In a world gone mad, the first and most important thing to do is be sure you've got a firm grip on self, reality and priorities) is given prominent position. The backing chorus of women ("Get a hold of yourself. Get a grip on yourself") is kinda shrill, kinda Seventies. Nothing new here, but it is very well done. (Ernest Hardy)

- **SILK & LACE: "Big Girls Don't Cry"** (Profile PRO 7289-B-DJ)
  
  Salt n Pepa meet Frankie Valli and the Four Seasons. This sassy female rap duo toss off the kind of sisterly advice that Salt and her partner administer so effortlessly. (In short: He was a bum. Why are you crying now that he's gone?) The only flaw is the clumsy sample of the original song. It grinds proceedings to a halt and is the aural equivalent of those cheesy tabloid photographs where two people who've never even met are pasted side by side in a pathetic attempt to make them "a couple." It never works. (EH)

**Albums**

- **LISA STANSFIELD: Affection** (Arista AC8554)
  
  Stansfield quickly garnered a devoted following last year with the import release of Affection and its singles "This Is the Right Time," "Live Together" (her current U.K. single), and, of course, "All Around the World" (as close to perfection as a pop single can get). At a time when singers' contributions to their recordings are negligible at best (girl, you know that's true), Stansfield's rich, husky voice floats, soothes, caresses and punches through the 70's soul-ballads-meets-80's-club-meets-70's-disco for a sound that will be compared to Soul II Soul but is far from a clone of Jazzy B's brainchild. Affection is a club-ready effort that is, at its heart, a pure soul record. The absolute joy Stansfield gets from singing is palpable, making even laments like "What Did I Do to You?" "When Are You Coming Back?" smile-inducing, toe-tapping treasures for the listener. (Her voice is multi-tracked on many cuts for extra richness.) The highpoints of this album tumble over one another, but quick choices (in addition to the hit, "All Around the World") are "Mighty Love," "What Did I Do to You," "Live Together" and the CD/cassette-only title track. (EH)

- **SHOES: Stolen Wishes** (Black Vinyl 10189-2)
  
  The Shoes story is a frustrating but familiar one: In 1977, the band self-recorded and released a brilliant slice of power pop entitled Black Vinyl Shoes. With its sweet vocal melodies and three-choir guitars, an underground buzz soon surrounded the band. By 1979, Shoes found themselves being sucked up in the major label "new wave" vacuum, i.e.: sign any innocent pop band with skinny ties and fat hooks. Three brilliant records followed, but improper promotion by their label resulted in Shoes getting passed by in the early-80's MTV boom. It was never a question of commerciality or good looks, for Shoes practically define the term "radio ready." It's just a classic case of bad luck.

  Well, you can't keep a good band down. Thirteen years after their first LP, Shoes have circled back around the track and are producing songs in their home studio, Short Order Recorder. Like their debut, Stolen Wishes is on Black Vinyl Records, and once again, it's a gem. Even though original drummer Skip Meyer is long gone (Rick Meck fills in), the sound is not too dissimilar from their earlier efforts. Stolen Wishes is full of Shoes trademark fuzz-guitar sound and the precise harmonies of Gary Kelle and the Murphy brothers. The only major difference between this and previous releases is a bit more keyboard wash to flesh things out. The self-production is their most concise to date. However, Shoes amazing power-pop sensibility remains intact. The public plight of this band has gone on for too long. Here's your chance to help get it right. (Black Vinyl Records, 2269 Sheridan Road, Zion, IL 60099 708-746-3767) (Robb Moore)

- **GRANT HART: Intolerance** (SST 215)
  
  It looks like we'll have to call the long-awaited Husker Du Grudge Match Battle of the Ages an even draw, on separate cards. Wheras ex-Husker bandmate Bob Mould's solo LP, Workbook, showcased the continuing genius of a songwriter paying homage to Richard Thompson and Neil Young, with a rosary of tightly knotted sonic gemstones, Hart wanders off into the trippy-beautiful wonderland of deep, deep late-60's psychedelia. If you thought the days when a buncha longhairs strolled into the studio, unrolled their Indian rugs, set up the hooka and jammed through a cannabis haze until the producer said, "Uh, boys, I think we got a single...pass the pipe, please," were gone with the patchouli oil,
Pop Reviews

well, guess again. Fortified by gleefully grungy, changle-ing guitars, eternally cheesy organ riffs and a homey, benevolent, true garage aura, Hart tosses off ten songs that'll have even non-day trippers flashing back to the days when bands wore names like Boogie Duceen and the Beautiful Soup and the Fluer De Lys, when innocence and honesty were more powerful drugs than any six white horses. At the same time, it's nothing so sterile and painstakingly copped as, say, the Gravedigger V. This is the real thing. Turn off your mind, relax and float downstream... (Keith Gorman)

THE BELOVED: Happiness (Atlantic 82047-4)

Having already laid the groundwork with the dance/alternative hits, "Your Love Takes Me Higher" and "The Sun Rising" (both included here), and current single, "Hello," this British duo deliver an album diverse in styles and influences— ranging from rock to House/dance to bouncy pop—but that unexpectedly melds into often beautiful results. Vocalist Jon Marsh's soothing voice, though not a powerful instrument, easily swings from joyful to melancholy, helped along by sharp, intelligent lyrics. Highlights include the lovely "Time After Time" (not the Cyndi Lauper song), "Scarlet Beautiful" (a standout among the many pure dance offerings), and the shimmering "I Love You More." (EH)

LAVA LOVE: Whole Lava Love (Sky Records 7-2003-2)

Kitsch is something Lava Love are not short of. Their goofy, day-glo approach immediately conjures up B-52's comparisons, and the fact that they're from Georgia doesn't help the matter. What sets them apart are the vocals of Esta Hill, who delivers her campy lines like a modern-day Betty Boop. They stick to their Southern pop roots, and on occasion, fall somewhere in between Fetchin' Bones and Pylon. Mitch Easter lends his trademark sheen to the whole affair, and gives the tracks a good dance sense. Obviously, the emphasis here is on fun. If you have a problem with that, then maybe that's all the more reason you should check out Whole Lava Love. (RM)

DONT MEAN MAYBE: Live Sample (Dr. Dream 9027)

