J O S E P H S I M O N E N A M E D
S E N I O R V I C E P R E S I D E N T,
C U R B R E C O R D S

Cleveland office. Country
radio promotion will continue
to be coordinated by Mike Bor-
chetta, VP country promotion,
from Curb's Nashville headquar-
ters.

As part of the company's
restructuring, Simone has an-
ounced the following trium-
virate to Curb's radio
promotion staff. William
Cataldo will be responsible for
national promotion out of
New York, with David Forman
doing national promotion
from Los Angeles. Jack
Springer will serve as national
progressive radio director and
be based in the company's

MIKE CURB, CHAIRMAN OF
CURB RECORDS, recently
named industry veteran Joseph
Simone senior vice president
and general manager of Curb
Records. Prior to joining
Curb, Simone headed his
own firm, Cleveland-based
Priority Marketing, whose
field sales and promotion staff
will now be merged with
Curb's. Curb's recent
manufacturing and distribut-
ing pact with CEMA can only aid in
the label's continued growth.

During his career, Cataldo,
has held similar positions with
Atlantic and PolyGram Records.
He has also served as director
of talent relations for MTV
Networks, Inc. Forman pre-
viously worked at MGM, Mer-
cury and RCA, as well as a stint
at independent Spanish rock
promotion covering Madrid,
Mexico, the U.S. and Puerto
Rico. Prior to joining Curb, he
was president of Clasica
Moderna, distributed by WEA
International. Before his recent
promotion, Springer had a
long tenure with Simone at
Progress Record Distribution
and Priority Marketing, where
he held the position of national
promotion director.

NMDS D.O.A.? 
New Music Dis-
tribution Service, that wonderful
18-year-old New York-based not-for-
profit organization and one of
the country's largest distributors of
independent-produced "new music"
recordings of all stripes— from avant-
garde jazz to avant-garde rock to avant-
garde classical, with bits of
mainstream stuff sprinkled in here and
there— has "temporarily sus-
pended its distribution
activities" to "devote itself to rais-
ing the funds necessary to restructure
its operation and retire a sizable
deficit" of approximately two-thirds
of one year's operating expenses.
Bottom line: No word yet on what the
words of Rain Man, "Uh-oh." If you
1 can help, help: 500 Broadway,
New York, NY 10012's address; (212) 795-
2121's the phone number.

S C O U T S H O N O R: Michael Jackson,
whose awards room must be almost as
big as his llama house, will receive the
first Michael Jackson Good Scout
Humanitarian Award (hey, how come
all his awards are named for him?)
from the Los Angeles Area Council,
Boy Scouts of America on September
14.

ZOO ME, ZOO YOU B LUES: Zo e
Entertainment, the latest BMG music
label, has signed a long-term deal with
Kenny Gamble and Leon Huff, cover-
ing all new product and all new artists
coming from Huff and Gamble's
Philadelphia talent stable.

H O W C O U L D A S T A T E W I T H SO MUCH
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NINCOMPOOPS? The RIAA's Jay
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EXECUTIVES ON THE MOVE

