YEAH, WRITE: NARAS has begun publishing something called the NARAS journal, a twice-yearly publication intended to be a scholarly forum for the analysis of the music-recording business, its technology and its trends, according to boss Michael Greene. The first issue has already gone out to members, and will be distributed to the public in bookstores. The next issue will be a book about his odyssey among the various birthgrounds of the blues, has just been published by William Morrow ($17.95)... TUBE: The Early Days has just been published by Del Tuck. ($9.95). It's checkbookable with potentially embarrassing pictures of Dublin's own rock saviors, all culled from the bygone days before U2's deal with Island. Because owners of seven (Rick Brocklebank, James Mahon and Hugo McGuinness) of the band looking like some long-lost mutant band in fishnet t-shirts and leotards, skinkers in the old glory days. Will the authors scratch your text for its penned by Dublin scenester and early U2 devotee Bill Graham, a comprehensive and level-headed insider's insight into the narrative and recording industry, a must-read issue, are you still around? Santana's about to hit the road, in support of their 26th (ogads!) album, Spirits Dancing in the Flesh (Columbia). On July 6, just before the tour gets going, Philadelphia's Ritz will have on a one-off appearance. There will be an eight-week exhibit covering the band's 20-plus years history. Preceding the opening, which will be held on "Carlos Santana Day" in July, will be a conference, and on the following day Carlos will deliver a three-hour informal talk at the Germantown Friends School.

TIDELINE: Showtime's next Coast to Coast series focuses on American Music next month. We're talking John Lee Hooker, Bonnie Raitt, Robert Cray, Carlos Santana and By Cooder in San Francisco; Joe Ely, Guy Clark, John Hiatt, Delaney Bramble and Herbie Hancock, Lee Ritenour, Tuck and Patti, Clarence Clemons and Bobby WOMACK in L.A. Alive From Off Center, that snazzy PBS series of experimental art of all stripes, gets going on July 5. Among the titles offered, before it packs up and goes, are a Robert Mugge documentary about hula music, a series of videos in which "traditional ethnic music meets contemporary video style," and Jeff Preiss and Diane Martel's "street-level look at today's mix of break-dance-winds and fashion-runway posing."

PLEASE MR. HAMMER, DON'T OVERCHARGE 'EM: M.C. Hammer and his people have entered into a joint venture, Bustin' Records. Hammer's the CEO and will find and produce the talent. Capitol provides the financing.

HOW DO YOU MEND A BROKEN HEART? That Bee Gees four-CD boxed set retrospective, scheduled for July from PolyGram, has been pushed back to October. Sob.

GET THAT MAN A CAPE! James Brown's Live at the Apollo 1962, one of those albums you just gotta own, is out on CD; digitally remastered and all, from PolyGram, the first salvo in a careful program to reissue Brown's catalog. Next up is a compilation of the man's blues performances, Messin' With the Blues, set for August, and a four-CD boxed retrospective, out before Christmas.

POWER THE FIGHT: Public Enemy's Fear of a Black Planet tour blasts off in Richmond, Virginia on June 27 and then brings around your part of the planet for two months. Heavy D & the Boyz, Kid 'n Play, Digital Underground, En Vogue and Chill Rob G are along for the ride.

PUCK PARTY: ASCAP's third annual "Black Music Celebration," is set for June 25 at New York's Puck Building, honoring the writers and publishers of the 88 ASCAP songs that reached the top ten of the Black music charts last year.

...AND THE LIVIN' IS EASY: The National Academy of Popular Music will host 10 songwriting workshops this summer in New York. Call Bob Leone, projects director, (212) 319-1444 to find out just what to expect.

NOT RADIO FREE EUROPE: Jeff Pollack, of the Pollack Media Group, recently went over to the Soviet Union and programmed their first-ever commercial radio station. Can the Moscow Zoo be far behind?

VCR FOOD: Island Visual Arts has just released two spicy home videos: Marianne Faithful's Blazing Away, a 90-minute do with John, Marc Ribot, GARTH Hudson and others; and The Pogues: Live at the Old Country, a 60-minute St. Patrick's Day hool, with Joe Strummer and Kirsty MACColl sitting in.

MONEY FOR SOMETHING: Dionne WARWICK will host the third annual "That's What Friends Are For" AIDS benefit concert on June 30 at the Universal Amphitheatre in El Lay, the center of the Warwick Foundation's AIDS Benefit Gala Weekend. The show, which begins at 3:00 pm, will be beamed in High-Definition Television to 20 U.S. cities, via closed circuit. Steve Wonder, Quincy Jones, Kenny Rogers, Melissa Manchester and Aztecs are among the performers. Call (213) 480-3232 for ticket information.

THAT'S JERRY LEWIS: Rock 'N' Roll's Main Event," an oldies extravaganza, will be held Labor Day weekend at San Bernardino's Glen Helen Regional Park, with 10% of the ticket sales from the three-day affair going to the Jerry Lewis Labor Day Telethon. Jerry Lee Lewis, Fats Domino, Don McLean, Eddie Money and Mitch Ryder are among the performers.

IMPACTED: A series of seven 30-second public service announcement videos, produced by Michael Slep and Jim McKay's Chrysalis Films Corp. and Direct Impact, are being distributed to a whole mess of music video programs worldwide. "The Purpose of Direct Impact," says the K.E.M. man, "is simple. We want to deliver information, educate and provoke action." The seven spots address population pollution, world peace, safe sex, cultural preservation, abortion rights, racial harmony and Chemical Warfare," the name of the spot directed by Stipe himself.

—Lee Jeske

EXECUTIVES ON THE MOVE

■ Aristal has announced the appointment of Rick Bleiweiss to senior vice president, sales and distribution. Bleiweiss comes from Island, where he spent two years as vice president, sales. And in the legal department, Bartown Weiss has been appointed attorney. He comes from Pavia and Harcourt, where he was an associate. ■ At Elektra, Elizabeth Bailey has been named vice president, video production. She comes from Paula Greif, Inc., where she worked for two years on video productions for Billy Joel, David Bowie, Larry Gatlin and Ziggy Marley, among others. De Williams has been appointed senior national director, CHR promotion, a move up from regional director, promotion in the L.A. office. And Joan Martin has been hired as merchandising coordinator. She comes from Maged & Behar Inc., where she was an advertising coordinator and assistant art director. ■ MCA Records has appointed Susan Silverman vice president, video services. Silverman comes to MCA from Columbia, where she was director, video. Prior to that, she spent eight years at Warner Bros. has named David Renzer vice president/general manager for the music publishing division. Renzer has been with the company for over four years, and has been directly involved in signing artists such as K.D. Lang, Voiced, Britney Fox and Levon. ■ Bug Music announces the promotion of Barbara Meador to vice president, Meador, an employee of Bug for 10 years, formerly held the positions of general manager and director of copyrights. Joining the publishing company as the new general manager is Beth Allison. She joins the company as a full-time staff member after working at Bug's independent bookkeeper for the past six years. ■ RCA Records/Nashville has announced the promotion of Ric Pepin to the position of senior director of marketing administration. In his new position, Pepin will continue to direct the market research for RCA Nashville as well as oversee finance, production and scheduling, creative services, and marketing and recording administration. ■ CBS Records has appointed Robert Cohen counsel, law department. He was an associate at Skadden, Arps, Slate, Meagher & Flom. And at Columbia, Kevin Kennedy has been appointed vice president, publicity and promotion. He comes to the label from Jenson Communications, where he spent four years as manager, national publicity. And Ava Gardner has been named manager, jazz promotion for the label. She comes from CBS Masterworks, where she was publicity coordinator for two years. At PolyGram, Bruce Garborne has been named director of modern and dance music. He comes from Vendetta Records, where he was national club promotion/A&R director. He held a similar position at Atlantic Records. Daniel Janson has been named coordinator, international product/catalog services, a move up from international promotion coordinator. Jim Ketles has been promoted to vice president/controller/PHL. He has been with the label since 1961, when he joined as assistant accountant. Bob Wilson has been named director, administrative services. He comes from the Exxon Corp., where he most recently was manager, accounting for the corporation. Gary Manginiello has been appointed director, systems/programming. He comes from Donnelly Director, which he joined in 1972. Buzz Crews has been hired as distribution director, where he worked at Mercury Records, where he was supervisor of operations. And Nick Johnson has been named director of distribution. He has been with the label since 1965, most recently as director, corporate MIS systems. ■ Private Music has named Karen Johnson national director, publicity/artist relations. She comes to the label from Solters/Roskin/Friedman, where she was a senior music publicist. ■ Capitol has promoted Lisa Nicole Brouillette to manager, crossover promotion. Prior to the appointment, she was an assistant in the promotion department.
On the Cover

SNK CORPORATION OF AMERICA introduced its NEO-GEO Multi Video System to the American trade this past March during the ACM '90 convention in Chicago. At that time, company president Paul Jacobs stressed SNK's commitment to the new system and its intention to "continue to support it with new titles." Pictured on this week's cover is the NEO-GEO cabinet, surrounded by SNK's director of operations Neal Zook, president Paul Jacobs, western sales manager Tracy Tate and coin-op division vice president John Barone. You'll notice they are attired to represent the themes of the four software cartridges: Magician Lord, Top Player's Golf, Nam-1975 and Baseball Stars Professional.

PUBLISHER'S NOTE: Cash Box will not be publishing the week of July 2-6 (issue date July 14). We will continue our regular publishing schedule with our July 21 issue.

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4 London Calling / Chrissy Iley tells the tale of sexy Sadie Nine—however big she thinks she is, she's bigger in Ruskieland, part one.

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CASH BOX  
JUNE 30, 1990

EAST COASTING

THESE MAD OCCASIONS: If you couldn't have my band's worst nightmare, you had to be in this band, they call themselves the Chamberlains, drive up to New York from North Carolina, no sleep, bad traffic on the Beltway, the whole nine yards. They have a 6:30 rehearsal time set up at 9IR, a studio space in midtown Manhattan, in preparation for a gig at Woody's the next night. They expect to have a few people there—friends, a couple of interested label people, maybe 10 altogether. The word, however, got out, and the Chamberlains found themselves face to face with New York's A-list contingent, or a good portion thereof.

But these guys (and one girl) are pros, and handled it accordingly. The Chamberlains are ex-Lucy Show frontman Mark Bandola, bassist Gary Johnson (China Crisis), drummer John Leggett (the Lucy Show), and for the live shows, Let's Active's Mitch Easter and Angie Carlson. Easter produced the demos and played on them, as well.

One of the most arresting things about the band live is the interplay between the two guitars, and the two guitarists. Easter is the anchor, kind of a human wall of jangle, and Bandola plays like a madman. I half the time, its debatable who is in control, Bandola or the guitar. Sometimes he masterminds it, other times it drags him around the stage, making manic, angular, crystalline noise. In the meantime, Easter stands off to the side, smiling slightly, calmly keeping the whole thing together. The result is something that is lush, gorgeous and aggressive at the same time. The set consisted of mostly new material, highpoints of which were "These Mad Occasions" (thought I made that up, didn't you?), "Last Song of Summer," "9th Life" and the wristly pretty "Up and Around." Non-new stuff included a couple of Richard Thompson covers, a Todd Rundgren and Tom Waits cover, "New Message," "Come Back to the Living," and "A Million Things." These brought the more spontaneous Lucy Show fans to the front, where they danced like mad things (I almost got run over twice); the new stuff kept them up there. It also kept the audience in its place—after the first encore, the DJ tried to turn on the lights, but no one moved. So the band came back.

Unfortunately, the New York gigs were really the only chance to see the band live, so if you missed it—I'm not so sure you helped. The only bummer as far as I'm concerned is that I didn't get to meet Mitch Easter. But if you call RK Management at (213) 469-8106 and ask nicely, they'll send you a tape. I'd give you one, but mine are all gone (hint, hint).

GO WEST, YOUNG MAN, GO WEST: I'm sorry, I couldn't resist that. EMI has signed British blue-eyed soul duo GO West, who have a hit single on their heads, called "King of Wishful Thinking," off the Pretty Woman soundtrack. I hear that Go West (with Bath, David Tate and Peter Cox) are going to be in L.A. in July to begin recording their EMI debut.