It's safe to say that Don't Mean Maybe are a perfect alchemy of the Minutemen and the Meat Puppets. Much of their material features fractured rhythms much like the former, while some songs, like "A Man," skip along a la Up on the Sun. But they don't take their lyrical cues from anyone, singing about everything from coffee ("Happy Beans") to communication ("Talk"). Live Sample is a deceptive title, for it's not a live album at all, yet it does have a true live-in-the-studio feel about it. Right now, Don't Mean Maybe wear their influences on their forehead, and have yet to forge an identity of their own. However, for a debut LP, they show a lot of promise. (RM)

THE RESIDENTS: The King & Eye (Enigma 7 73547-2)

Once upon a time there was a poor, white Southern boy who loved his mamma, pink pegged slacks and Cadillacs with big ol' fins. He picked up an old, battered acoustic guitar, rocked his pelvis and started strumming away and stumbled across the magical bridge between raw, R&B sensuality and conservative hillybilly blues. His peers called him the King. His mamma called him Elvis. Then, about 30 years down the road, a cryptic bunch of San Franciscans (who were christened when their unsolicited, uncredited demo tape was once returned to them, addressed to "Residents") decided to figure out just what he was the king of. They sing 16 of his greatest hits, interspersed with a five-part narrative called "The Baby King," and discover, after all, the he was not the King of Rock and Roll, not the King of Love, but the King of Need. "Don't be cruel to a heart that's true," they wail, pleadingly; "You ain't never caught a rabbit and you ain't no friend of mine," they scream, broken and used; "My knees are shaking and my legs are weak, I can't even stand on my own two feet," they cry, pitiful and frightened. We love you, Elvis. We are you, Elvis. (KG)
The gray shading represents a bullet, indicating strong upward chart movement.
Country Music

Country Radio Seminar: CRS '90
A Happenin' Event in Country Music

BY KAY KNIGHT

OVER 1,400 COUNTRY RADIO broadcasters, artists and industry executives filled the ballrooms and suites of Nashville’s Opryland Hotel last week to star gaze, shake hands, make music, take part in panel discussions and mingle in the ever-popular hospitality suites during the 21st Annual Country Radio Seminar.

The opening ceremonies of this year’s four-day event were highlighted by an historic performance by Johnny Cash, Kris Kristofferson and Waylon Jennings—known collectively as the Highwaymen.

These four superstars—all legends in their own right—made history in 1985 with their million-selling album, The Highwayman. Their performance at CRS coincides with the release of their new album, Highwayman 2. The foursome opened the mini-concert with “The Highwayman,” the Jimmy Webb tune that gave them their name. Despite the early hour (8:45 a.m.), the room was packed and the crowd enthusiastic during spectacular performances of the group’s current single, “Silver Stallion,” “This Is the Last Cowboy Song” and Cash’s classic “Big River.”

The legendary superstars were most definitely one of the prime attractions of CRS’ formal opening day. Another highlight was the presentation of the seminar’s first Humanitarian Award to the country-rock band Alabama. The honor came during the mega-talented quartet’s performance at the Super Faces concert.

In addition to those stellar performances, there was much on the agenda to keep CRS registrants entertained and informed. There were over 40 hours of workshops, educational panels and keynote addresses, as well as luncheons, receptions and banquets.

“The Country Station of the ‘90s” opened the seminar sessions with frank discussions on what problems and opportunities broadcasters may expect in the coming years. The overall opinion of panelists seems to be that country radio of the ‘90s will be fragmented—that listeners can expect to hear traditional country formats as well as “country hits” and “new country.”

“You’ll see more ‘roots of country,’ and you will see stations respond to an audience that is crossover-oriented,” said Robert Hall of Satellite Music Network. “The way to win is to make dominant the brand image for mainstream country.”

The “Highway to the Stars” session explained the climb to stardom and featured Conway Twitty, Kathy Mattea, Mark Miller, Paul Gregg, Travis Tritt and Charlie Daniels. Mattea talked about having an unexpected hit song: “The first time I heard Where’ve You Been, I loved it, but I never, never believed it would get the response that it has. I never thought it would get played on the radio.”

Daniels talked about whether he’d recommend a career in country music to his family and friends: “I wouldn’t change places with Donald Trump. I’ve been doing it for 30 years and I wouldn’t do anything else.”

Sawyer Brown’s Mark Miller paid compliment to Daniels when he commented on his advice for success in the business: “I believe the key to success is longevity. I’ve always said examples of success can be seen in bands like the Nitty Gritty Dirt Band and the Charlie Daniels Band, and I hope I will be around as long as they have been.”

Cash Box publisher and president George Albert took part in “Road Under Construction—A Publisher’s Perspective for the ‘90s,” which dealt with impending changes in the chart system as well as an overview of the music industry’s trade magazines.

Of course, as with every year, favorite shows included the aforementioned “Super Faces Show,” “The New Faces Show” and ASCAP’s luncheon, which this year featured newcomers Garth Brooks, Alan Jackson and Billy Hill. Another bonus at CRS this time around was the Canadian Country Music Association-sponsored luncheon that featured both some of the top stars and newcomers to the Canadian country music scene.

Arista recording artist Jackson pretty well summed up the definition of the Country Music Seminar during his performance at the luncheon: “I learned after two nights in the Aristar Records suite exactly what CRS stands for. It’s Conversing Rapidly and Smiling. Until next year...keep spinning those records, country radio—and keep smiling. You will be needed at Country Radio Seminar ’91.”

Johnny Cash

Kris Kristofferson

Willie Nelson

Waylon Jennings

Charlie Daniels

Mattea, Miller, and Gregg

Mr. George Albert
WELCOME TO NARM
FROM
STEP ONE RECORDS
ON THE CHARTS

JERRY LANSDOWNE
"Lessons Of Love"
# 47

DAWNETT FAUCETT
"As Far As Love Can Throw Me"
# 72

1300 DIVISION STREET
SUITE 304
NASHVILLE, TN 37203
TELEPHONE: (615) 255-3009
Artist-Attendee Reception:
A Night for Stargazing

Dozens of Country Music artists turned out in splendor to meet and greet the nation’s broadcast and industry representatives during the CRS Artist-Attendee Welcome Reception. It was truly a place to stargaze as entertainment royalty veterans and the newcomers—made their way around the Washington, D.C., ballroom to see and be seen.

The usually reclusive Conway Twitty attended, as well as MCA labelmates Marty Stuart and Mark Collie.

CBS was also out in force with newcomers Zazie Creek making the rounds, along with on-the-way-to-stardom Shenandoah. Doug Stone was introduced to the crowds and Mary Chapin-Carpenter and Ricky Van Shelton also welcomed radio land to Nashville.