The News from Black Rock: CBS Music Publishing has
named Marvin Cohn president. Cohn had been senior vice
president of business affairs and administration at CBS
Records since 1983. The new senior vice president, business
affairs for CBS Records is Ron Wilcox, who moves up from
East Coast vice president of business affairs, a position he
had held since 1985. And Carol Babelli has been named director
of video sales, CBS Records. Columbia has promoted Renee
Blumenthal to manager, tour publicity, press and public rela-
tions. She has been a staff assistant in the department since
1986. CBS Records International has appointed Theresa
Brilli director of marketing and sales, Columbia Records, for
CRI. She has been with CRI since 1989, as director of media
relations. Prior to that, she spend eight years at Elektra. Also
at CRI, Marisa Bonilla has been named video and merchan-
dising manager. Bonilla has been with CRI since 1988, when
she joined the New York staff as a marketing assistant. Andrea
Ganis has been named senior vice president of Atlantic
Records. She has been with the label since 1980, and was
most recently vice president of national promotion. Tom
Gorman has been promoted to senior vice president of promo-
tion at Chrysalis, a move up from VP, promotion, a position
he held for a year and a half. Prior to that, he was VP/promo-
pation at Capitol. At MCA, Jonas Livingston has been
appointed senior vice president for creative affairs, which is
a newly created position. Livingston has worked as a creative
consultant for a number of years and worked with labels and
organizations. He is the most recently served as creative direc-
tor at Geffen Records. Arista has named Sean Cookley vice
president, product development, a move up from vice president of
album promotion, a position he held for two and a half years.
Valerie Jackson has joined the label as assistant director of
artist development. She comes from BMG International and
RCA, where she held various positions over the last eight
years. Linda Engbrethol has been appointed regional
marketing director, West Coast. She comes to Arista from
Island, where she most recently was West Coast regional sales
and marketing manager. Island Records has named Joe
Wallace vice president, sales. He comes to Island from Broad-
cast Data Systems, where he was director of sales. He also spent
18 years with RCA, the latter ten as a sales executive. Karyn
Ullman has been named vice president/general manager of
Private Music. She comes to the label from her own music
consultancy firm; prior to that she spent 10 years with the Taft
Entertainment Company, leaving them as senior vice presi-
dent. Capitol has promoted Karen Goodman to director,
international promotion and artist relations. She has been with
the label for eight years, most recently as manager international
press and artist relations. Tom Callahan has been named
national AC manager at Virgin. He comes to the label from IRS,
where he was national promotion manager/adult formats. GRP
Records has two new appointments this week. Doug
Wilkins has been named senior director, national promotion.
Wilkins has been doing promotion since 1976, when he joined
the Motown staff. Most recently he has headed promotion
requests for Tabu and Solar. And Anne Donnelly has joined the
label as director of advertising. She comes from PolyGram,
where she was manager of national advertising. Amy Wil-
son has been named coordinator of Maranatha! Music promo-
tions for the Benson Company. Wilson was previously
employed at Atkins-Muse & Associates, Inc. and the Lisa Jones
Agency. In her new position, Wilson will be responsible for
implementing promotional efforts for Maranatha Music's ex-
tensive product line. The Benson Company also announces
that Ben Spicer has been named the new coordinator of print
music promotions. Formerly with Alexandria House, Spicer is
originally from Russia, Pennsylvania and is graduated of
Anderson University. IRS has appointed Amy Grosser West
Coast promotion manager, developing artists. She comes to the
label from the FMQB Album Report, where she edited the
Adventure Club section of the Modern Rock pages. Cardiac
has named Mike Halley, national promotion manager. Mike
Halley comes to the new label from MCA, where he was
co-national director of field promotion. He had been with
MCA since 1982. Charisma has named Deborah Caponetta
West Coast director, artist development. She comes to Charis-
ma from a management background, most recently working
with artists such as King Swamp, Simple Minds, and Elsa
Florillo.

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C H A S H B O X J U L Y 2 1 , 1 9 9 0
On the Cover

Merle Haggard

BY ALEX HENDERSON

MERLE HAGGARD HAS SIGNED AN EXCLUSIVE RECORDING CONTRACT WITH CURB RECORDS, and Blue jangle is the country-music veteran's first album for the label. Haggard, whose long string of hits includes "Okie From Muskogee," "Big City," "Tonight the Bottle Let Me Down" and "Mama Tried," has had 38 #1 country hits during his 30-year career. "We're extremely pleased to have Merle on our artist roster," label president Mike Curb notes. "I've been a fan of his music for a long time—he is a true one-of-a-kind talent. This is a very special signing for us, and we look forward to a productive, creative relationship together." Other successful country artists signed to Curb include Hank Williams, Jr., the Judds, Kay Stevens, Lyle Lovett, Delbert McClinton, the Desert Rose Band and Sawyer Brown. "When It Rains, It Pours," Blue jangle's first single, ships to radio on July 13. Another song being sent to radio is "Me and Crippled Soldiers," a commentary on the controversy surrounding flag-burning. "This is a fresh start for me," Haggard explains. "I stayed with this record all the way through. We didn't slack off in any area." O