MY FAVORITE SONG OF THE WEEK is "Flower Saved" by a band called Shallow Reign, one of the mainstays of the Dallas Deep Ellum scene. They were in New York last week, and I managed to get down to see them twice. The music is a bit difficult to describe—kind of gongy tinged, vaguely mystical, sinuous tough-edged rock and roll. They have a great demo tape out, co-produced and engineered by local boy Jeff Cox, who is heading out to Dallas next week to go back into the studio with the band. For more information, contact Gayllyn Kiser at (201) 333-4825.

—KAREN WOODS

NASHVILLE NEWS

WEEK AFTER WEEK WE HIT the songwriter's nights and showcases in Nashville, looking for that unique or extraordinary artist who catches our eye. Well, this week I traveled about 30 miles north of Music City to a songwriter's night in Springfield, Tennessee.

It was a brand new nightspot called B.T.'s Club. I can't remember if I actually met B.T. himself or not) that sits right smack in the middle of this little town. Well, Springfield may be small and quaint, but the talent that gathered there to show their stuff was far from either. Singer-songwriters who hailed from as far away as Utah, and from as close as a couple of blocks down the street, showed up to perform.

This was the first songwriter's night sponsored by Level Best Music and was hosted by none other than zany radio personality C.C. McCartney, who has to be one of the funniest (even if some of his jokes were at my expense) men around today. I'm sure there was no shortage of songs by the 14 tunesmiths, featuring noted writers David Chamberlain, Jill Wood and Tommy Barnes.

There were songs about every subject known to country music, including one love-gone-wrong song about "the longest 24 hours" in her life, written and performed by Sharon Bell, who just moved to Springfield from Boston, Massachusetts, and a funny tongue-in-cheek tune about "a country kind of guy" that included a yodeling sequence and an impersonation of Willie Nelson, by Nash- villian Doug Wooley.

David Chamberlain, well-known for his George Strait hits, but very much the talented singer himself, was the most recognized performer. He's had songs recorded on the last five Strait albums. Chamberlain whetted the audience's attention with "What's Going on in Your World?", a tune that went #1 for Strait, and then treated us to a song that's on Strait's current LP, Livin' It Up, called "Heaven Must Be Wondrous Where You Are," which is sure to be another hit single. Chamberlain took us back a few years with a song that was big for Charley Pride, "I Love I Got Some Blues for You," and sang one of his best, which was also the first song the late Keith Whitley recorded and released, "Hard Act to Follow.

Chamberlain's set was definitely a diverse and entertaining segment.

Speaking of diverse and emotional, the next gal up, Jill Wood, more than pleased the crowd with her both strong lyrics and her emotion-filled vocals. She started with a song I'd never heard before, and was knocked out of the saddle by her husband, singer-songwriter Dennis Payne, then went into a song that everyone in the place recognized. "Out of Your Shoes Tonight," a #1 hit for Lorrie Morgan, brought ecstatic applause from listeners. Before ending the set, Wood and Payne entertained the audience with an "adult" contemporary tune called "I Want to Get Naked With You," their version.

This guy I saw to talk about last could have invented the word "fun."...and the word "emotional"...and the word "heartbreak"...plus a lot of other words, judging from his music. Never have I seen one man who can invoke so many emotions from a crowd in so short a time. I've seen Tommy Barnes perform a couple of times in recent weeks, and both times he managed to spellbind the audience. His name is just beginning to make some waves around Music City, partly because of the first song he's had recorded by a major label—by none other than I Hank Williams Jr. (not for your first cut, huh?). Barnes wrote a song about Hank Jr. and his daddy, called "Man to Man." Williams sang it on last year's CMA award show, put it on his current Love Wolf album and should be releasing it soon as a single. Barnes had the crowd roaring with his own unique delivery of the song, then kept them hopping with a followup to "Man to Man" he calls "Man to Man (Part II)." Next came a couple of ballads, "A Better Way to Lose My Mind" and "If Love Were a Song," the latter being a perfect tune to promote world-wide love and harmony. At this point, Barnes attempted to leave the stage, but after continuous applause and screams for more, came back with a tune that completely mesmerized the place. You could have heard a pin drop in this little club when Barnes went into his "Alabam Rain." This song is one that clearly brings chills to the skin and tears to the eye. You hate to leave a place crying, but when it's from music as beautiful as this, it's okay. I say we will definitely be hearing much, much more from this talented artist.

—KAY KNIGHT

LONDON CALLING

SADIE NINE, SUPERSTAR: She's everythings the Russians expect of a pop superstar—the tousled blonde hair, the healing cleavage corseted in lace, the husky voice that thrills with its sheer ebulience, the long limbs that gaily trot in thigh-high boots and, above all, glitter—the glimmer that symbolizes a shimmering insouciance (neither of those commodities being available in the East).

Sadie Nine is the latest in a line of the world's great singing stars. But she is unknown and unappreciated in her homeland, England. She can walk into her local supermarket in Hoddesdon, Hertfordshire without her make-up in the certain knowledge that she will never be besieged by fans and photographers.

But in Moscow she has a limo to take her everywhere and fans who gawk outside the hotel, which they are not allowed to enter. She has champagne for breakfast, lunch and supper. And there is nothing, but nothing, for her to spend her lucrue on than the oddoglobule of caviar.

Here, no one even notices her over-zealous accompaniment to the harpist in the hotel foyer's songs from Fiddler on the Roof.

"I come from a singing family. We were like the Von Trapps. I fantasized that I would be the fifth Beatle. I was devastated when I learned they'd split up."

After a series of really horrible jobs—shell-filling in a supermarket where she was asked not to return because she sang too loudly with the Muzak and marked up all the beans for seven pence, and a venture in a shoe store stuffing fat logs into thin boots ("all the fat used to mushroom over the top")—she returned to her true vocation. Barbara Cook of Camberwell became Sadie Nine, superstar of the Eastern world.

She took "Sadie" from "Sexy Sadie" and "Nine" because it's her lucky number. She was born on the same day as Betty Miller, to whom she bears more than a passing resemblance—a pinkish, earthy sensuality that no amount of make-up can hide.

The lucky break came when she was represented Britain in the Baltic Song Festival in Poland. Can you imagine a Eurovision Song Contest for the Eastern Bloc? She says the songs weren't bad, but I can only conjure a collection of misfits and rejects croaking with the charisma of the turnips for which they queue.

It was there in Poland, just when she was beginning to despair—having schlepped around every British record company with her demo tapes and being turned away from all of them—that gleaming glowed at her. Someone had dropped out of a television pop extravaganza in Moscow, and the Russian agent had just been delighted by her performance.

(Continued on page 5)
Adamski
BY ERNEST HARDY

A RECENT COVER STORY IN THE TRENDY BRITISH MAGAZINE The Face, recounted how Tony Powell, managing director of MCA Records in the UK, asked for “his tip for the future” in terms of dance music, reportedly responding, “Not Bobby Brown, nor Kim Wilde, not Jody Watley, but Adamski.”

Twenty-two-year-old Adam Tinley (a.k.a. Adamski) made his recording debut at age 18 with his five-year-old brother handling vocal chores while Adam played toy guitar and kazoo. They called themselves the Stupid Babies and recorded a song about hating babysitters. Now, armed with just a keyboard, sampler and drum machine, Adamski has become the darling of the British club scene. His new MCA album, Live and Direct, is a compilation of his live performances, which were created outdoors to crowds numbering up to 20,000 at raves and warehouse parties.

At first named “the Acid Skinhead,” Adamski lugged his instruments over fields, into warehouses, and into the heart of the club, along the way building a devoted and enthusiastic following.

What Adamski does was succinctly described in The Face as “…blurring the lines between DJ and live musician, the rock gig and the rave.”

Adamski cites as his major influence Jimi Polo, a Chicago-born House musician. He denies ever listening to progressive rock, and says of other influences, “I like the keyboard players in the Doors and the Stranglers, new-age ones, showoff ones like Little Richard, Liberace and Elon John. I like their charisma more than their music.”

Of his tag as “Keyboard Wizard,” though, he is less than fond.

“I don’t just like keyboard music. They won’t call me a keyboard wizard after my tour because I’m going to sing and do something on the guitar. And not everything will be House. When people call me Keyboard Wizard I hate it!”

Having already seduced European audiences with his hypnotic, bustling instrumental mantras, Adamski is set to do the same to America, but is already letting it be known that he won’t be categorized or pigeon-holed. “I like all the James Bond movies and I’ve got this Krishna piano music which I listen to everyday. Daddy Chester, my rapper and dancer, plays a lot of hip-hop and ragamuffin stuff... I just listen to what comes my way.”

The Electric Boys
BY ALEX HENDERSON

A NUMBER OF BANDS ARE FUSING SOUL AND FUNK with guitar-crunch heavy metal/hard rock and/or punk, including 24-7 Spyz, the Red Hot Chili Peppers, White Trash, L.A.P.D. and the Electric Boys—a Swedish posse whose debut album, Funk-o-Metal Carpet Ride, was released on Aton in May. The soul/funk element isn’t as prominent in the Electric Boys’ music as it is in the Peppers or the Spy’z dopejans. Instead, the Swedes add a touch of funk to a hard-rock foundation and incorporate some psychedelic elements. On Funk-o-Metal Carpet Ride, you’ll hear a sitar along with Franco Santionu’s crunching guitar and Andy Christel’s funky bass lines. The album was produced by Bob Rock, who has also worked with the Cult, Motley Crue, Little Caesar and Blue Murder.

“Our music projects a feeling of electricity, raw energy,” lead vocalist Conny Bloom asserts. “It has integrity because we believe in it. We were one of the first bands to mix sitar, psychedelia, funk and rock. We listened to our hearts, not the charts... Electric Boys are in this for the long run. Our music is aggressive, raw and real. The music that inspired us is still around, and we hope to have the same longevity and respect.”

London Calling (Continued from page 4)

“I took four contrasting tracks and costumes that go with them, because I had no idea what Russian music was like and I thought they could choose. ‘Vot your costume be?’ they asked. I showed them a choice of two. ‘Unbelievable. You have two stage costumes.’ They were so impressed, they wanted all four songs.

The biggest Russian stars don’t do a costume change.”

The audience loved her. Before long, the phenomenon of the Ninette appeared on the streets of Moscow. Unable to copy western clothes, they settled for a Pebbles ponytail hairstyle that Sadie had sported for the new show and the distinguishing black kohl lining her eyes.

Sadie’s sparkles as they danced into the Russian record company, Melodia, which signed her for an album deal. “At first we will only print one million records,” they told her.

“One million. That will be fine,” she said.

“As far as I can see, the only other acts signed are long-haired men, quite oldish, in tight trousers, leather or leopard skin—heavy metal and heavy songs. I couldn’t understand why they wanted me.”

She epimorphized an unnattainable lightness of being. They longed for the gauche frivolity.

“I think they assumed that I must be a big star in England. After all, you’re a star if you’ve got one costume there. I had four.

“It’s really strange, I dress down for England and up for there—much more glitter. The high boots are essential because they can get them, and they think it’s outrageous. They want to be awestruck. They don’t want to make their own artists stars. A star is something that comes from the West. They think it’s sweet that I speak a few words in Russian. But they want me to sing in English.”

(Next Week: The Ballard of Sadie Nine, part two—all rubbed up and no place to spend)

—CHRISSE ILEY

CASH BOX June 30, 1990

5
Nick Firth, president of BMG Music Publishing Worldwide, visited backstage with the Bee Gees prior to their recent appearance at New York’s Radio City Music Hall. BMG Music Publishing now represents the Gibbs worldwide. To celebrate the Bee Gees bulleted top-30 single and rising chart album, One, and their smashing U.S. tour, Firth presented them with gift records—certified genuine chocolate! Shown above (from left) are: Maurice Gibb, Robin Gibb, Nick Firth and Barry Gibb.

Nick Firth, president of BMG Music Publishing Worldwide, visited backstage with the Bee Gees prior to their recent appearance at New York’s Radio City Music Hall. BMG Music Publishing now represents the Gibbs worldwide. To celebrate the Bee Gees bulleted top-30 single and rising chart album, One, and their smashing U.S. tour, Firth presented them with gift records—certified genuine chocolate! Shown above (from left) are: Maurice Gibb, Robin Gibb, Nick Firth and Barry Gibb.