Robin Lee, Jeff Stevens & the Bullets, the Girls Next Door, Travis Tratt, Jennifer McCarter and the McCarters, Kurt Howell and John McFee of Southern Pacific, Michael Martin Murphy, Paul Overstreet, Clint Black, Daniele Alexander, Shane Barmby, William Lee Golden, Joe Barmhill, Lacy J. Dalton and Eddie Raven were all there, as well as many others.

The list could go on and on. In addition to those already mentioned, hundreds of independent country artists were there to mingle with the radio broadcasters and industry execs. Since we can't possibly remember everyone that was there, we thought you might be interested in seeing some of those we did catch. So, enjoy!

Left to right: David Haley, director of regional promotion, MCA/Nashville; Jeff Hanna, Nitty Gritty Dirt Band; Steve Wariner; Bruce Sherman, WSM/FM, Nashville and Marsha Thornton. (photo: Beth Gwinn)

Cash Box editor Kay Knight takes a break from all the chatter to pose with Shenandoah. Pictured (l to r): Ralph Ezell, Mike McGuire, Knight, Marty Raybon, Jim Seales and Stan Thorn. (photo: Jill Humphrey)

Cash Box associate country editor Kimmy Wix (center) is all smiles as he poses with Kentucky Headhunters Ricky Young (left) and Richard Phelps (right). (photo: Jill Humphrey)

CASH BOX MAGAZINE 26 March 17, 1990
Country Music

Super Faces Show

THE SUPER FACES SHOW, which began in 1988, has quickly become one of the most prestigious country music showcases. The Academy of Country Music again sponsored the event, and the Academy’s Artist of the Decade, Alabama, performed this year.

"I think Alabama’s appearance is very appropriate, because in 1980 they were on the ‘New Faces Show’ and now they’re returning as Artist of the Decade," said Bill Boyd, executive director of the Academy of Country Music. "I feel the ‘Super Faces Show’ just gets bigger and better every year, and we hope the radio participants enjoy the show just half as much as we enjoy putting it on."

Since its inception, the CRS “Super Faces Show” has been sponsored by the ACM. The previous two featured Hank Williams, Jr. and the Judds.

Below, Alabama entertains the full-house crowd at the Grand Ole Opry House with their music and some extracurricular on-stage antics. (photos: Jill Humphrey)

ASCAP Luncheon

AN OVER-CROWDED Washington Ballroom was the site of this year’s annual American Society of Composers, Authors and Publishers (ASCAP) luncheon. The event was a little disorganized on the hotel’s part, but the seminar attendees enjoyed the stellar entertainment. Friday’s luncheon and show featured (below left) Capitol Records artist Garth Brooks, who garnered a standing ovation from the almost standing-room-only crowd, (center) Arista Records artist Alan Jackson and (below right) Reprise Records group Billy Hill.

ASCAP has hosted a luncheon each year since 1987. (photos: Jill Humphrey)

Garth Brooks  Alan Jackson  Billy Hill

The Girls Next Door

Shaw and Leary

David Lynn Jones  Robin Lee
The 1990 New Faces Show: A Year to Treasure

By Kimmy Wix

As YOU know, ALL IS WELL, but the few tired eyes of CRS (Country Radio Seminar) glanced at the 21st Annual Country Radio Seminar from the beginning. What's needed at this point is something to serve as a real eye-opener, ya know? After all, what seems like endless hours of panel discussions, seminars, suiteshopping, luncheons, "Hi-nice-to-meet-yous," and some excellent entertainment, the CRS grand finale is set to take place. This particular event is perhaps the seminar highlight for many, and without a doubt, the highlight for the new acts who have been selected to perform on the 1990 "New Faces Show."

While today's broad realm of country music opens the door for countless new acts, only ten are chosen to participate in such a distinguished event. Although the "New Faces Show" is not a make-or-break showcase, it certainly provides a highly exclusive exposure for those acts who are in the midst of climbing the ladder to country fame. In most cases, the acts that appear on the show have released several singles and perhaps their first album. The success of the singles determines whether or not an act qualifies to be considered by the "New Faces Show" committee.

Counting this year's line-up, there have been 198 acts to grace the "New Faces" stage. The 1990 ten-act crop takes on the largest audience thus far. Approximately 1,776 CRS participants, including broadcasters, record executives, managers, members of the press, labelmates, agents and friends await the introduction of ten of today's top-notch country newcomers.

Without further ado, the 1990 "New Faces Show" presents: the Kentucky Head Hunters, Jann Browne, Lionel Cartwright, Mary-Chapin Carpenter, the Lonesome Strangers, Danielle Alexander, Wild Rose, Suzy Bogguss, Travis Tritt and Lorrie Morgan.

Kicking off this year's new faces extravaganza with a musical explosion are Mercury/PolyGram's the Kentucky Head Hunters. Immediately following a grand introduction, the Opryland Hotel Presidential Ballroom seems to transform into a screaming concert hall. Considering that the band is just shy of selling 400,000 copies of their debut Pickin' on Nashville project, it's no surprise that the audience literally goes wild. First we're teased with drumming perfection, and as sultry drum-licks flow into "Walk Softly on This Heart of Mine," wild becomes wilder. Consisting of two sets of brothers (Doug and Ricky Lee Phelps and Richard and Fred Young), as well as the Young's cousin, Greg Martin, the Heads' lead vocalist Ricky Lee Phelps announced that it's time to recruit additional Kentucky Head Hunters into their already overcrowded flock. "This is this done, our guys ask?" Just be yourself," says Phelps. The Kentucky Head Hunters conclude the opening performance with their current single, "Dumas Walker," which has the crowd singing along with lyrics that will soon become household words. Bravo! Bravo! Bravo!—plus a standing ovation.

It would certainly be difficult to follow such an incredible performance, but Curb recording artist Jann Browne holds nothing back. After years of hard work on the tough Southern California honky-tong circuit, this spunky-voiced blonde is hitting country music with full force. When Browne cranks out her recent Tail Me Why, it's obvious that she's just as good live as she is on radio. Browne goes on to reveal a different side of her ability, compared to her usual fast-paced pace, when she superbly delivers, "You Don't Have Very Far to Go,"

Wild Rose

Mary-Chapin Carpenter

Kentucky Headhunters

Jann Browne

a beautiful Merle Haggard ballad. This outstanding demonstration without a doubt answers the question to her current project title Tell Me Why.