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EAST COASTING

WELL, IT'S THAT TIME AGAIN. New Music Seminar 11 is upon us. Actually, by the time you read this, we'll be right in the thick of it, busy schmoozing (where did that word come from, anyway?), going to panels and either nodding off or violently opposing the viewpoints presented therein, and maybe, just maybe, learning something. Some of you will be busy trying to get new jobs. Some will be busy trying to figure out whether to take the uptown or downtown train to get to the next club on the list, or what the lights on the top of yellow cabs mean. Everyone will be bitching about the weather.

So I'm sitting here trying to figure out what I can tell you that a.) you don't already know about the New Music Seminar, or b.) isn't subject to change or isn't already over with by the time this column sees the light of day. No such luck. Instead I'm going to offer some practical advice that goes above and beyond the stuff the nice people at NMS send out in their Infopaks every year. Speaking from a four-year-veteran's point of view, I have a few things to add to the standing list, which mostly deals with advance preparation. Advance preparation won't help you now—You'll have to resort to guerrilla tactics at this point. So without further ado, the NMS Survival Guide. If you've done the seminar thing before, you'll probably recognize a few of these. If you haven't, be forewarned—Especially if you don't live here.

1.) Get a large bottle of aspirin or some form of headache killer. Carry it with you at all times. After three or four days worth of smoky clubs, irregular eating habits (e.g. the ubiquitous folded slice of pizza eaten on the run), too much caffeine, too much alcohol and too little sleep (and being in possession of common over-the-counter pain reliever can be a major bonding factor).

2.) If you plan on attending suite parties at the hotel, map out an alternate escape route in advance (a helicopter, perhaps?) or give up all thought of getting out of the Marriott before 3 a.m. The elevator situation after 6 p.m. is a nightmare, and leaves you with the stomach-clenching prospect of cramming 15 too many people into the kind of elevator Willie Wonka would have in his chocolate factory, or waiting three or four hours for a less crowded one. Last year I was forced to listen to a complete lunatic chanting "we're gonna crash, we're gonna crash" all the way down from the 35th floor.

3.) Don't buy watches on the street.

4.) Do wear ear plugs at shows. A few venues in this city have overzealous sound men who apparently think they can overcome deficiencies in the system by turning everything up to 11 on a board that stops at 10. I guess they figure New Yorkers are all hearing impaired, and we won't notice. We notice.

5.) A correlate of #1. If you plan on attempting conversation in said clubs, brush up on your sign language.

6.) Don't get involved in three-card monte games. You won't win.

7.) If someone walks up to you on the street and says "smoke, smoke," don't offer him a cigarette.

8.) If you can't remember someone's name, fake a polite cough. He won't notice you squinting at his nametag.

9.) Avoid restaurants and delis that have signs saying "sanwiches" or "we deliver" or "bagels w/creem cheese." If they can't spell it, chances are you shouldn't eat it.

10.) If you're using someone else's badge, have a good story already in mind in case you get caught. If your name is Sue and your badge says George, telling security that your parents had a warped sense of humor probably won't work.

11.) Befriend those who have American Express cards with company names on them, especially around mealtimes.

12.) Don't pick up more free stuff than you can carry at one time. Sure, your brother would love a compilation CD for his birthday, and it's even better that it won't cost you anything, but it isn't worth permanent spinal damage. You can only wear one t-shirt at a time, two at the most, and do you really believe you're actually going to read all 300 of those magazines?

13.) If you see a big orange rock with the words "big orange rock" painted on it, don't pick it up and carry it around with you. I did that last year. People would come up to me and say "Hey! Is that your rock?" and then they would look at me like I was stupid. So I put it down, and a few minutes later someone else picked it up. We decided later that it was someone's sociology thesis project, and I probably ended up as Gullible Subject #7.