CBS Music Publishing signs co-publishing deal with Skid, of Love/Hate (Columbia). Pictured (l-r): Tom Consolo, manager; Cherie Fonarow, VP creative affairs; Skid of Love/Hate; Janet Thompson, associate creative director; and Ron Oberman, VP, A&R, West Coast.

Peermusic signs New York-based band House of Usher to a worldwide publishing agreement. Standing (l to r) at a recent signing party are: Frank Carrado, professional manager, West Coast; band attorney George Stein; Bernadette O’Reilly, creative director, East Coast; Ralph Peer II, president; and Kathy Spanberger, vice president. Band members seated include drummer Lewis King, writer/singer George Usher, guitarist Doug Larcey and bassist/producer Mark Sidgwick.

MCA Music Publishing signed an administrative and exclusive writer agreement with the multi-talented David Sanborn. Company president Leeds Levy (left) caught up with a very busy Sanborn at a taping of his television show Night Music.

Newly elected officers, L.A. chapter, NARAS: (front, l to r) Paula Jeffries, president; Mandi Martin-Fox, secretary; and (rear) Jeffrey Weber, second vice president; Bill Traut, first vice president; and Phil Kaye, treasurer.

EMI recording artist Morris Rentie has signed a worldwide co-publishing deal with Warner/Chappell Music. His first single, “What You Deserve,” was recently released, along with the video. The band’s name is Answered Questions—headed up by Rentie and Marva King. The album, Happiness Is..., will be released in early July. Pictured (l to r): Rick Shoemaker, Warner/Chappell senior VP creative; attorney Peter Lopez; Rentie; Les Bider, Warner/Chappell CEO; and Rachelle Fields, Warner/Chappell VP creative.

Here’s a partial Geffen Music roster (clockwise, from upper left): Marc Jordan, the Sundays, Brenda Russell, Holly Knight and Edie Brickell & New Bohemians.
Our top country sellers are Clint Black, Alabama, Travis Tritt, George Strait, the new Patty Loveless and Foster & Lloyd. Digital Underground stands out, as far as the indies go. Country-wise, I think Kelly Willis is going to be big. Pop-wise, it’s not out yet, but I think Jane Weidlin and Kimm Rogers are going to be big.

WALL TO WALL, Cinnamonation, New Jersey
Reporting: Mari Ann Casey

“New Kids, M.C. Hammer, Madonna and Steve Vai are selling really well. Also, Wilson Phillips, Soul II Soul and Depeche Mode are pulling in consistent sales for us. Oh, and not to leave out Public Enemy, they also sell really well here. Alabama is really big for us in country sales right now. The 2 Live Crew, as far as the indies go, really stands out. I think the Dick Tracy will be a strong mover for us. We’re also expecting Bruce Hornsby and Ziggy Stardust by David Bowie to sell really well.”

TOWER RECORDS, Philadelphia, Pennsylvania
Reporting: Kathy Woods

“The Ice Cube and the M.C. Hammer are what we’re doing the most of. We are also selling a lot of the Spanic Boys. They were in town recently and that helped the sales. Soul II Soul is starting to roll. Everybody is waiting for Anita Baker. Johnny Gill, we’re doing a lot with him. What we sell the most of in country is the new Foster & Lloyd. We play that in store a lot. Also in rock, we are doing well with John Doe, especially for in-store play. We get a lot of response to that. On the indies, there is a local record by the Baby Flameheads that we’ve already sold out of. Galaxy 500 is another indie on the front rack that I’ve noticed is selling well.”

BAKER AND TAYLOR, Niles, Illinois
Reporting: Mike Bashkin

“Well, obviously the New Kids are selling extremely well. M.C. Hammer and Madonna are holding out well. Wilson Phillips, Soul II Soul and Milli Vanilli we sell a lot of. We are doing real well with this new rap artist, Ice Cube. Depeche Mode has been consistent. The Paula Abdul re-mix and Johnny Gill have been doing well. Phantom of the Opera has been playing in town and we’ve seen a resurgence of that. A couple of developing artists that have been taking off are the Black Crowes and L.A. Guns—we’ve enjoyed a good week with both of them. We expect some big things from Sisqo, with Donny from the New Kids. As far as country, we do well with Clint Black. The Steve Vai has been exceptional, as far as indies go. We are still selling the Luke Skywalker. I think the Bad Company will definitely surprise a lot of people. We are getting a real positive buzz on that. We are looking forward to the Bruce Hornsby. I think this Dick Tracy is going to do something. The Keith Sweat is another record that I think is going to cross over and do really well. I think the Tyler Collins will make a good run for it.”

TORTER RECORDS, Campbell, California
Reporting: Ira Bernstein

“John Lee Hooker has been good for a real long time. I constantly order boxes and I always run out. It’s not real new, but it’s still selling well. One thing that I’ve noticed pretty strong sales off the bat is this new Coke thing, called Integration. Ice Cube is a very strong rap title. The new Soul II Soul and Pretenders are doing pretty well. The Jeff Healey has done really well. The Y&T is doing well, generally. Public Enemy has continued to sell real well. One thing that has done really well for us is Primus’ Frizzle Fry, on Caroline. It had an incredibly strong showing for an indie. Country-wise, this Travis Tritt and the Kentucky Headhunters have both been strong. Garth Brooks has also been really strong. k.d. lang and Lyle Lovett have been selling strong for a while. Any day now we are going to be getting the digitally remastered Bob Marley stuff. I have a feeling that’s going to be killer. Mariah Carey, Jeff Lynne, Dick Tracy and Bad Company will be good, as well.”

WESTERN MERCHANTISERS, Salt Lake City, Utah
Reporting: Ginger Lipponer

“The New Kids, Madonna and Bell Biv Devoe are our top pop sellers. M.C. Hammer is still out-selling the New Kids. With R&B, it’s Keith Sweat that’s starting out really strong. We do major country sales here. Garth Brooks, Clint Black and Kentucky Headhunters are the three biggies. Steve Vai is the outstanding indie seller for us. With just regular rock and roll, it’s Steeze Beer, Baton Rouge and Electric Boys, who are all on Atlantic. I think we’re going to do really well with Dick Tracy, even though it’s a different kind of record. I think we have a real good base for that, better than for Madonna.”
INDIE FOCUS

BY ALEX HENDERSON

INDIE PROFILES

RHINO

SINCE ITS DEBUT IN 1978, RHINO RECORDS HAS been known primarily for reissuing classic rock and, to a lesser degree, classic soul. But since 1987, the Los Angeles-based indie has branched out into such areas as country, blues, jazz and spoken word. "Rhino's vision has broadened considerably," explains James Austin, Rhino's associate director of A&R. "Every year, we seem to put out something new and unexpected that we never would have thought of putting out a few years ago. When I came to this company in 1987, if someone had told me, 'Do you know you'll be reissuing Jack Kerouac records in a few years?', I would have said, 'Nah, that won't happen.' But here we are. We're availing ourselves to a broader and broader area of the American music spectrum."

Austin estimates that about 90% of Rhino's overall product consists of reissues and compilations, adding that the other 10% includes new material by Cindy Lee Berryhill, Steve Wynn, House of Freaks and others signed to the label. "No one will deny that reissues are the bread and butter of the company, overall product is jazz (both straight-ahead and contemporary). The other 30% includes mostly new age and world music. Black Uhuru, one of the most successful reggae acts, records for the house. Austin notes, "Our philosophy has always been to market and sign product that appeals to a specific demographic—the 25- to 45-year-old demographic. As an independent, I can compete with the majors with jazz and adult alternative music. As an independent, jazz is a way you can really take off."

INDIE NEWS

SHANACHIE: Shanachie's Yazzoo label has reissued three blues albums that originally appeared on Herwin Records: Robert Wilkins' The Original Raling Stone, Henry Thomas' Texas Worried Blues: The Complete Recordings and Cannon's Jug Stompers: The Complete Recordings. Yazzoo has also released new CD configurations of Charley Patton's Founder of the Delta Blues and Blind Willie McTell: The Early Years. July and August releases on Shanachie include new albums by traditional Irish folk singer Seamus Egan, Najma, reggae veteran Joe Higgs (who's backed by the Wailers) and a new Rita Marley single.

INDIE MISCELLANEOUS: On May 31, NAIRD's board of trustees held a meeting and issued its official position on labeling albums for explicit lyrics, i.e. labeling should be left up to the labels it represents. Ice Cube is filming a video for "A Gangster's Fairytale," a dope cut from the ex-N.W.A member's gold debut solo album on Priority Records, Amerikkka's Most Wanted. In early July, Original Sound is releasing R&B singer Jackie O's Got Me in the Mood for Love. Later that month, the label is releasing Latino rock posses Alma's Latin 'Til I Die... Triple X may be releasing a Rick Agnew single in July... ROIR has released four reggae dub albums: Niney the Observer's Space Flight Dub, Scientist's Tribute to King Tubby Dub, Lee "Scratch" Perry and Bullwackie's Satan's Dub, and the compilation Tovary Dub Inferno, which Wyko released earlier this year on CD. Skank it, mon, innu a dub style..."

INDIE REVIEWS

ALBUMS

LOKETO: Soukous Trouble (Shanachie 64025)

From vibrant South African jive to moody Ethiopian music, a diverse range of sounds are coming out of the Motherland. Loketo specializes in soukous, an especially upbeat and happy genre of African music comparable to such Caribbean styles as calypso and merengue. Loketo is joined by fellow soukous artists Diblo Dibala and Aurlus Mabele on Soukous Trouble, which illustrates just how uplifting and danceable this music can be. Work that body.

MASTERS OF REALITY: Masters of Reality (Delicious Vinyl 422-842-904)

In early 1989, Def American released this stodgy def rock debut. Unfortunately, it was a commercial flop, despite being an artistic triumph. Masters of Reality have since switched to Delicious Vinyl, which has reissued the album in the hope of giving it the commercial success it deserves. Although the Masters rock out on "The Eyes of Texas," "Kill the King" (not to be confused with Rainbow's '70s classic), and "Domino," they more often take a subtle approach with a psychedelic appeal. The band's knack for haunting, '60s-influenced melodies and harmonies is especially evident on "John Brown," the bluesy "Magical Spell" and "Doralinda's Prophecies." The album was produced by Rick Rubin, known for his work with Slayer, L.L. Cool J, the Beastie Boys and Andrew Dice Clay.
The Breeders project actually has been a long time in the making, Deal and Donnelly have known each other for quite some time, being members of the first two American bands picked up by Britain's 4AD. The idea of working together, Deal says, came about during "a period of time last summer when Tanya was coming over a lot, and our bands weren't doing anything, so it was just something to do for fun. We were talking to someone about it, and told them we had some songs together, and they said send us a demo of it, so we did. Then they actually liked it, so that was good." Their original intention, according to future roommates, was to make a pop/rock/songs/odd/electric album. Since that has already been done, many times over, they settled for something loose and weird and guitar-based instead, something that has a lot of the elements of both the Muses and the Pixies, but doesn't really sound like either. Deal's vocals are familiar from "Silver," off the Pixies' Elektra album Doll minHeight, and from "Gigantic," off of Surfer Rosa. But on both of those songs she aimed for a decidedly more pop sound. On Pod, her approach is not as focused. Her voice is intense at times, like on the brilliantly icy cover of "Happiness is a Warm Gun" or "Tris," sort of warm and jagged and smoky on songs like "Fortunately Gone," or lazy and warped at others. "Only In So" is a good example of the latter.

Deal's lyrics are even less pop-oriented, which really makes the girl-group thing cool. Instead of the usual girl-meets-boy, girl-gets-boy, boy-turns-out-to-be-a-major-league-schmuck stuff, we have all sorts of dark themes here—drugs, sex, bugs, abortion, sex again, death—but all are totally open to interpretation. Make of them what you will; I have this vision of a maladjusted teenaged 4AD fan sitting alone in her room trying to decipher the true meaning of "in a kitchen in Kentucky, she thinks she's Peter Pan / and in the bottom of a concrete basement, robin flies again." By the same token, I think "Lime House" has to be my favorite song on the record, and I have no clue what it's about.

Wiggs and Deal had met about two years ago, when Perfect Disaster opened for the Pixies in London. They met again last year in Frankfurt, when Wiggs went to a Pixies gig while staying with friends there. Two months later, she received a phone call offering her a tour, she accepted. She became the bass player for the Breeders.