Now here's a name with which we're all familiar—Lionel Cartwright. Singing from the soul and caressing the ivories, Cartwright gives it his all. His phenomenal hit, "Give Me His Last Chance," would have been sufficient, but he doesn't stop there. Moving from the piano onto the mandolin, this Milton, West Virginia artist impresses us totally with his new single, entitled "I Watched It All (On My Radio)." Folks, this tune is kickin'. After he had performed only two numbers, it was easy to understand why MCA Records latched onto this guy. Cartwright will release his second album this Spring, so expect a thriller.

O.K.—now we're talking. I fell in love with this lady from the very beginning. Since then, CBS Records artist Mary-Chapin Carpenter holds a permanent slot in my music collection. Again, an audience consisting of approximately 1,776 people gives Carpenter a screaming welcome. After delivering her current single release, "Quitin' Time," this natural song-poet graces us with a few
words. “It’s great to be here tonight,” she says. “I owe a special debt to you people. You’ve helped me get even with my most recent ex-boyfriend. The next song that I’m gonna do, when I wrote it, I had no idea that it would end up on the radio—neither did he.” After a roar of laughter by the full house, Carpenter gives us her first biggie, “You Never Had It So Good.” As she also receives a standing ovation, so does her State of the Heart project deserve one too.

Next up is four young guys who first stepped into the national spotlight in 1983

**The Lonesome Strangers**

when noted producer/guitarist Pete Anderson (Dwight Yoakam) selected the band for inclusion on the critically acclaimed compilation album, Town South of Bakersville, joining such other then-new artists as Dwight Yoakam and Rosie Flores. Since then, High-Tone Records’ the Lonesome Strangers have become less than strangers to country music. This four-man band from L.A., which consists of Jeff Rynes, Randy Weeks, Lorne Rall and Mike McLean, opens up with a tune that seems to place us back in the roaming ’50s. To be honest, Mercury/Polystar lets us know tonight that the Kentucky Head Hunters aren’t the only act they have to flaunt with pride. Enter Daniel Alexander. A native Texan, Alexander receives a more-than-positive response right off the bat when the musical intro of “She’s There” kicks in. As usual, her raspy vocals steal our hearts and cause us to realize that “Yes—she’s different, but this beautiful lady can sing masterfully.” Of course Alexander’s care-free sense of humor is always present. She reveals this as she lets cameramen below the stage know that she’s onto their scheme—I guess you just had to be there. Alexander finishes with yet another beautiful ballad, entitled “You Called Just a Little Too Late.”

After what seems to be a bout of technical difficulties, Capitol Records’ Wild Rose, the only all-female, self-contained country group on a major label, has the spotlight. Dressed in various bright colors, these talented ladies also brighten the ballroom with their high-energy performance. Their current single, “Go Down Swingin’”, has us all swinging, but when they present their second number, we’re in awe. Sweet harmony with a traditional flavor tags the tune “Where Did We Go Wrong,” a ballad that’s definitely destined to go “right” for these very, very talented gals.

She steps onto the stage and shines. Is it that sweet charm with which she seems to glow or is it simply because she’s a true artist in every aspect? The most recent winner of the Academy of Country Music’s Top New Female Vocalist award, Suzy Bogguss, adds a sparkle to the show. “I want to say thank you to you folks,” relates Bogguss. “This is sincerely from my heart. You have helped me in the last year to get one of my biggest goals under my belt and that is to build my following into a national campaign. I just want to thank all of you for teaching me about radio. It was a difficult lesson at first and now I understand.” Capitol’s Bogguss goes on to deliver the title cut from her debut project Someplace Between. Her first top-20 hit, “Cross My Broken Heart,” follows and earns her a standing ovation.

What to say about Warner Brothers recording artist Travis Tritt, except that he currently has one of the hottest tunes on radio, “Help Me Hold On.” Perhaps his black leather attire turns on those of the female gender in the audience, but his sincere vocal ability instantly lures us all. In between Tritt’s two-tune performance, he takes time out to share some humorous discoveries on the topic of marriage and then hits us hard with his first chart-topping cut, “Country Club.” Without a doubt, Tritt earns the title for best male vocalist of the evening. We can assume that this Georgia native will cater to us for quite a while, just as he proclaims. “It’s been a dream come true,” Tritt announces. “I look forward to a long, prosperous relationship with you radio people.”

Last but not least, the show concludes with whom is probably more of a super face, rather than a new face. When RCA’s Lorrie Morgan walks onto the stage wearing bright yellow and a pretty face, it doesn’t take long to realize that her beauty is only one of her assets. Her current single, “Out of Your Shoes,” has already carried her to the #1 spot and it also ranks top with us tonight. Putting every ounce of soul and heart into her performance, she outdoes herself. After bringing a member of the audience, who Morgan thinks isn’t expressing a happy enough face, on stage with her, she gives us what we’ve been waiting for—“Dear Me.” Garnering the most welcoming standing ovation thus far, Morgan wraps up the 1990 “New Faces Show,” putting a happy face on us all.

**Kentucky Headhunters**
GOSPEL MUSIC

Deleon Richards: Perhaps We've Finally Found the World's Eighth Wonder

BY KIMMY WIX

When these lyrics were recorded just a few years ago by phenomenal pop artist Whitney Houston, they’ve since then proven to be quite accurate. An extraordinary example is Word recording artist Deleon Richards. This 13-year-old singer of the week with her “little girl, big voice” image. She also incorporates a sincere message that she strives to share through her music.

“We’ve given a few sayings that I always like to tell people,” Richards relates. “You can only get out of life what you put into it; ‘Don’t follow the leader, you can do all things through Christ; ‘Say no to drugs; ‘Save the children’; and ‘We need to hear from you’.”

The music, bravely produced by Jerry Peters, with James Bullard as executive producer, signifies Richards’ third and current recording project. Utilizing her crystal-smooth, full-tone voice, which flows from the ear to the heart, Richards enhances this package with a distinguished sense of magic. Bundled with variety, ranging from high-energy tunes with a pop appeal to those songs that seem to melt the heart and pull a tear, We Need to Hear From You certainly sparks a grand production for the ‘90s.

In addition to an incredible vocal performance, Richards also flaunts a prominent writing ability, as illustrated in the title track. “Actually, I’ve just started writing,” she admits. “Like I’ll look in the Bible or something and try to come up with a song and just when I really think I’m getting down, my mom will say ‘No—try it again’.” But with We Need to Hear From You, I think I did pretty good. It really came from the heart. Right now I’m trying to work on a new song... It sounds pretty good so far,” giggles Richards.