14.) Don't stop dead in the middle of the sidewalk to gawk at the Empire State Building. (King Kong moved to the Hamptons years ago.) It really pisses off the 2 million people behind you, who will then push you aside, usually into the path of a speeding bus. If you're a nice, female, when in midtown keep an eye out for the asshole who's favorite pastime is shooting women in the backside with darts. Also, don't assume cab drivers know where everything is—know your addresses before you set out. If you're going to CBGB, for example, say "Bleecker and Bowery" instead of giving the name of the club. Otherwise your destination—and your fare—will be up to driver discretion and/or interpretation.

15.) Don't whistle and complain about how exhausted you are, how all the panels are exactly the same as they were last year, and how this is absolutely, positively the last time you'll ever do this. Baloney. We both know it could be worse. You could be at work.

Did I mention aspirin?

—KAREN WOODS

LONDON CALLING

STARRY, STARRY NIGHTS: It's been showtime in London. There's been Prince and the Rolling Stones at, respectively, Wimbledon Arena and Stadium, and Madonna's right on their heels.

The "World's Greatest Rock & Roll Band" didn't have much of a chance on that Wembley stage, because they chose to play the night that England was in the semi-finals of the World Cup. Halfway through the whispering "Almost Hear You Sigh" a huge cheer erupted. No, Keith hadn't played a delicious guitar lick. No, Mick hadn't crooned particularly sweetly. The cheering was for other men in another stadium, miles away in Italy. Gary Lineker had scored for England.

None the less, the crowd's spirits were lifted. They were less tense and distracted, and, for a while, joyous. The next song was "Ruby Tuesday," and they all did an anemic football chant. For "Honky Tonk Women," two giant female figures were slowly inflated. Stealthily, the air filled their plastic bosoms and a football appeared at their stilts. "You Can't Always Get What You Want?" seemed to acquire a new poignancy as it heralded an offside goal. The crowd's cheers gave away to disappointed sighs. Then they chanted with new fervor, "You get what you need."

Keith got a solo turn for an ironic, haunting "Happy." Jagger returned for "Paint It Black." There were a sense of foreboding. As the song ended, so did England's World Cup hopes.

Despite everything, the Stones were trouper's, keeping the show tight and the music rolling. From such a distance they don't seem the wrinkles that they are. Mick's rising and prancing seemed like a more graceful, less manic, Prince.

Fortunately, all of them are thin and none of them are bald. From a distance you couldn't see Richards' wrinkles and his crepe neck—he looked trim and happy.

Ron Wood stood elegantly, Bill Wyman had that sullen look acquired by many musicians and their handlers after him, and Charlie Watts died a deathless death. By the time their "Urban Jungle" tour finishes, one in a hundred of the British population will have trotted out to see them.

Sharing the car park, and the three-hour lines home, were the Prince fans. Classics like "Kiss" were thumped out with a leer and a twist of the hips. He tried to flirt with the audience during "Alphabet Street." There was lots of leaping and pummelling and the usual weird romps we've come to expect. It was not quite Princess, hitting the audience like a prize fighter smacking a punching bag. For me anyway, Prince is at his best with his maudlin, loveballads. For this tour the highlight was the song Sinead O'Connor took to number one, "Nothing Compares 2 U."

Prince we know is a devil, flailing his arms and hands everywhere. He's such a destructive beast. His stylist brought an armload of deod socks and some dotted dice cuttings from Linda Bee—Gray's Antique Market, South Molton St.—exclaiming, "He's so rough with them. I don't know what he does. Once on, and he's broken."

He was also rough with a friend of mine at his party in Wall Street. She thanked him politely for a great show. He looked blankly and had one of his minds removed from the premises for daring to speak to him.