Pod was produced by noiseorder Steve Albini, best known for Big Black and his controversial Rapeman project. He's worked with the Pixies before, on the stellar Surfer Rosa album, and Deal says he hasn't changed a bit. Then she backtracks, and says "this is my third time with Steve Albini, actually. He did Surfer Rosa, he did this, and he did this other thing with the Pixies for this Elektra compilation album, for their 25th birthday album. Albini is known for just not liking vocalists, period. He buries them, Deal says, "even when some guy is in there screaming his head off."

Unfortunately, this album is not likely to be played in a live situation in the foreseeable future. When we spoke, the Pixies were finishing the second album, and the Muses were in pre-production for their own. Both bands were in L.A. at the time, as was Wiggs, and Deal was complaining that they hardly had a chance to see one another, let alone get together to play. Such is the life of a supergroup.

Stay tuned.
Stan Getz, one of our greatest living saxophonists, is in the midst of a recording boom. First, Polygram released Anniversay, a stunning live ’87 quartet date. Now NAC has issued Apasionado, a strong, Focus-like suite composed by Getz, Herb Alpert and Eddie del Barrio. There’s also a fine new Polygram album with Helen Merrill, Just Friends.

Stan Getz’s horn has been quiet in recent years not by choice, but due to a serious battle with cancer. What follows is the first half of a revealing interview with Getz, conducted earlier this month while he was preparing for a June 29 JVC Jazz Festival show at Carnegie Hall show and a European tour.

Cash Box: How are you feeling?
Getz: I’m holding up, as long as I don’t exert myself too much. The problem is stamina. I lay down a couple of times a day.

Cash Box: You’ve been quite active with albums lately—Anniversary, now Apasionado.
Getz: The first one was laying around the garage for a year and a half. It was given to me by the producer of the Danish radio who recorded a concert we did at the Montmatre and afterwards said, “Here, you might like to have this—we recorded it analog digital and it’s pretty nice.” It was just another concert night—sort of a document, not a product.

Cash Box: Is it true you are little surprised at Apasionado. One doesn’t really associate Herb Alpert with jazz.
Getz: Well, Herb happens to know good music. Maybe he’s not your cup of tea as far as your personal taste, but he knows good music and he’s got really good taste. He kept saying to me, “I want this to be like Focus” and then I don’t want this to be like Focus.”

We farmed it out to different great composers and nobody came up with anything, so we finally went into the beach house for three weeks—he and Eddie and I—and put down the skeleton, the framework. And then I composed the melodies right on the date. There were no melodies written—we put together bass lines, key changes, moods. Eddie orchestrated it on the synthesizer. So we had a full-sounding orchestration right there at the beach house. Then it was left open, and I imagined what it would be like and I just played how I felt.

Cash Box: The album’s got kind of a Latin/Brazilian feel to it.
Getz: All Jews love the mambo. My father used to say to me, when I was a kid in the Bronx, “Stanley, when you grow up I want you to make a record of all Jewish songs. There are three million Jews in New York. It’ll be a hit.”

Cash Box: Are you surprised at the endurance of the boss nova?
Getz: No, not at all. It’s very valid...it’s folk music. And jazz is folk music. Of course, with the jet age it becomes worldwide, but all folk music can match up. They have the same elements—poignance in the melodies, sadness, happiness, simplicity, good rhythm. They’re the same in a way, they’re the music of the individual country that they’re from.

Cash Box: You’re so associated with the bossa nova, but you only really played it for a couple of years.
Getz: Listen, I made five bossa nova records in 13 months. Not because I thought it was going to catch on big, because I didn’t. Then the last one that I made, I had to beg the record company president to release it. And that’s the one that won eight Grammy Awards.

And then I gave it up. Sure, at that point, I could have gotten a couple of sinuses with fruit on their head, put a little chihuahua on my arm, and become Xavier Cugat. I would have become the Jewish Xavier Cugat. But I couldn’t, because Xavier Cugat, by the way, is Jewish.

You know, my father was one of those guys that’d come home from work every day and say, “Did you know that Xavier Cugat’s Jewish.” The next night, “Did you know that Harry James was Jewish.” You only really knew one of those Jews.

Cash Box: When you gave up the bossa nova, you really gave it up.
Getz: Man, I don’t want to play that stuff all the time. It’s boring all the time. It’s good change-of-piece music. I come from a nitty-gritty jazz feel. To play [bossa nova] all the time, I’d commit suicide. But if you mix it in a program, one or two a night, it’s got that nice change-of-piece, beautiful, relaxed, romantic quality.

Cash Box: You sort of changed direction a few years ago, going from an electric band that played mainly originals to an acoustic, mainstream band playing mainly standards. Did you enjoy getting back to standards?
Getz: I think so. I think standards are a good basis. Those tunes were written with great chord changes and great melodies, and as long as you can find the right kind of acoustic rhythm section, I think they’re fun.

A great acoustic rhythm section, which is hard to find, has a great feeling—you can sit there and listen to that, or stand there if you’re in the band, and it vibrates through your body. Not like electricity going into your ears—it grabs you by the sphincter muscle.
BY BOB LONG

CONCEPTION’S PEACE WEEKEND: A very special congratulations and best wishes for the worldwide success of Michael Conception’s Warner Brothers/Grand Jury Records compilation album release, entitled We’re All In the Same Bag.

The album and the Peace Weekend campaign are the brainchildren of Conception (CEO of Grand Jury Records), a founding member of the Crips gang in Los Angeles and himself a victim of gang violence, which left him confined to a wheelchair. The benefits and all proceeds from the album, as announced at a recent riot conference, is to stop crime and violence among the nation’s youth. Conception hopes the weekend will turn into a lifetime of peace!

A very special thanks to the artists who lent their time and talent to this vital project: M.C. Hammer, Def Jef, Body & Soul, Young M.C., Ice-T, Tone Loc, King Tee, Digital Underground, J.J. Fad, Oaktown’s 5.57, Above the Law, N.W.A., Easy E, The D.O.C., Sugar & Spice, Juvenile Committee, the Latin Kings, the South Central Sermons, and Pimpin’ at the Fridge (an old-school west coast group), Soulja, M.C. Supreme, M.C. Craze, M.C. Superb, Arsenio Hall and every participant in the project. Thanks to Warner’s A&R director Leonard Richardson for listening and taking on the idea presented to him by Conception and his partner E Ban Kelly (founder of Grand Jury Records), who along with Richardson and Conception handled some production chores on the project.

Conception reflected on his past: “Long time ago I didn’t care about nobody but myself.” You’ve got seven children, Conception was born in South Central L.A. and roared in the Imperial Court housing projects. He learned at an early age that earning respect of his peers was tantamount to survival on the streets, and embarked on an image-building campaign designed to establish his reputation.

The project also included several segments spotlighting victims of the same type of violence he once employed, Conception is haunted by his inability to read. He was denied the healthy self-esteem that comes with academic success.

“What I tell kids today is, ‘Whatever you do, learn to read.’ As a child I was always studying and when a teacher would read to me, you could read those bad thoughts and feelings with something positive.”

He feels there should be more money allocated to bring in more quality teachers where people like himself can get more individualized help. “It’s fine to give money for better books and classes, but training really is the issue. If you don’t have a better way to train kids, you don’t give them a better shot at life.”

Once known as the “original gangster,” Conception is now motivated to steer the young “wanne-bee” clear of the painful road he took. He now spends as much time steering children in elementary and high schools, attempting in his own way both to alone for his past and to stop the fostering epidemic of gang violence. We all must remember, Mike Conception does not have all the answers, but he can single-handedly stamp out gang violence. He needs, and we all take, a long-term commitment from each of us to do our share, because we’re all in the same bag. Congratulations, Mike, on the special award you received during the ASCAP Showcase on June 19, 1990.

THE FUNK LIVES ON: The seminal R&B/funk group the Ohio Players are back, and what they want is theirs! Performing at L.A.’s Coconut Teaser as part of a national tour, the group frolicked through a glistening set of their funk and ballad classics, and introduced four new songs.

Out to capture a new recording deal and regain their status as a leading force in R&B, the five-piece group (featuring four longtime members) performed enthusiastic versions of such classics as “Skin Tight,” “Love Rollercoaster,” “I Want to Be Free” and the show-closing “Fire.” Interlocking new songs such as “Sweat,” “Rock the House” and “Get to the Good Part,” the Players showed they still have a future after all these years in the business.

Drummer/founding member Diamond tells us “The group is in prime form. Everything feels right, and, with the right label and producers, we feel we can get back to the forefront of R&B. The response from fans, DJs and P.D.s has been great, and we want to give them a good show.”

Good luck to this legendary group and hats off to the Coconut Teaser’s booker, Darvey Taylor, for pulling off this great show. Remember, every Saturday night is “Funk Night” at the Teaser. For consideration, artists should send demo package to Traveler at 5764 West Venice Blvd., L.A. CA 90019.

SHOWTIME, HOLLYWOOD STYLE: In a continuing effort to bring the best unsigned talent to the forefront of the music-industry movers and shakers, Jonathan Scott threw down bigtime on June 18, 1990.

Showtime West Coast Theatre, in conjunction with Epic Records, KDM Radio and Westwood One, and many others, all of whom left the audience wanting more. Participants in the showcase were able to surface on a national level, as well as build some exposure in the national music scene. The album, to be produced by Music Plus later this year. Bands may submit tapes to any Music Plus, starting June 21 and ending July 15, 1990.

It will be an opportunity for the connoisseurs of the art to fine-tune the who’s who in the music business—Cheryl Dickerson, Clifford Russell, J.J. Johnson, Greg Mack, John Wilson, Gary O’Neal, and a host of other industry heavyweights. Remember, the BMJ/Showtime West Coast Theatre finals will be held Saturday June 23, 1990 at the Palladium in Hollywood. The thirteenth show is scheduled for July 1990 at Club Spice. For more information, contact Jonathan Scott at (213) 654-6769.
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<td>91. IN A SEXY MOOD (Orpheus/EMI 4-JM72203)</td>
<td>Eric Gable 74 2</td>
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<td>42. REAL LOVE (MCA 79031)</td>
<td>92. BIG MAN (Epic 131817)</td>
<td>Big Daddy Kane 84 3</td>
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<td>43. MY GIRL (Capitol V-15587)</td>
<td>93. SIR LANCELOT (Virgin/Epic 4-74008)</td>
<td>Calloway 52 13</td>
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<tr>
<td>44. I TOLD U ONCE (SBK KI-38337)</td>
<td>94. SAME OLD LOVE (Motown MOT-7473)</td>
<td>Smokey Robinson 59 6</td>
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<tr>
<td>45. SHE AIN'T WORTH IT (MCA 79047)</td>
<td>95. DO ME (Virgin B3475)</td>
<td>Sakamoto 81 3</td>
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<tr>
<td>46. GOD MADE ME FUNKE (Jive/RCA)</td>
<td>96. SITTIN IN THE LAP OF LUXURY (Epic 31-45285)</td>
<td>Louise Louie 93 9</td>
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<td>47. WE'RE ALL IN THE SAME (Warner Bros. 19819)</td>
<td>97. MAKE IT LAST (Atlantic 87944)</td>
<td>Paul Jackson 91 10</td>
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<td>48. ANY LOVE (Orpheus 75002)</td>
<td>98. RUB YOU THE RIGHT WAY (Motown 2045)</td>
<td>Johnny Gill 92 16</td>
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<td>49. LET ME BE YOUR LOVER (Enigma/Capitol 73524)</td>
<td>99. CRAZY 4 U (Next Plateau JDM0115)</td>
<td>Sybil 97 14</td>
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<tr>
<td>50. CAN'T GET ENOUGH OF YOU (Alpha Inst 73004)</td>
<td>100. ALRIGHT (A&amp;M SP-18021)</td>
<td>Janet Jackson 87 13</td>
</tr>
</tbody>
</table>
YES, BUT CAN HE VOGUE?: "Rudeboy," lead vocalist of the Amsterdam-based group, Urban Dance Squad, is set to appear at the New Music Seminar as a new artist on their "Stars of Tomorrow" panel. The panel is scheduled for Monday, July 16 at 6:00 p.m.

I WOKE UP A BOO-YAA THIS MORNING: The ageless David Cassidy, renowned connoisseur of all that is hip-hop, strikes a pose with the Boo-Yaa Tribe at the Rock 'n Bowl charity event. There is love in the air.