Deleon

Born in Lake Forest, Illinois, Richards began singing along with her mother’s records at the age of two. In 1982, at the age of five, “God’s Little Helper,” as she was later nicknamed, performed at the Chicago Gospel Fest before a crowd of 20,000 people, launching her solo career. Her self-titled debut album, which released in 1986, garnered Richards a Grammy Award nomination, tagging her as the youngest artist to ever be nominated for such an honor. In 1987, she released her second LP Don’t Follow the Crowd, which not only serves as an album title, but continues to be valuable advice for both herself and others as well.

“I think that some people may not really know their friends and what they do,” says Richards. “I’ve tried to tell young people that they don’t need drugs. They have other things in life other than drugs. The first thing is Jesus. The second one is their families and education. Even if they don’t have a family, they always have the Lord and Christian friends. When people find out that their friends are really not doing the right things, they should slowly but surely get away from them. If you break off from a friend right away, though, that friend is going to go away, too, and will probably say, ‘Umm... I think I better just nip her in the bud right now,’ she laughs. “But if you slowly stop hanging around them and stop calling them as much as you did, they soon you’ll just be acquaintances. Friends can’t control your life and if you don’t have that kind of influence, you’re in good shape and can let Jesus lead your life.”

On top of Richards’ latest single, “He’s Knocking,” currently hitting radio with a positive punch, she’s also been cast as a regular member of the soon-to-air series The Women of Breuwer Place, a spin-off from a past movie special starring Oprah Winfrey. Additional exposure includes personal appearances or performances on Dr. Robert Schuller’s Hour of Power, The 700 Club, the Dove Awards, March of Dimes Telethon and various TV specials on ABC, NBC, CBS, WGN and CNN. She’s shared the stage with artists such as the Mighty Clouds of Joy, Shirley Caesar and Tramaine Hawkins.

LARNELLE HARRIS was recently a guest on the TNN: The Nashville Network show, Nashville Now. He performed three songs on the 90-minute program, which airs in over 48 million homes. Also on the program with Harris was entertainer Barbara Mandrell, who stated that Harris was one of her “...top five favorite vocalists.” Pictured (l to r): Barbara Mandrell, Harris and show host Ralph Emery.

RADIO STATION WSTS, serving the Laurinburg-Fayetteville-Lumberton, North Carolina market from 96.5 on the FM dial, was nominated for the first annual Marconi Award for excellence in radio broadcasting in the Religious Gospel Station of the Year category by members of the National Association of Broadcasters. Pictured is WSTS program director Jerry Stout.

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GOSPEL MUSIC

Contemporary Top Slot

Artist: Russ Taff
Title: "I Cry"
Album: The Way Home
Label: Myrrh 7016880613
Producers: James Hollihan and Russ Taff
Writers: Russ Taff, James Hollihan and Torii Taff
Publisher: James Hollihan
Music/Tori Taff
Music-ASCAP

Southern Top Slot

Artist: Mid South Boys
Title: "Sin Met Grace"
Album: Down to Earth
Label: New Canaan 7019962530
Producer: John Mays
Writer: Robby McGee
Publisher: Day Spring Music-BMI

Contemporary Christian Singles

March 17, 1990
The gray shading represents a bullet indicating strong upward chart movement.

1. I CRY (Myth 7016880389) - Russ Taff 3 12
2. I SHALL SEE GOD (Good News 901-647-3157) - Robby Duke 4 7
3. JUBILEE ( Sparrow SPC-129) - Michael Card 1 7
4. I WILL BE HERE (Sparrow SPD-1201) - Steven Curtis Chapman 8 5
5. BEAT OF A DIFFERENT HEART (DaySpring 701417757) - Paul Smith 2 8
6. WAITIN' ON SOMEBODY (River 7901300213) - Greg X. Yolz 14 5
7. MY ONE THING (Reunion 701005723) - Rich Mullins 12 9
8. HEART OF THE HOMELESS (Day Spring 7014180576) - Farrell & Farrell 9 7
9. THE MAN WITH THE NAIL SCARS (Star Song SSC-8137) - David Meece 5 14
10. MORE LOVE TO THEE (New Canaan 7019960536) - Bruce Carroll 11 12
11. WE SING PRAISES (Sparrow 1174902387) - Deniece Williams Duet w/Natalie Cole 17 4
12. MEANTIME (Sparrow SPD-1169) - BeBe & CeCe Winans 20 4
13. EXALT THE NAME (Word 701-914-4500) - Sandi Patti 6 15
14. I'M ACCEPTED (Benson PWCO-1096) - DeGarmo & Key 23 5
15. BEST OF FRIENDS (Friend 0001373188) - Billy Crockett 16 7
16. SIMPLER, DEVOTED & TRUE (Benson CO2548) - Michele Wagner 32 3
17. COUNT ON ME (Gift 025555) - David & The Giants 18 6
18. GOD WILL FIND YA (Pom-time CD9051) - Jon Gibson 21 6
19. DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703) - Rick Crawford 7 15
20. I HEAR LEESA (Reunion 7010037523) - Michael W. Smith 26 4
21. FAITHLESS HEART (Myth 901-6329-20X) - Amy Grant 28 2
22. BEFORE YOU KNOW IT (Frontline CD0950) - Binn-h Yester 24 6
23. STAND IN MY PLACE (Myth 7014602564) - Bryan Duncan 10 13
24. BREAKING THROUGH (Myth 7014883596) - First Call 30 3
25. FATHER OF LOVE (Word 7014175579) - New Song 27 6
26. IT'S RAINING AGAIN (Starsong SSD 8144) - Imperials 35 2
27. JUST COME IN (Sparrow SPC-102) - Margaret Becker 13 16
28. REASON ENOUGH (Reunion CD 7010046 727) - Morgan Cryar 31 2
29. LORD OF THE PAST (Urgent ISBN00131849) - Bob Bennett 15 16
30. CHARM IS DECIEFT (Reunion 7010049521) - Kim Hill 19 17
31. SHINE THROUGH ME (Sparrow CD0586) - Carman 34 34
32. SOLOMON'S SHOES (Sparrow SGD WNTR-90) - Margaret Becker DEBAT
33. INSIDE MY HEART (Sparrow SPD-978) - Kim Hill 36 2
34. IT IS WELL WITH MY SOUL (Word 7019107708) - Wayne Watson 22 17
35. DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172) - Steve Caep 25 17
36. GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90) - Steve Caep DEBAT
37. THE SAVIOR IS WAITING (Word 701937508) - Take 6 DEBAT
38. FRIENDS IN HIGH PLACES (Benson CO2506) - Lamelle Harris 29 16
39. THE MISSION (Sparrow SPD-1196) - Steve Green 33 18
40. IF IT WASN'T FOR GRACE (Frontline CD9060) - Mark Farmer 37 14

Southern Gospel Singles

March 17, 1990
The gray shading represents a bullet, indicating strong upward chart movement.