—CHRISSY ILEY

DGC'SNELSON ROCK THE ROY: DGC recording group NELSON showcased music from their new album After The Rain, at L.A.'s Roxy Theatre. The band, fronted by Ricky Nelson's twin sons, Matthew and Gunnar, ripped through songs from the debut LP, including the current single "Love & Affection." "Greeting DGC's NELSON backstage at the Roxy (T=): Eddie Rosenblatt, President; Marko Babineau, General Manager; Matthew and Gunnar NELSON; Eddie Gilreath, Head of Sales.
Bob Krasnow, Linda Ronstadt and Tony Martell (left to right) have good reason to smile. Their recent fundraising concert for the T.J. Martell Foundation at Avery Fisher Hall brought out 2,000 industry execs who pledged more than $4 million making this the most successful single event in the 15-year history of this cancer and AIDS research charity. At the event, which was generously underwritten by Tanqueray, Electra Entertainment chairman Krasnow received the Foundation’s coveted Humanitarian of the Year Award. Ms. Ronstadt donated her talents and performed the classic rock hits that will be featured on her national summer tour.

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**CASH BOX** JULY 21, 1990

**TICKERTAPE**

(Continued from page 2)

with trampolines on the rights of freedom of expression that the Constitution guarantees all Americans—not just those with ideas we agree with—and we are ready and willing to fight in court to protect those rights... In the meantime, WEA Corporation, in a statement from WEA president Henry Droz, is throwing the collective hats of WEA into the ring. Droz promises to "remove from active consideration New Orleans or any other city in Louisiana as the site for any future convention to be held by WEA should this legislation, in fact, become law..." Go get 'em, Jay and Henry, or else we'll lobby that the New Orleans Jazz & Heritage Festival be moved to Galveston.

**LEGIONS OF LEGENDS:** Specialty Records, Art Rupe's legendary West Coast early rock and roll label that did such a fine job with its Little Richard box set last year, has just issued the first half-dozen discs in its "Legends of Speciality" series. Billy Vera, a man who knows his early rock and R&B, is the series supervisor, and out first are fat albums covering rock forefathers Peter, Paul & Mary, Major Lance, Joe Ligons, Jimmy Ligons, Jesse Belvin and Larry Williams, all done up with extensive liner notes and cool pictures. Good music. Real good.

**LABELS, WE GOT LABELS:** SBK ONE, a new U.S. label "committed to the expansion of the dance music market via the cultivation of progressive music artists" has been formed by SBK, which already has SBK ONE revived up in England. Guy Moor'll head up the label... OuterSpace Records, a new independent label dedicated to "developing great bands that have strong songwriting, diverse musical abilities, exceptional live performances and a commitment to support their releases," has been formed by Ray Woodbury, Phillip Itelson and Kevin Lyman. Destruction Squad, Little Women and Barking Dogs are first up.

**VIDEOCITY:** Finalists for the upcoming MTV Video Music Awards include: Video of the Year: Aerosmith's "Janie's Got a Gun," Don Henley's "The End of the Innocence," Madonna's "Vogue," Sinead O'Connor's "Nothing Compares 2 U."


**SWEET HAS REGROUPED! SWEET HAS REGROUPED! SWEET HAS REGROUPED!**


**WAS THE ALL-STAR GAME BORING OR WHAT? MADE THE WORLD CUP LOOK LIKE WOODSTOCK.**

**CAPITOL IDEA:** Capitol Records is offering retailers legal support, if required, in the selling of records bearing the standardized parental advisory label. Hear, hear (and hail, Hail).

**MONEY FOR SOMETHING:** Poly-gram will release a double live album of that recent Knebworth Concert (you know, the one with Clapton, McCartney, Pink Floyd, etc). The album, out next month, will, like the concert, benefit Nordoff Robbins Music Therapy... Bob Weir, John Oates, and other environmental good guys will participate in a 200-mile Montana bike trip to call attention to the destruction of tropical rain forests. That's August 7-9 at Flathead National Forest.

**BUY, BUY, BUY:** Minnesota's Musicland Stores has filed a registration statement with the SEC for an initial public offering of six million shares of common stock.

**CREEMING:** Creem Magazine, one of the rock era's best-loved publications, should be back on newstands by the time you read this. It'll be different, and Lester Bangs is still dead, but it'll be nice to have it around again.