NEW GROOVES

EZEE POSSE: "Love on Love" (Virgin DMD 1473)

Though it's been out for a little while, I'm listening a great deal to this single. When I first heard it some time ago at a party, I thought someone had dug up some old, vaulted Sylvester tune, given it a House mix, and created a masterpiece. Though Sylvester had nothing to do with it, this "positive vibe" track is still one of the best things I've heard all year, with a great piano break in the mix, and soaring, heart-felt vocals. Find this.

DANCE SINGLES

June 30, 1990  The square bullet indicates strong upward chart movement

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<td>1</td>
<td>HOLD ON</td>
<td>En Vogue</td>
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<td>U CAN'T TOUCH THIS (Capitol 10571)</td>
<td>M.C. Hammer</td>
<td>Virgin</td>
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<td>THE POWER (Arista AD1-2014)</td>
<td>Snap</td>
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<td>THAT'S THE WAY OF THE WORLD</td>
<td>D-Mob</td>
<td>R.E.M.</td>
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<td>WHAT U WANT 7? (Warner Bros. 0-21477)</td>
<td>Jungle Brothers</td>
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<td>7 ALRIGHT(REMIX) (A&amp;M SP-19201)</td>
<td>Janet Jackson</td>
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<td>DON'T WANNA FALL IN LOVE (Warner Bros. 0-21526)</td>
<td>Jane Child</td>
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<td>Ghetto Heaven (Atlantic 0-66248)</td>
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<td>FAME 90 (EMI 50150)</td>
<td>David Bowie Featuring Queen Latifah</td>
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<td>30, THE RIGHT WAY (Motown MOT-4657)</td>
<td>Johnny Gill</td>
<td>Virgin</td>
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<td>Sire/Warner Brothers</td>
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<td>NICETY (Ruthless/Atlantic 0-66480)</td>
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<td>POISON (MCA 24003)</td>
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<td>Eric B &amp; Rakim</td>
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<td>Louie Louie</td>
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<td>ENJOY THE SILENCE</td>
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<td>THE HUMPDAY TONCE (Tommy Boy TB944)</td>
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<td>ALL AROUND THE WORLD</td>
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<td>STEP BY STEP</td>
<td>Eric B &amp; Rakim</td>
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<td>COME INTO MY HOUSE</td>
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<td>Morrissey</td>
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<td>HEAVEN</td>
<td>The Chimes</td>
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<td>Paloma Party</td>
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<td>40</td>
<td>LIGHTING MAN</td>
<td>Nitty 3</td>
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BREAKING OUT IN A COLD JULUKA: Johnny Clegg & Savuka have been burning up the floorboards during their current opening slot on Tracy Chapman's U.S. tour (which concludes on Independence Day, in Old Orchard Beach, Maine). They're also set to burn up the studio stage floor, with scheduled appearances on National Public Radio's Heart (June 26), and and the Today Show and Late Night With David Letterman (both June 27). Pictured back stage after a recent show at L.A.'s Greek Theater are: (top row, L to R) Keith Hutchinson, Dudo Zulu and Johnny Clegg of Johnny Clegg & Savuka; Hale Milgrim, director, Capitol Records; Steve Mavuso, Savuka; and (bottom row, L to R) Lou Mann, vice president, sales; and Sally Letwaba and Derek De Beer, Savuka.
COCINANDO

BY TONY SABOURNIN

EACH OF OUR HEARTS CARRIES A SPECIAL COMPARTMENT FOR life's underdogs. So does mine, and its current favorite resident is Tony Moreno and his Musical Productions, Inc. (MPI) label. I can understand some of your difficulty imagining Moreno as an underdog. After all, he hardly looks wimpy, pitiful or emasculated. More important for the reticent psyche, he's got big-league credentials—from his eight-year period at Velvet to his two years at Sonotone that sandwich 12 stellar years, 1974-86, at Top Hits Records.

"Back then we knew we couldn't walk on our own by simply being the label's U.S. licensee," said Moreno, uninhibited by the recent discomfort produced by root-canal work. "So we started signing artists, commencing with Tommy Olivencia and Willie Rosario, then at Fantía. According to Moreno, the following six years Top Hits—popularly acronymed to TH—rode an incredible success with artists like Paquito Guzmán, Andy Montávez, Oscar de León, Dimensión Latina and José Luis Rodríguez ("El Puma"), under the musical direction of the late pianist/arranger Jorge Millet and then-union-contractor Julio César Delgado.

"By 1980, the market started to change. Labels with television strength started to create artists through the tube. Salsa declined a bit. Merengue surged strongly, as did the pop ballad," said Moreno. By the middle of the decade, TH was being romanced openly by multinacionales, getting close at one point to striking a distribution deal with RCA International. TH co-owner Wilhem Ricken decided in 1986 to join forces with the Venezuelan label Rodven, owned by the Rodríguez family, to create TH/Rodven.

"I thought it was a great move because it gave us strong, competitive television support. Plus, we had a great bunch of young, new talent signed and ready to pounce onto the salsa market," Moreno said of a group that also included ex-Conjunto Chayán vocalist Eddie Santiago. All these artists, save "El Puma," represent the artistic core that placed TH/Rodven in its current predominant market position.

The new joint venture also brought to Moreno a new co-shareholder, Rodolfo Rodríguez, Jr., with whom he had deep philosophical disagreements regarding the label's modus operandi and Rodríguez's failure to keep his promise of no organizational restructurings within the newly created label. Immediately, Moreno left TH/Rodven to rest and ruminate. Years later, although presently owner of MPI, Moreno feels as if "a big chunk of my family was left behind at TH." Now, though at smaller than the accustomed levels, Moreno feels everyone at the label is wearing la camisa MPI—from his wife, Julia, another TH veteran like national promotion manager Carlos Pagán, to the staff in Puerto Rico (Rafii Ortiz and Ramón Soto) and New York (George Quintana) as well as trombonist/musical director Julio ("Gundo") Merced.

Moreno's focus is still on young artists accessible to the salsa and merengue/dance market who are gradually gaining more ground, according to our sales investigation. These include the merengue-doyenne duo Millic, Joseelyn y Los Vecinos, former Peirico Ortiz vocalist Roberto Lugo, Harold y Andy Montávez (Andy's sons), Puerto Rican singer/composer Pedro Arroyo, serenos Kim de los Santos, Willie González and Nino Segarra, and former Wilfrido Vargas vocalist William Berrios and Eddie Herrera.

A self-described old-fashioned disquero, one who prizes graces and grievances over every radio add and each unit sold, Moreno mentioned that immediate plans for the label include expansion of its international distribution, video productions for its artists, and the acquisition of more original songs to augment its publishing interests.

"And to those out there who think that for one reason or another we have something against them, please don't worry. Competition is very good for all of us in the business," Moreno concluded.

Tony Moreno

Frankie Ruiz and Hansel y Raúl joining established TH Venezuelan stars like Oscar de León, Dimensión Latina and José Luis Rodríguez ("El Puma"), under the musical direction of the late pianist/arranger Jorge Millet and then-union-contractor Julio César Delgado.

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50. BLUE SKY MINING (Columbia 45398) ........................................... MIDNIGHT OIL 55 15
51. MANIC NIRVANA (Atlantic 91336) .................................................. ROBERT PLANT 37 13
52. COSMIC THING (Reprise 25854) [WEA 8.96](P)................................. B-52’S 38 51
53. PICKIN’ ON NASHVILLE (Mercury 838 744 1 P0L)......................... THE KENTUCKY HEADHUNTERS 39 28
54. DR. FEELGOOD (Elektra 60829) [WEA 8.98](P)................................. MOTLEY CRUE 54 41
55. CHANGESBOWIE (Rykodisc RALP 0171)........................................... DAVID BOWIE 47 12
56. TENDER LOVER (Solar 45288)[CBS/P] ............................................ BABYFACE 50 49
57. TECHNOTRONIC THE ALBUM [SBK 93422] [CEMA 8.98](G) ................. TECHNOTRONIC 51 28
58. AS NASTY AS THEY WANNABE (Luke Skywalker XR107) [IND 8.02] LIVE CREW 66 20
59. THE DAY THE LAUGHER DIED (Geffen 24287) ............................... ANDREW DICE CLAY 52 11
60. WAKE ME WHEN IT’S OVER (Elektra 60863) .................................. FASTER PUSSYCAT 53 12
61. LOCK UP THE WOLVES (Reprise 4-24612) ....................................... DIO 55 5
62. BACK ON THE BLOCK (WB/Warner Bros 26202) [WEA 8.98](P) ......... QUINCY JONES 57 30
63. GIRL YOU KNOW IT’S TRUE (Arista AL-8592)(BMG 8.98)(P) ............... MILLI VANILLI 58 67
64. WORLD PARTY (Arista 8563) ............................................................. SNAP 65 2
65. SHAKE YOUR MONEY MAKER (Geffen GHS 24278) ......................... THE BLACK CROWES 60 14
66. HOWARD HWEWW (Elektra 60904) .................................................. HOWARD HWEWW 61 12
67. LINEAR (Atlantic 82090) ................................................................. LINEAR 62 9
68. REPRESENTING THE MAAMBO (Warner Bros. 26163) ...................... LITTLE FEAT 63 10
69. DAYS OF OPEN HAND (A&M 15293) .............................................. SUZANNE VEGAS 64 9
70. RATED P (Columbia 46070) ............................................................. PERFECT GENTLEMEN 79 5
71. STORMFRONT (Columbia 43966) [CBS/P] ........................................ BILL JOEL 65 35
72. LAST OF THE RUNAWAYS (A&M SP 2573) ....................................... GIANT 74 9
73. FLOATING INTO THE NIGHT (Curb/Warner Bros. 25689) ....................... JULEE CRUISE 80 4
74. CLOUDUCKOOLAND (MCA 6404) ...................................................... THE LIGHTNING SEEDS 81 8
75. JOURNEYMAN (Reprise 26074) [WEA 8.98](P) ................................. GLORIA CLAPPET 66 32
76. CUTS BOTH WAYS (Epic 45217) [CBS/P] ......................................... GLORIA ESTEFAN 68 49
77. MY ROMANCE (Arista 8562) ............................................................. CARLY SIMON 69 13
78. BLACK’S MAGIC (Next Plateau LP1019) ............................................ SALT-N-PEPA 70 12
79. PAINTING IN MY MIND (Sire/Warner Bros 26148) [WEA 9.98] ......... TOMMY PAGE 71 14
80. JUMBO GOODBYE (Capitol 21645) .................................................. WORLD PARTY 87 5
81. MICHELLE’S (Ruthless/Acro 91282) ..................................................... MICHELLE 72 24
82. TAKE IT TO HEART (Warner Bros./Reprise 25959) ......................... MICHAEL DODD 82 65
83. KENNY G LIVE (Arista 8613B)[BMG 8.98](G) .................................... KENNY G 76 30
84. TO THE EAST,BLACKWARDS (4th & B’Way 440419) .................... X CLAN 77 7
85. TOKYO BLUE (EMI CAP10006) ....................................................... NAJIE 78 10
86. TEN (Warner Bros. 24283) ................................................................. YAT 83 5
87. GARTH BROOKS (Capitol 90697) ...................................................... GARTH BROOKS 92 7
88. FULL MOON FEVER (MCA 6253) [MCA 9.98](P) ............................. TOM PETTY 84 60
89. TATTOOED MILLIONAIRE (Columbia 46139) .................................... BRUCE DICKINSON 90 5
90. WAKING HOURS (A&M 5287) ............................................................ DEL AMIRI 89 12
91. MANNERS & PHYSIQUE (MCA 6215) ............................................................. 200
92. HANGIN’ TOUGH (P) (Columbia FC 40968) ...................................... NEW KIDS ON THE BLOCK 91 96
93. LIVIN’ LIKE HUSTLERS (Ruthless 46041) ............................................... ABOVE THE LAW 94 12
94. MARCH (RCA 96621-1)[BMG 8.98] ....................................................... MICHAEL PENN 95 28
95. DEEP (Beggars’ Banquet 9877-1)[BMG 8.98] ....................................... PETER MURPHY 96 21
96. STONE COLD RHYMIN’ (Decisions Island 91309)[WEA 6.98](P) ......... YOUNG M.C. 93 31
97. LOOK SHAPPY (EMI 91909) [CEMA 9.98](P) ................................. ROXETTE 97 63
98. GIRLS NIGHT OUT (RCA 9642) ........................................................... TYLER COLINS 100 5
99. ESCAPE FROM HAVANA (Capitol 91295) .............................................. MALLOWMAN ACE 110 4
100. HOLY WATER (Atlantic 19371) .......................................................... BAD COMPANY DEBUT
FAN FAIR 1990:
The Excitement Continues

BY KAY KNIGHT

THIS WAS THE 19TH ANNUAL INTERNATIONAL COUNTRY MUSIC FAIR and, like every year before it, Music City U.S.A. came alive with excitement and music galore for the more than 24,000 fans who registered for the week-long festivities.