1. SIN MET GRACE (Canaan 7019982530) - Mid South Boys 3 7
2. PAID IN FULL (HomeLand HC-8907) - Hephills 1 7
3. LET THE REDEEMED SAY SO (Canaan 7019984533) - Nelons 7 12
4. I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221) - Romy Hinson 5 15
5. GLORY DIVINE (Morning Star MST-4104) - Perrys 6 17
6. THE JUDGEMENT (RiverSong CO2569) - Kingsmen 2 8
7. HERE I AM (Sonlife SON-1235) - Hoppers 9 12
8. HE'S STILL IN THE FIRE (Homeland HL 8804) - Speers 4 25
9. UNDER HIS FEET (Morning Star MSC-4103) - McKamyes 15 6
10. WHAT A WAY TO GO (Harvest HAR-1196) - Reinharts 11 13
11. BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-9014) - Allison Durham 8 8
12. SHADOW OF THE STEEPLE (Homeland HC-8902) - Singing Americans 13 7
13. I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163) - Isaacs 16 6
14. WHEN YOUR BACK IS TO THE WALL (Sonlife SON-121) - Chosen 10 15
15. GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CD-2955) - Paynes 12 12
16. HEALING (Morning Star U20628) - Dixie Melody Boys 18 7
17. NEW MAN (Harvest HAR-1173) - Carroll Roberson 14 20
18. BEAUTIFUL VALLEY (Sonlife SON-118) - Down East Boys 20 4
19. ARISE, MY LOVE (American Christian Artists ACA-9071) - Greens 21 8
20. LIVING IN BEULAH LAND (Pinnacle PRG00110) - Karen Peck 27 12
21. SING ME HOME (Canaan 7019987531) - Wenday Bagwell & The Sunlippers 23 5
22. THE FLOWERS WE LOVE (Dawn 3636) - Primitive Quartet 24 5
23. THAT'S WHY WE'RE HERE (RiverSong Rif9552) - RiverSong Artists & Friends 35 3
24. HE BORE MY BURDENS (UF-101) - Freemans 25 6
25. IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700) - Spencers 27 3
26. I'VE NEVER BEEN DISAPPOINTED (Sonlife SON-119) - Kingdom Heirs 29 4
27. IT'S NOT FORM, IT'S NOT FASHION (Sonlife SON-116) - McGruders 28 6
28. CRYING IN THE GARDEN (RiverSong Rif9553) - Heitcomb 32 3
29. I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973) - Buxtons 31 4
30. RESURRECTION MORN (Morning Star MST-4104) - Perry Sisters 34 17
31. WHAT'S THAT I HEAR (Dawn INS-006) - Inspiration 33 2
32. HE HAS RISEN (Sonlife SON-122) - Singing Cookes 19 24
33. CARRY ON CHILDREN (Morning Star MST-4095) - Fox Brothers 22 32
34. WAKE THE DEAD (Word 7019985536) - Bruce Carroll 37 2
35. ONE STEP BEHIND (Harvest HAR-1179) - Cornerstone 38 2
36. HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504) - Chuck Wagon Gang 26 20
37. IN THE DEPTHS OF THE SEA (Homeland HR-8006) - Cathedrals DEBAT
38. LOVE WENT DEEPER (RiverSong RS-5956) - Gold City DEBAT
39. GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559) - Gold City 30 26
40. IT'S THE KING (RiverSong CO2522) - Heaven Bound 36 29
MUSIC

Record Review

RIKI MICHELE: Big Big Town (Broken 7100508843)

Blessed with a unique vocal delivery that seems to reach and reach, Broken Records artist Riki Michele has a voice with no limit. Add to that a rockish, alternative-flavored music ensemble set to varying arrangements, and the results are Big Big Town. Produced by Gene Burton and Eugene, who proves to be one heck of a creator, Big Big Town is very very interesting. The lyrics, however, even after many listenings, are a little difficult to follow on some cuts, but shine through quite clear on others. A blend of jazz, rhythm and blues, light rock and roll and some deep sincerity flows through this package. It would be an asset to anyone's collection, especially if typical contemporary Christian or Southern gospel isn't your preference. Notable cuts include "Big Big Town," "Home," "Bride's Song 1984" and "Secrets."

THE WAY HOME KICKS OFF TAFF TOUR: Prior to his performance at the Cannery in Nashville, ASCAP member Russ Taff visited with several friends backstage. Taff's current album, The Way Home, his fourth solo project, kicks off his 1990 tour, which will take him to New York's Bottom Line and Los Angeles' Roxy to broaden his audience into the pop world. Pictured left to right are: ASCAP's Merlin Littlefield; ASCAP member James Hollihan; ASCAP member Janis Ian; Bonnie Keen, who is also a member of the group First Call; and ASCAP's Tom Long.

SOUNDS GREAT CHARLIE-BROWN: Sparrow's Peter York beams after hearing final mixes of The Secret of Time, Charlie Peacock's debut Sparrow release, produced by Brown Bannister. The Secret of Time will release April 19, 1990 as part of Sparrow's Hot New Music (Album of the Month) program. Pictured are: Brown Bannister (left); Peter York, Sparrow vice president, A&R (top); and Charlie Peacock.

Gospel... Hot Off the Press

GMA ANNOUNCES "NEW ARTIST OF THE YEAR" NOMINEES—The Gospel Music Association recently announced the final nominees for the 21st Annual Dove Awards New Artist of the Year category. The nominees are as follows: DC Talk, Mark Farner, Tony Melendez, David Mullen and Paul Overstreet. TNN: The Nashville Network will telescast the 21st Annual Dove Awards live from the Tennessee Performing Arts Center in Nashville on Thursday, April 5, at 9:00 p.m. It repeats Thursday at 12:00 midnight and Saturday, April 7, at 9:00 p.m. and 12:00 midnight (all times Eastern).