Attendance has grown immensely since 5,000 people attended the first Fan Fair, sponsored by the Country Music Association and the Grand Ole Opry, 18 years ago. The Tennessee State Fairgrounds overflowed to capacity this year as loyal fans loaded up from locations far and wide to pay homage to their favorite country music stars.

As always, this year’s Fan Fair roster included hundreds of legends, newcomers and unknowns—but the “unknown” factor has failed to stop many hopeful artists in the past. A couple of virtually unknown fellows at last year’s Fan Fair were two of the biggest attractions this year—Clint Black and Garth Brooks.

Randy Travis, Waylon Jennings, the Judds, Kathy Mattea, Sawyer Brown, Ray Price, Charlie Daniels, Conway Twitty, Ricky Van Shelton and the Oak Ridge Boys, plus dozens of other top names, sang, signed autographs, posed for pictures and hosted fan club get-togethers during the array of spectacular events included in the $50 package.

In addition to the traditional events at the fairgrounds, this year’s fiesta included shows at Starwood Amphitheatre, the Opry House, Tower Records, Municipal Auditorium, Fountain Square and nightclubs all over Nashville. From the Country Music Hall of Fame to the famous clubs on Lower Broadway, there were Fan Fair activities everywhere you turned.

While we couldn’t be everywhere at once, we did manage (with some help) to capture the overall mood of Fan Fair ‘90 in some pictures that tell the story:

The MCA Records Fan Fair show, which included performances by newcomers McBride & the Ride, Marty Stuart, Vince Gill, the Beam Brothers and the Nitty Gritty Dirt Band, ended the evening with an all-star version of “Will the Circle Be Unbroken.” Pictured (l to r): David Bellamy, Howard Bellamy, the Dirt Band’s Jeff Hanna, McBride guitarist Ray Herndon, Vince Gill, McBride drummer Billy Thomas, Terry McBride, James House and the Dirt Band’s Jimmy Ibbotson. (photo credit: Beth Swinn)

Warner Brothers artist Randy Travis proved once again to be a Fan Fair favorite during his performance on the label’s show. Travis also may hold the title for the longest lines during any autographing session throughout the week-long event. (photo credit: Don Putnam)

Recording artists Lorrie Morgan and Paul Overstreet beam as they meet the legendary Roy Rogers. Rogers made a brief appearance at the RCA Records show to announce an album project that he will be working on with the label. (photo credit: Don Putnam)

Labelmates Shelby Lynne and Les Taylor (above) wow the audience with a beautiful ballad during the CBS Records show. Below, Sawyer Brown’s lead singer, Mark Miller, is up to his usual antics, which the crowds always love, during Sawyer Brown’s Fan Fair performance. (photo credit: Alan Mayor)

Country great Hank Thompson performs for fans at the Country Music Hall of Fame during Fan Fair ’90. Thompson was inducted into the Hall of Fame during the nationally televised CMA awards in October. Smash hits like “The Wild Side” and “Humpty-Dumpty Heart” helped Thompson define the emerging honky-tonk style of country music following World War II. (photo credit: Tim Campbell)

Shane Barmby poses for pictures with fans at the PolyGram Records booth during Fan Fair festivities. (photo credit: Chaz Lovejoy)
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<td><strong>23 NEXT TO YOU, NEXT TO ME (Columbia 38 73373)</strong></td>
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**Country Column**

**BY KAY KNIGHT**

**CARRYING ON THE FAMILY TRADITION:** Phil and Steve Campbell, sons of the late comedian Archie Campbell, will combine their talents next season on *Hee Haw,* the long-running country variety/comedy television series. Archie Campbell was one of the long-time comedy stars of the *Hee Haw* program.

Phil, a comedian like his dad, will appear in the series in sketches and comedy bits. He is also an accomplished banjo picker, who for many years worked with his dad on the road and at their Pigeon Forge, Tennessee theater.

Steve, a comedy writer, has already joined the writing staff of *Hee Haw,* which is busy preparing material for the new programs. For many years, Steve wrote comedy material for Archie and other comedians, and says he learned his craft from his dad who was good at every aspect of comedy, and a wonderful teacher.

**"HAPPY TRAILS" REVIVED:** Famous Music’s "Happy Trails" has been revived twice this year by country music giants. Written by Dale Evans in 1951, the "until we meet again" classic was recorded by Michael Martin Murphey and Suzy Bogguss for a soon-to-be-released Warner Brothers album. Another rendition, by none other than Randy Travis singing with none other than Roy Rogers, will be included on Mr. Travis’ album of duets scheduled for later this year.

**PRIDE OF RED CROSS AFFILIATION:** The national headquarters of the American Red Cross has chosen country superstar Charley Pride as the American Red Cross National Entertainment Chairman for 1990-1992.

As chairman, Pride will speak out in support of fundraising, especially during disasters. He will also publicize the work of the Red Cross within the entertainment industry.

Pride, three-time Grammy winner, two-time Vocalist of the Year, Entertainer of the Year, and holder of 33 gold and platinum albums (none gold or platinum), launched his chairmanship at the 65th National Red Cross Convention, held at the Orange County Convention/Civic Center May 20-23 in Orlando, Florida.
**INDIE INSIGHT**

KOREAN-BORN KIM TSOY is working diligently toward making a move to Music City to fully pursue his dream of country stardom. He is very optimistic and excited about his recent signing with Evergreen Records and his first single release with that label, which is scheduled soon.

"Sometimes when you're new in town, you don't feel very 'up,'" says Tsoy. "But the people at Evergreen have really uplifted my spirits, especially with the songs they've penned for me."

Tsoy says they are the kind of songs he can really feel and put across to the listeners. "I've always leaned toward the women's point of view in my music and sided with them, and these songs I'll be coming out with follow that pattern."

Tsoy's debut Evergreen release will be a woman-done-song called "I'm Happy for Your Sake, So Sorry for Mine." Tsoy says this ballad really allows him to portray his unique style. "There are so many great new singers coming up and they all have their own certain style. This one does the same for me. I'm a little different anyway," Tsoy explains, laughing. "I mean, how many 6-2' Koreans do you see on stage singing country music?"

"I've always felt strongly about traditional country music and have been most influenced by greats like Eddie Arnold. This song sets that kind of mood. It feels good, and I'm really happy about it."

**ALSO HAPPY WITH HIS CAREER RIGHT NOW** is long-time entertainer Justin Tubb. A song Tubb wrote with the great Roger Miller 20 years ago, called "Walking, Talkin', Cryin', Barely Beatin' Broken Heart," recently went #1 on the Cash Box Top 100 Country Singles Chart.

Tubb and his business partner, David McCormick, now own all the stock in the Ernest Tubb Record Stores, with three locations in Nashville and one in Pigeon Forge, Tennessee. Tubb was recently signed to a new writer's contract with CBS/Tree International by Tree vice president Donna Hilley. Tubb will also be making an appearance soon on The Nashville Network, and he still hosts the Midnight Jamboree, broadcast on WSM Radio, when he's in town.

**ALSO FINDING SOMETHING TO CELEBRATE THESE DAYS** are newcomers Da-Kota. This talented group is rapidly becoming one of the hottest to emerge in years. Their super-charged performances are creating quite a stir with audiences east of the Mississippi and are sure to make this hard-driving country group one of the ones to watch in 1990.

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**INDIE ALBUM REVIEW**

**LINDA CAROL FORREST: Songs From the Heart (Stop Hunger SHR-LCF-1101)**

This album is superb, beginning with Forrest's latest single releases, "Love in the Fast Lane" and "Big Girls Don't Cry." This project also includes a couple of great ballads, "Still Not Over You" and "Lonely With You," both written by Forrest. In fact, all but one of the songs on Songs From the Heart are self-penned. A unique thing about this album is that producer Robert Metzgar's touch. He placed only soundtracks on side two of the project so listeners could sing along with this talented newcomer to the music scene. We look forward to more by Linda Carol Forrest.
COUNTRY RADIO

MOST ADDED SINGLES
1. K.T. OSLIN—"Two Hearts"—RCA—38 reports
2. TANYA TUCKER (QUINT WITH T. GRAHAM BROWN)—"Don’t Go Out"—Capitol—34 reports
3. THE STATLERS—"Small, Small World"—Mercury/PolyGram—32 reports

MOST ACTIVE SINGLES
1. SHENANDOAH—"Next to You, Next to Me"—Columbia—61 reports
2. TRAVIS TRITT—"I’m Gonna Be Somebody"—Warner Brothers—61 reports
3. ALAN JACKSON—"Wanted"—Arista—56 reports

HOT PHONES
1. VINCE GILL—"When I Call Your Name"—MCA
2. RANDY TRAVIS—"He Walked on Water"—Warner Brothers
3. GARTH BROOKS—"The Dance"—Capitol

J.D.’s Corner
NEWCOMER RAY KENNEDY (pictured at right, center) and his frequent collaborator Bobby Davids (in prison uniform), are shown here enjoying a day of work-release along with WSM-FM’s Bruce Sherman. The two spent their day of furlough personally delivering copies of Kennedy’s debut single, “Doin’ Life Without You,” to numerous Nashville-area radio stations. Both are still awaiting a decision on their requests for full pardons.

THE SIXTH ANNUAL CHARLIE DANIELS CELEBRITY CLASSIC, sponsored by KEFD radio in Wichita, Kansas, was a big success. Over 40 celebrities from all walks of the country music world, including Grand Ole Opry stars, songwriters, recording artists and television personalities, gathered for the three-day event.

The festivities included the Celebrity Shootout and the Celebrity Golf Classic, in addition to the “Stars for Starkey” Concert. Over the past five years, $120,000 has been raised to benefit the Starkey Developmental Center, a locally operated, nationally recognized organization that helps the mentally disabled. Starkey has returned in kind their appreciate by dedicating a wing of their activity building to Charlie Daniels, who has given his name and talent to the benefit the past five years.

Fidelity Savings Association of Kansas underwrites the benefit event. American Airlines is also a major sponsor of the classic, providing free airfare for the celebrities.

WWVA RADIO RECEIVES TOP HONORS FROM THE ASSOCIATED PRESS: WWVA Radio has received three first-place awards in the annual Ohio Associated Press Broadcasters’ Contest. WWVA received the large market radio awards for “Best Spot News Coverage,” “Best Feature Story” and “Best Use of Sound.” The Associated Press also gave WWVA an award for being among the top 10 stations contributing to the Ohio wire during 1989. WWVA contributed 100 stories.

THUMBS-UP TO OUR TOP REPORTING STATIONS THIS WEEK: George Gillock, WSJC, Roanoke, Virginia; Ed Funston, KZOC, Osage City, Kansas; Craig Palmer, WBBK, Blakely, Georgia; Dandelion Seese, WRKZ, Hershey, Pennsylvania; Jay Martin, WSAY, Mattoon, Illinois.

CALENDAR OF EVENTS
COMING UP
THE STATLERS BROTHERS’ SPECIAL GUEST for this year’s 4th of July celebration in their hometown of Staunton, Virginia, will be Conway Twitty.
This will be the 21st Annual Happy Birthday U.S.A. Celebration. Festivities begin July 2 and 3 with open house (hours 10 a.m. to 5 p.m.) of the Statlers’ offices and mini-museum, and on July 3, a Vesper service and a late-evening gospel sing. The morning of the 4th begins with a parade, all-day musical acts on the grounds, horseshoe pitching, softball games, food booths, concessions—and it’s all for charity. The night is culminated with a concert by the Statlers and Conway Twitty.
For more information, write the Statler Brothers, P.O. Box 2703, Staunton, VA 24401.