DAYSPIRNG RECORDS SPONSORS PETRA PRAISE CONTEST—DaySpring Records will sponsor a radio contest promoting Petra's debut release for the company, Petra Praise, the Rock Cries Out. The contest, which will coincide with selected Petra concerts, will be supported by Christian radio, church mailings, product giveaways and national exposure on TBN's Real Video program.

TOM HARTLEY has been named director, music publications and marketing, for the Sparrow Corporation. Hartley will oversee the creation and marketing of print music, according to Billy Ray Hearn, president, to whom he will report. Previously, Hartley was director of special services for Alexandria House, where he also served as the editor for Choralation magazine.

KIM BOYCE DEPARTS FOR ROMANIA—Thanks to recent political changes in Eastern Europe, pop singer Kim Boyce was able to be the first contemporary Christian artist to tour Romania. On February 15, Boyce left the U.S. to spend two weeks singing, meeting church and government leaders, distributing food and observing the historic reforms taking place there.
COIN MACHINE
On the Subject of Tournaments...

By Camille Compasio

CHICAGO—When it comes to tournaments, the bottom line is the income they produce for the operator and the location, as well as the interest they generate on the part of the players. Whether you’re talking pool, darts, basketball, shuffleboard or whatever, there’s much to be said in favor of tournament play. Plus, from what we have learned, the rewards are well worth the effort put forth by the party on the part of the operator and the location.

Is it costly to run a tournament? Not really, when you measure the minimal expense involved and the resultant revenue that is realized. Take pool, for example. Craig Beard of Lowry Music in Pittsfield, Illinois is chairman of the Illinois Coin Machine Operators Association’s statewide 8-ball pool tournament currently in its 14th year and an avid participant. As he explained to us, what the operator can do is purchase the tournament kits and split the cost, down the middle, with the locations. Say the kits sell for $200 each. The op pays $100, the location pays $100. The players use their own money to compete. As far as promotion/outing (that is, Lowry’s route), word of mouth is your best advertisement. Smaller communities are very receptive to pool tournaments (and most other types as well), since they do not have as many options for entertainment as the city folk, as Beard pointed out. Locations, however, might provide back-up by purchasing advertising space in the community papers. When we spoke with Beard he was about to do some radio advertising for this tournament. Otherwise, there’s really not that much cost involved.

Tournaments provide a “service to our customers that no one else will give them” and this helps “solidify operator/location relations,” according to Sam Westgate of Williams Enterprises in Enfield, Illinois, another qualified spokesman on the subject. You can run them with just about any type of equipment, utilizing any time-frame from one day to more than 20 weeks. During the peak winter season, pool and dart leagues have been known to go for 20- to 22-week periods. The location can make the venue for the location and more money in the cash box for the operator, which serves to amortize whatever expenses were incurred. Besides which, running a tournament is “almost like making a contract with the location.”

The 1990 annual statewide ICMAO tournament championships will be taking place April 6-8 at the Prairie Capitol Convention Center in Springfield, Illinois. This is the second time they will be including basketball, along with pool and darts. Westgate chairs the basketball tournament committee (and also sits on the pool committee) and is very much involved in the Muscular Dystrophy Society throughout the year. Nearly $2,000 a year is generated by such events as selling T-shirts, raffles, etc., to pay for the location and more money in the cash box for the operator, which serves to amortize whatever expenses were incurred. Besides which, running a tournament is “almost like making a contract with the location.”

Tournaments have unlimited potential. They can be successfully programmed under auspices of a state association or they can be produced independently. The key is to know the rules and to advertise properly.

Planning Underway for AMOA Expo ’90 in New Orleans

CHICAGO—Information was mailed in March to prospective exhibitors for Expo ’90, the Amusement & Music Operators Association’s international exhibition and seminar for the coin-operated amusement, music and vending industry. Expo ’90 will be held October 25-27 at the New Orleans Convention Center in New Orleans, Louisiana.

More than 600 booths are expected to be sold for this year’s show, which will feature the latest in pinball games, video games, CD jukeboxes, electronic darts, pool tables, cranes, cigarette vending and related products.

In addition to the exhibition, there will be educational seminars at Expo ’90 addressing such issues as technical and management issues. Attendee registration, housing and program information will be mailed to the members of the industry later this Spring.

Jim Trucano of Collins Music Company in North Charleston, South Carolina, is the Expo ’90 chairman. Chairpersons of the various subcommittees are: Phil Williams, Chicago, III. (Association); Sue Maskall, Ohio (awards); Stan Seymour of Seymour Music in Sarasota, Florida and Bob Porter of Hope Novelties in Hope, Arkansas (banquet seating co-chairs); Russell Love of Royal Vending Services in Santa Fe Springs, California (educational seminars); Jerry Derrick of Derrick Entertainment in Dallas, Texas (CD jukeboxes); A.H. Entertainers in Rolling Meadows, Illinois (Hesch Scholarship Fund promotion); Cheryl McCown of Charlie’s Recreation in Eugene, Oregon (registration); and Jack Kerner of Melo-Tone Vending in Somerville, Massachusetts (banquet & stage show).

INDUSTRY CALENDAR 1990

March 9-11: ACME ’90 (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

March 23-25: NAMA (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention and trade show.

March 23-25: Minnesota Operators of Music and Amusements (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

March 30-31: Georgia Amusement and Music Operators Association; Holiday Inn; Roswell, GA; state convention and trade show.

April 13-14: Washington Amusement and Music Operators Association (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

April 19-22: Florida Amusement and Vending Association; Omni International Hotel and Expo Center; state convention and trade show.

April 29-May 1: AMOA Government Affairs Conference; Washington D.C. For info, contact: AMOA headquarters at (312) 565-4902.

May 3-6: California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: Northeast Regional Amusement Machine Convention and Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info, contact Sue Matterson at (518) 439-0981.

June 7-9: Wisconsin Amusement and Music Operators; Holiday Inn; Stevens Point, WI; state convention.

June 15-17: Illinois Coin Machine Operators Association; Clarion Inn at Eagle Creek State Park; Findlay, IL; annual state convention.

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

July 20-21: Pennsylvania Amusement and Music Machine Association; Clarion Hotel; Lancaster Resort; Lancaster, PA; state convention and trade show.

August 10-12: Amusement Music Operators of Tennessee; Vanderbilt Plaza; Nashville; TN; annual state convention and trade show. For info, contact Jim Green at (901) 531-1234.