BACK IN TIME
JUNE 24—Rosanne Cash tops the charts with "If You Change Your Mind" (1988)
JUNE 25—Charley Pride’s "I Don’t Think She’s in Love" hits the #1 spot (1982)
JUNE 26—Elvis Presley performs his last concert ever, at Market Square Arena in Indianapolis, Indiana (1977)
JUNE 27—Happy Birthday to Lorrie Morgan (1959)
JUNE 28—Charlie Daniels receives a gold LP for Million Mile Reflections (1978)
JUNE 29—George Jones’ “He Stopped Loving Her Today” goes to #1 on the country charts (1960)

COUNTRY HOT CUTS
1. STEVE WARNER: "I Can See Arkansas’ Laredo" (MCA)
2. VINCE GILL: "I Never Knew Lonely" When I Call Your Name (MCA)
3. HANK WILLIAMS JR.: "I Mean I Love You" Lone Wolf (Warner Brothers/Curb)
4. GEORGE STRAIT: "Drinking Champagne" Livin’ It Up (MCA)
5. ROBIN LEE: “Love Letter” Black Velvet (Atlantic)

TOP 10 SINGLES—10 YEARS AGO
1. GEORGE JONES: "He Stopped Loving Her Today” (Epic)
2. CHRISTY LANE: “One Day at a Time” (United Artists)
3. MEL TILLIS: “Your Body Is an Outlaw” (Elektra)
4. CHARLEY PRIDE: "You Win Again" (RCA)
5. THE OAK RIDGE BOYS: "Tryin’ to Love Two Women" (MCA)
6. MERLE HAGGARD/CLINT EASTWOOD: "Bar Room Buddies" (Elektra)
7. JOHN CONLEE: "Friday Night Blues" (MCA)
8. WILLIE NELSON: "Midnight Rider" (Columbia)
9. RONNIE MILSAP: "My Heart/Silent Night" (RCA)
10. T.G. SHEPPARD: "Smooth Sailin’" (Warner Brothers/Curb)

THEY ARE YOUNG COUNTRY... Warner Brothers artist Travis Tritt takes a breather after performing to a packed Roxy crowd in Los Angeles recently. Fellow newcomers Patty Loveless and Alan Jackson were on hand for the show. Tritt’s debut Country Club album is rapidly approaching gold status and its second single, “Help Me Hold On,” went to the #1 position. Tritt’s new single, “I’m Gonna Be Somebody,” is following suit. Picture are (l to r) Tritt, Patty Loveless and Alan Jackson.
SINGLE RELEASES
OUT OF THE BOX

JAMES HOUSE: "Southern Belles" (MCA 79039)

Slightly rockably, kinda folk, but definitely all-around country tags the new James House release from his upcoming LP, Hard Times for an Honest Man. "Southern Belles," co-written by House and Kostas and produced by Tony Brown, gives us an inspiring view of hometown perfection set to a middle-of-the-road tempo with an excellent back-up ensemble. Vocally, House proves to deliver like nobody else. Such a rugged, yet all-natural voice pumping with force and sincerity does this cut up right, and should send House right up the chart.

FEATURE PICKS

THE GATLIN BROTHERS: "Booie and Beethoven" (Capitol 79053)

Hear! Burn it up boys—and they do just that. High-voltage energy, sultry vocals and raspy lyrics flow into steamy results as the Gatlin Brothers wail out "Booie and Beethoven," self-produced along with Jimmy Bowen and penned by Larry Gatlin. It's hard to imagine a country-folk rock combination, but this radio sizzler pulls it off superbly. This cut is one words can't really describe, so just go for it. Don't turn back and realize that the Gatlins are still pressing forward!

KATHY MATTEA AND TIM O'BRIEN: "The Battle Hymn of Love" (Mercury 875692)

Occasionally we're blessed with an outstanding male/female duet. Once again, thanks for the blessing. Quilted with a pleasant acoustic lining is the vocal joining of Mattea and newcomer Tim O'Brien. Beautiful harmony, a tender melody and love-destined lyrics create a traditional country ballad capable of putting the fire back in anyone's heart. Produced by Allen Reynolds, "The Battle Hymn of Love" (a Schirmer/Oxford street tune), will perhaps be one of the top duets of the year.

CLINT BLACK: "Nothing's News" (RCA 25964-7)

Another catchy title falls hand in hand with a voice we've instantly grown to love. "Nothing's News," produced by James Stroud and Mark Wright, is tight right again when it comes to pure traditional country. This cut, penned by Illack, is perhaps his most sincere yet. With tear-shedding words and excellent production, "Nothing's News" will no doubt be something on radio for quite a while.

CORBIN/HANNER: "Work Song" (Mercury 249)

Complete with unusual vocal sound effects and a party-on-the beach flavor, this spicy cut for the summer will certainly throw country music for a loop. In return, however, Corbin/Hanner should receive only a positive response. "Work Song," produced by Harold Shedd, Bob Corbin and Dave Hanner, combines the sound of the Bahamas with high-tech country, and the results are fun, exciting and ultimately creative.

RONNIE MCDOWELL: "Paralyzed" (Curb NR-76826)

Sure, there's some Elvis in this guy's voice, but what the heck—he's absolutely commanding. Produced by Buddy Killion and McDowell, "Paralyzed" is be-bop heaven, complete with the 50s doo-wop and all the trimmings of original rock and roll. Radio should only be honored to receive such a change of taste every now and then.

ALBUM RELEASES

PATTY LOVELESS: On Down the Line (MCA-6401)

Just named Female Vocalist of the Year by TNN/Music City News, this songbird is chirping beautifully on this latest album project. Her current single, the title cut, is one of those you just find yourself turning up and singing along with when you hear it on the radio. Other sure-to-be-hits on the LP include "Some Morning Soon," "I've Gotta Stop Loving You (And Start Living Again)" and "Feelings of Love," ballads that seem to be made for Loveless' tender voice. Also included is the up-tempo "Blue Memories," another tune that was made for radio. Expert production by Tony Brown, along with Patty's own unique style of country, are sure to take this LP and Loveless "on down the line" to superstardom.

MAC MCANALLY: Simple Life (Warner Bros 26136-2)

McAnally makes the "simple life" seem so intriguing, as he touches on every aspect of life—from the simplicities of childhood to the many changes in our lives that keep it hectic. 12 songs on the LP are great, two of the best being "Back Where I Come From" and an older tune once recorded by Jimmy Buffet, called "She's Going out of My Mind." A long-recognized stellar songwriter, McAnally, along with some top-notch production assistance by Jim Ed Norman, delights us with his own style of singing and musical accompaniment on his debut album release. We look forward to more.


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HOT OFF THE RELEASE of their new single, "Diddy All Night Long," the O'Kanes appeared on NBC's Today Show. Jamie O'Hara (center) and Kieran Kane (right) talked with Today Show personality Deborah Norville (left) prior to singing their latest release. Also during the visit, O'Hara met up with Jane Pauley, whom he dated while both were in college at the University of Indiana, Bloomington. This was the first time the two had "reunited" since college.
Gospel...Hot off the Press...

By Kimmy Wix

Gospel Music Association Announces Addition of Rap Categories: The Gospel Music Association Awards and Criteria Committee recently announced the addition of rap categories for the Dove Awards. The two new categories to be included in the 1991 balloting are: Rap Recorded Song of the Year, and Rap Album of the Year. The Dove Awards are voted on by members of the GMA in a three-step balloting process.

Sparrow's New "Front Row" Acoustic Video Series to Release September 13, 1990: "Front Row," a new acoustic video series from Sparrow, will debut September 13, 1990, according to Bill Hearn, senior vice president, marketing. Sparrow artists Michael Card, Steven Curtis Chapman, Margaret Becker and Charlie Peacock will premiere the series with separate acoustic concert performances. "Each video will capture the talent of these artists in an intimate theater setting," says Hearn. "The music will be pure and the ministry personal." The videos will be taped July 9 and 10 in Ft. Worth, Texas at the Caravan of Dreams Performing Arts Center.

Urgent Records has just signed the band Gabriel to a recording agreement. The three-man group is based in Arlington, Texas, and has been touring for 12 years...in other news, upon the departure of David Reynolds from the Urgent staff, Tina Anderson will be taking over as director of sales. Anderson is a 1989 graduate of Baylor University.

Thomas Whitfield Signs Recording Contract with Benson: Jerry Park, general manager and chief operating officer of the Benson Company, recently announced the signing of gospel artist Thomas Whitfield. In addition to having several Grammy and Dove nominations to his credit, as well as a BMI award for his arrangement of "Peace Be Still," Whitfield has garnered 10 awards from the James Cleveland Gospel Workshop of America since 1984 for his numerous endeavors as a songwriter, arranger and producer.

RiverSong recording artists J.D. Sumner & the Stamps were recently filmed by Entertainment Tonight cameras for a special segment on gospel music. Pictured under the bright lights at Benson's Great Circle Sound Studio are: (front) J.D. Sumner and (rear) Jerry Trammell, Ed Enoch, Ed Hill, and C.J. Almgren. The Entertainment Tonight gospel feature also included interviews with Amy Grant, Sandi Patti and Michael W. Smith.

Bryan Duncan has begun tracking for his next album, which is scheduled to release in October. Duncan recently signed with Myrrh Records, the West Coast label that is the home of Amy Grant, Russ Taff, Kim Boyce, David Mullen, and others. Tom Willett, Director of A&R for Myrrh, will be the executive producer of the album, and has announced the selection of Dan Posthuma as producer for the project. Posthuma is well known as the producer of favorite albums by Benny Hester, Leslie (now Sam) Phillips and Margaret Becker. Pictured (l to r): Bryan Duncan and Dan Posthuma.

Up & Coming

Product most likely to reach the Top 40 Contemporary Christian Chart

1. Jerome Olds (Star Song) "Rejoice"
2. First Call (Myrrh) "Some Day"
3. Margaret Becker (Sparrow) "Honesty"
SNK Corp. of America: Full Speed With the NEO-GEO System

CURRENTLY GOING FULL SPEED with its NEO-GEO System, SNK Corporation of Osaka, Japan came into being in 1975. Over the past 17 years, it has developed into one of Japan’s leading manufacturing companies. SNK has also gained an impressive foothold in the American market via the licensing of products to other companies such as Tradewest (Ikari Warriors and Victory Road), Romstar and others. With this kind of impact and market penetration, the next step was a trip to inspect the establishment of a U.S. facility.

Thus, SNK Corporation of America was born in November of 1986. Paul Jacobs, a distinguished veteran of the coin-op industry, serves as its president. Under his leadership, SNK Corporation of America has prospered. In the process, it has generated an even greater demand and awareness of the SNK product line in the U.S. marketplace.

The parent company in Osaka has expanded its operation considerably, both in terms of space and capabilities, with emphasis on research and development. Right now there are about 120 full-time engineers on the staff. The company also employs two design groups in Tokyo (plus a sales office) along with their 12 design groups in Osaka. At present, their American wing is experiencing growing pains. SNK Corporation of America is scouting around for larger facilities in Sunnyvale, California.

This past March, SNK’s NEO GEO Multi-Video System was introduced to the U.S. trade at the ACM ’90 convention and went into domestic shipment in May.

In order to provide U.S. operators with a healthy head start, SNK is offering their first four game releases—NAM-1975, Baseball Starlon, Top Player’s Golf and Magician Lord—at no charge with the purchase of every NEO-GEO MVS, stated John Barone, vice president of the coin-op division at SNK Corporation of America.

In addition to the four games already released, eight new titles will be released by the time the AMOA convention opens in New Orleans: Three of the eight titles—Rider ’82, Cyberlip and Ninja Combat—will be released in July, he continued. “By May of 1991, a minimum of 20 totally new video games will be available exclusively for NEO-GEO.”

The NEO-GEO Multi-Video System comes in two attractive cabinet sizes, the MVS-6 (25” monitor with the capacity to feature up to six games) and the MVS-4 (19” or 25” monitor with the capacity to feature up to four games).

Barone went on to note that “SNK has entered into agreements with a number of video game developers

SNK’s NEO-GEO MVS-4 Cabinet, with 19” or 25” monitor and the capacity to feature up to four games, will also develop games exclusively for NEO-GEO,” adding that, “this translates into a great deal more games on the way.”