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

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

August 16-18: Wisconsin Amusement Association; Marriott Hotel; Madison, WI; state convention and trade show.

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

October 11-14: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual national convention.

October 16-18: Amusement and Music Operators of Virginia, Inc.; Cavalier Hotel; Virginia Beach, VA; 32nd annual state convention and trade show.

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

Coin-Op Industry Donates Games to Give Kids the World

Coin-operated game manufacturers have placed some of their games at a new rehabilitation center called the Kids Village in Kissimmee, Florida. This move was inspired by the efforts of Bill Miller of WGM Amusement in Kissimmee, the Florida Amusement Vending Association (FAVA) and the American Amusement Machine Association (AAMA).

In the center of Kid's Village stands "Chayton's Club Car," a restored train caboose housing three video games, a pinball game and a jukebox. The following companies are responsible for the equipment donations: Birmingham Vending (Orlando office) along with AAMA members Brady Distributing (Orlando office), Dynamo Corporation, Konami, Inc.; NSM/Loewen America; SNK Corporation of America and Midway Manufacturing Company/Williams Electronic Games. Nintendo of America also supported the project.

Bill Miller's commitment to give Kids the World actually spearheaded the effort and former AMOA president Clyde Knupp (Amuso-O-Matic Company, Fort Dodge, Iowa) is responsible for bringing the project to the attention of AAMA executive vice president Bob Fay. "Bill Miller in Kissimmee told me he had placed some games at the Village, but thought it would be great if we could get new games for the room, so I called Bob Fay," Knupp said. According to Bob Fay, it was just a matter of contacting member manufacturers to get the new games. "Our members are very enthusiastic about projects like this," said Fay. "As soon as they learned Bill Miller was going to Give Kids the World was, they were ready to do whatever it took."

As games are replaced during the life of the Village, the older games will be donated to FAVA for other charitable purposes.

Studies indicate that visiting the Walt Disney World area is the dream of 70% of terminally ill children. The mission of Give Kids the World is to "provide joyful experiences for children between the ages of three and 18 who have life-threatening conditions and may not survive."

Members of the coin machine industry have also donated equipment to over 50 Ronald McDonald Houses across the country.

Gameco's Action Lotto

GAMECO INTERNATIONAL HAS CASHED IN on the Lotto craze that has been sweeping across the country. They have recently introduced Action Lotto.

This game manages to capture America's fascination with the concept of Lotto, while at the same time making the game more than random luck by allowing the player with some sort of control over the flight of the balls.

Action Lotto incorporates a logic programmable controller, which is smaller but similar to an IBM computer. This is reportedly the first game in the amusement industry to use this type of computer in a coin-operated game. It allows the operator total flexibility, from varying the price per play to the number of tickets, tokens or credits a player can win. This program can also vary the number of playing balls and even the time difference between the balls. Therefore, the program is in all that can be varied and it is all done with a simple dialing of a thumbwheel and the pushing of a button.

When you approach the game, you can press an instruction button and the game verbally gives you the instructions. It tells you the object of the game and how to win. When you coin up, bouncy music begins (playful xylophone music), and the select light blinks, announcing to the player to select three numbers on the keypad. When these numbers have been selected, the corresponding pockets light on the playfield. The computer then picks a fourth bonus number at random, which also lights and blinks on the playfield. Balls then blast onto the playfield one at a time. The player has an air direction controller and an air blast button to control the flight path of the balls.

The object is to capture balls in the lighted pockets to win. Players win either credits for replay, tokens or tokens, depending on the model. (Example: one ball captured wins two tickets; two balls captured wins five tickets, etc.) If the player captures all three pockets selected, as well as the fourth blinking pocket, he wins the jackpot. Jackpots usually are programmed to pay out a larger quantity of ticket, tokens or credits. Every time a ball is captured a bell rings. At the end of the game, all bells and flashing lights announce the winner. The playfield then automatically rises, allowing the balls to escape, and reads the game for the next play.

Other models in the Gameco line include:

**Quick Silver II:** Coin-pusher with skill features for redemption. Features include: dual-hoper system; low-level detector; coin-fit bar, which deflects coins backwards when vibrated; dual alarm; alarm that sounds when unplayable ball is returned; flashing lights; coin acceptor; all bills; skill buttons; rotating paddles that direct coins; bonus skill slide; separate cash box for Indian Fever; etc.

**Merchantiser:** Coin-pusher with built-in display case and sliding coin drop. Randomly fallen coins go to cash box even if alarm doesn't sound. Very convenient for busy places.

**Crown Jewels:** Rotating merchandiser that stacks the playfield by gravity. A two-layer game at $2.25 to $5.50 per play. Players control a joystick in either direction until time expires. Merchandise can be marketed towards your age group. Two models now available.

Showcase crane game: This model has half the moving parts of any other crane game. This means a shorter maintenance period. The rotating carousel is a proven money-maker. The eye appeal, lack of dead corners and challenge of skill help these games take in more money. New rope-lighting adds sizzle.

Toy Vendor—The Animal House: This vending game has all the features of the crane game plus a standard bill acceptor. The cost to play is $1 or $2 and the player plays until he wins.

**AT DYNAMO'S TEXAS TOURNAMENT:** The Texas State Air Hockey Championships took place the weekend of February 3-4 at Peewee's Pizza in Missouri City, Texas, under sponsorship of Dynamo Corporation, Coin-Op Video Games, Inc., Peewee's, All Prime Amusements and other local businesses. The event, which awarded $2,000 in cash and prizes, was organized by Connie Rector of the U.S. Air Table Hockey Association, with assistance from David Slavin of Coin-Op Video Games (who operates three Dynamo Air Hockey tables in the location). Capturing his first Texas State title was current national champion Tim Weissman of Houston (who has left the state). Mark Robbins, a two-time national champion and current Colorado champion, took second place and provided Weissman with his toughest challenge to date. Pictured are (photo 1, lr) Weissman in heated competition with third place winner Robert Hernandez, who is a five-time Texas champion. In photo 2, Weissman is surrounded by fellow champions Don Bearden (1st place, Pro "B" division); Allison Robbinowitz (amateur winner); Don James (expert honors); and David Slavin of Coin-Op Video Games (one of the co-sponsors). Further information regarding air hockey tournaments and promotions at the national and regional levels may be obtained by contacting Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, Texas 76118.
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