He also wanted to clarify that the company is not out for quantity. “SNK Corporation will only bring to market what we feel is top-quality fun for the U.S. player. Based on the income reports from around the U.S., the players are obviously having a lot of fun, and that’s what it’s all about.”

Barone also stressed that, “Along with this entertainment fun, SNK has spent a great deal of hard labor incorporating operator features into NEO-GEO that will make their lives not only more profitable, but a great deal easier. Converting a game on NEO-GEO takes the operator only a few minutes, as every game is on a ROM cartridge that simply plugs into the main board.”

Built into the hardware and software are features that will provide operators with game times, earnings, dispense settings, etc. The booking aspect also includes a year’s database. The front of the cabinet allows for accessibility to nearly every major function of a video game, and the front-corner brackets reinforce the cabinet for long-term durability. “SNK Corporation has incorporated in NEO-GEO two very well thought-out player features,” Barone explained.

The headphone jacks provide the player with the full-quality sound, and if the operator has reduced the main volume in the location. The memory-card feature enables the operator to insert a card and store his game play. The player can then insert the card into any NEO-GEO cabinet and start playing the game from the point he left off.

The SNK Corporation coin-op division is, under the direction of President Paul C. Jacobs, consists of John Barone, vice president; Tracy Tate, western sales manager; and Rachel Davies, eastern sales manager. The members of the support group include Susan Jarocki, marketing administrator; Neil Zook, director of operations; Tommy Lynn, service manager; and Tony Archuleta, service technician.

Anthony P. “Tony” Yula: “Man of the Year”

WE ALL KNOW him as “Tony,” a driving force at Mondial Distributing, Inc. in Springfield, New Jersey, who recently accepted the title of “Man of the Year.”

This organization, by the way, is composed of the New York State Coin Machine Association, Amusement & Music Operators Association of New York, and Amusement & Music Operators Association of New York, which adds further importance to this honor.

Tony Yula was born in New York City, grew up in the Bronx and is a product of the New York City school system. Following his graduation from high school, he joined the service during World War II and went to sea as a U.S. Marine. Upon receiving his honorable discharge in 1945, he spent more than two decades working on Wall Street while attending college at night.

What was to become his long association with Mondial International Corporation began at this period of his life, and the rest is history. He worked hard and contributed immeasurably to the company and to the industry, striving along the way to exert every effort towards the transformation of the negative image of the industry that had existed. As was stated when he received his award, his “ability to detail and integrity have helped to expand the industry.”

Right now at Mondial Distributing, there are two Yulas at the helm: Tony Sr. and his son, Anthony “Tony” Jr, who is executive vice president, which makes for a perfect father/son team. Tony Sr. takes a great deal of pride in his son’s accomplishments and contributions to their team relationship and to the success of the company. Then there’s the family unit to which he is dedicated. This includes his wife, Adeline, and his grandson, Jacyd, along with his son and daughter-in-law. During the summer months, the Yulas spend time at the Jersey shore and, when not there, Tony loves to work in his garden.

CASH BOX JUNE 30, 1990

INDUSTRY CALENDAR 1990

July 19-21: Billiard Congress of America international trade exposition; Commonwealth Convention Center; Louisville, KY. For info, contact Frank C. Zdy at (619) 279-8377.

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

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

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

August 16-18: Wyoming Candy, Tobacco and Coin Vendors Association; Holiday Inn; Cody, WY; state convention and trade show.

August 17-19: Amusement Music Operators of Tennessee; Stouffer Nashville Hotel/Nashville Convention Center; Nashville, TN; annual state convention and trade show. For info, contact Jan Green at (901) 521-1234.

September 13-15: Michigan Coin Machine Operators Association; Clarion 1 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. For info, contact Charles Rowland at (804) 262-9283.

October 25-27: AMOA Expo ’90; (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention and trade show.
**Takin' it to the streets:**

SNK unveils the NEO•GEO MVS25-4

Features up to 4 games in one cabinet!

- Hinged Marquee Bezel for easy changing of title cards.
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- Hinged Marquee Bezel for easy changing of title cards.
- Player Headphone Jacks and Memory Card
- MVS25-6 features up to six games in one cabinet.
- 2 Stereo Speakers
- Unique electro-illuminescent lighting highlights featured game.
- 25" Horizontal Monitor (also available with 19"
- Change Games in Seconds. Easy accessibility to all electronic components thru front panel.
- Included with every MVS purchased!

- Extensive use of plywood throughout.
- In-depth bookkeeping features.

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New Officers Elected at MOMA State Convention

CHICAGO—Once again, the Sherman Park Place Hotel in Minneapolis served as the site for this year’s annual Minnesota Operators of Music and Amusements (MOMA) state convention and trade, which drew a sizable turnout of operators not only from Minnesota but from Wisconsin and North Dakota as well. A number of distributors and manufacturers also participated in the event. MOMA's executive director, Hy Sandler, who coordinated the show, advised that all of the booths on the exhibit floor were sold out.

The convention agenda included a full day of educational seminars designed for business management personnel. Among the subjects were "Surround Sound in the Digital Era: Omnissound Dolby," by Herbert L. Gefvert (Audio Video Technologies, Inc.); "Why Redemption Is Attractive to the Street Operator," by Randy Chilton (Chilton Vending Co.) and "Video Pulltab Machine Update," by Robert Latz, who is MOMA's legislative and legal counsel.

A number of special events took place during the three-day show. There was the membership luncheon, which featured guest speakers Gene Uro (AMOA treasurer), Marcus Webb (Replay ed.), and Richard Hawkins (AMOA vice chairman of government relations). Hawkins reported on the new jukebox licensing agreement, following which a $1,000 scholarship from the MOMA Education Scholarship Fund was presented to Lisa Womble of Winona, Minnesota, who is a second-year mechanical-engineering student at Iowa State University.

Gil Pellock, president of the American Amusement Machine Association (AAAMA) and also president of Premier Technology, was the keynote speaker at the breakfast meeting. Pellock focused his remarks on an overview of the present-day coin-machinery industry as he sees it. Next on the agenda was the annual general membership meeting, during which the following new officers were elected: Ernest Woytassiek, president; Roger Rasmussen, vice president; Dan Galvin, treasurer and Charles Leininger, secretary. Newly elected board members are: Don Awe (H.Awe Co.), Dan Dahlin (Dahlco), and Ray Hiebarger (Hanson Distributing Co.).

Outgoing MOMA president Tami Norberg Paulsen, and outgoing members of the board and the association's president's club members, received commemorative plaques at the evening cocktail reception, which was hosted by Hanson Distributing Co. and Lieberman Music Co. Afterwards, dinner was served, followed by an auction and raffle (which are annual convention fundraisers for MOMA), and the popular "Casino de Fantasia," a traditional MOMA highlight during which conventioners enjoy a form of "casino gaming" using "no value" chips to bid on prizes later in the evening.

Although the annual MOMA state convention and trade show always includes equal portions of business and pleasure on the program, there was a sad note this year. The death of John Zoglin, the retired vice president of Lieberman Music Co. and a regular at this event, was personally felt by his many friends and business colleagues. A tribute to his memory was made by Hy Sandler, who had known John Zoglin for many years as both a co-worker and later on, as a competitor.

Star Tech's Test Card

THE THIRD RUN OF Star Tech Journal's JAMMA test card offers revision "C," which provides an easier-to-read display and condensed operating instructions on the back of the card. With this test card you can check out an entire video-game wiring system before plugging in a new logic board.

Just about every input and output to the PCB can be checked and visually indicated on this device, according to Star Tech. It is ideal for use after game conversion, power-supply substitution, harness replacement, initial cabinet wiring or control-panel troubleshooting. The inputs/outputs checked include power-supply voltages within tolerance, audio lines, video lines, one-and two-player switches, slam switches, coin switches and test switches.

For further information, contact Star Tech Journal, P.O. Box 1065, Merchantville, NJ 08110.

ENM's T50 AC Hour Meter

ENM COMPANY OF CHICAGO introduced its Series T50 AC electronic analog hour meter, which requires no internal battery, and features an electromechanical wheel-type indicator to store accumulated hours. The company guarantees time-data retention for 25 years.

The high impact, tamper-proof plastic case is totally sealed against moisture and dirt. Configurations include round three-hole bezel and round SAE bezel with a new push-on retaining ring. Custom face-plates are available. This completely "quiet" hour meter is used on medical equipment, machine tools, generators, air-compressors, and other factory equipment. The unit determines time-in-use for preventative maintenance, warranty claims, rental cost, depreciation records and cost studies.

Further information may be obtained by contacting ENM Company at 5617 Northwest Highway, Chicago, IL 60646.

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WORLD WIDE distributors, inc
CASH BOX WOULD NOW LIKE TO TAKE YOU on a brief interior tour of the SNK Corporation of America facilities, located at 246 Sobrante Way in Sunnyvale, California, where you will see some of the key members of the team who make things happen at this enterprising organization.

Our first stop is the executive office of company president Paul Jacobs (seated), who is pictured with western sales manager Tracy Tate (l) and John Barone, veepee, coin-op division.

Paul Jacobs, who is affectionately referred to as "the Prez," would like you to meet his "indispensable ladies," namely (l-r): Jennifer Blackwell (receptionist), Susan Jarocki (marketing administrator) and Tina Monaco (secretary to the "Prez").

This time, the conference room is hosting the accounting department, whose members include (l-r) Steve Rudomanski (accounting manager), Ed Alvarez (credit manager), Kevin Britton (controller), Gina Rondez (accounting assistant) and Hong Leyden (accounting assistant).

The conference room, where give and take and congeniality always prevail. Discussing NEO-GEO advertising and promotion are (l-r): Tracy Tate, John Barone, Paul Jacobs, Tina Monaco and Susan Jarocki.

You'll recognize SNK's NEO-GEO cabinet here in the company of (l-r) John Barone, Neal Zook (director of operations) and Tommy Lynn (customer service manager).

Our final stop is the warehouse—and a mighty neat one at that. Say hello to these two hard-working gentlemen (l-r): Manny Galang and Jun DeGuzman.
The universal kit will include game PCB, flight controller and placement adaptor, accelerator pedal and mounting bracket, boost button assemblies, artwork to fit both 19" and 25" cabinets (monitor bezel, artwork for header, control panel and side decals) and JAMMA harness.

The Hydra mini-upright is currently available from the Atari Games factories in Milpitas, California and Tipperary, Ireland. Universal game kis will be available in July.

The Hydra controls consist of an accelerator pedal, boost buttons to launch the Hydrafcraft into the air and Atari's custom flight controller. On the flight control, the left thumb button is used to select a special weapon from the arsenal, the right thumb button activates the special weapon and the trigger buttons fire the laser cannons. The handles control the altitude of the hydrafcraft while in flight.

The player can start on either novice (mission one), intermediate (mission three) or advanced (mission five). Additional game difficulty selection options are available to the player after the completion of levels three and five. Extra fuel, weapons and points are awarded for selecting a more challenging level of play.

There are a total of nine different missions to complete and each has a number of sectors, depending upon the level of difficulty. In the final mission, the player must dispose of a doomsday device before it explodes and destroys the world. There is an exciting end-of-game sequence during which the Hydra deposits the bomb into an active volcano, where it explodes. Then he comes face to face with his arch rival, the Shadow. If the player completes the last mission, the identity of the Shadow is revealed.

The parting words to this training is a special-made cabinet featuring the special character theme of "Hydracraft," a customized boat that can boost into the air. He also has a tough adversary called "the Shadow," who is forever on his tail waiting to pick up cargo that he drops.

Hydra

Pro Singles World Champion Craig Belardes (l) accepts congratulations from his worthy opponent John Gray, following the final match.

Arachnid president Bill Ward (c) with Most Valuable Player Award winners Teresa Nevills and Joe Schmitz who received gold and ruby BullShooter V rings.

**HIT SINGLES OF THE PAST**

The Cash Box Top Ten Jukebox Tunes (Compiled from Cash Box, August 6, 1960)

1. "I'm Sorry," Brenda Lee
2. "Only the Lonely," Roy Orbison
5. "Everybody's Somebody's Fool," Connie Francis
6. "Tell Laura I Love Her," Ray Peterson
7. "Mule Skinner Blues," the Fendermen/Rusty Draper
8. "Because They're Young," Duane Eddy
9. "Please Help Me, I'm Falling," Hank Locklin/Rose Maddox/Rusty Wakely & McManus
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