—LEE JESKE
Tres

MORE THAN A RICH DOUBLE EN- TENDRE, the phrase, “sisters are doing it for themselves,” could be the driving philosophy behind Tres, Priority Records’ own entry into the “female trio” pop derby. The Torres sisters—Glenda, Mari and Neida—stand apart from their dancing peers on a number of fronts, though. For one thing, they can all sing with their own voices. For another, they wrote all the material for their debut album, Hold on to Your Dreams.

“We figured everybody wrote their own songs,” says Mari, “and that everybody made appointments with record executives.”

Natives of Puerto Rico, the Torres sisters were raised in Boston, where they grew up in a house filled with the strains of salsa. As they got older, their tastes broadened to include pop and R&B, with Glenda and Mari already starting to dream about singing careers. The family moved back to Puerto Rico for a brief period when the girls were teenagers but soon returned to the U.S., settling in Sacramento, California. Encouraged by family and friends, the trio recorded a rough demo of original material that found its way to an impressed local producer.

“We wanted to write music that came from our hearts,” says Neida. “If you listen to our songs, you’ll hear good, concrete lyrics and solid melodies. We take a lot of pride in our songwriting.”

The songs on Hold on to Your Dreams range from emotional ballads to salsa-flavored dance songs, all about love, hope and inspiration with the debut single, “I Can’t Hang Any Longer,” also being re-recorded in Spanish (‘Ya No Puedo Quererte’).

“There’s no level where we want to stop,” says Mari, “and no limit to what we think we can do.”

Indecent Obsession

BY ALEX HENDERSON

IN THEIR NATIVE AUSTRALIA, THE FOUR MEMBERS OF INDECENT OBSESSION ENJOY A LOYAL FOLLOWING CONSISTING LARGELY OF TEENAGERS. But lead vocalist David Dixon, keyboardist Michael Szumowski, guitarist Andrew Coyne and drummer Daryl Simms want to make one thing abundantly clear—the pop and pop-rock on Indecent Obsession, which MCA recently released in the U.S., doesn’t sound like the music of another teen sensation, New Kids on the Block.

“We’re tired of being compared to groups like New Kids on the Block, because we sound nothing like them,” the 19-year-old Dixon asserts. “We both just happen to have a lot of teenage fans.”

The Aussies are quick to point out that another thing separating them from the New Kids is that they actually play instruments, both on stage and on record. Dixon explains, “Initially in Australia, because we were teen stars, the big question was, ‘Can they play? Are they manufactured?’ So we had to prove ourselves. Over the last year, people have come to see us, and we’ve proved that we are a real band and that we’ll be around for awhile.”

“Originally,” Simms interjects, “I think a lot of people came to see us because they wanted to prove us wrong. But it turned out just fine.”

Zaca Creek

BY KAY KNIGHT

WITH TWO TOP 40 SINGLES AND A #1 VIDEO UNDER THEIR BELTS, CBS newcomers Zaca Creek are really starting to gain some national attention. They were one of the hottest attractions at this year’s International Country Music Fan Fair in Nashville, boasting one of the longest lines at the CBS booth, where thousands of fans stood in line for hours just to get their autographs.

These four brothers—Gates, James, Scot and Jeff Foss—have come out of the West (Northern California to be exact), bringing their own brand of country rock to Music Row. Their rugged good looks, individual energetic personalities and powerful harmonies create a sound and image that is unique, and things only continue to get better for this multi-talented family.

“We’ve been real lucky to be able to open some shows for people like Clint Black and Charlie Daniels,” says bass guitarist and vocalist James. “Those kind of career dates—being able to open for names like that—have really boosted our career...reaching four or five thousand people at a time. We’ve really gotten a good reaction from the audiences we’ve played to. It’s been great.”

Zaca Creek is dividing its time these days between live performances and working in the studio on their next album for Columbia. Youngest brother and keyboardist Jeff says they hope this LP will be another important boost to their rapidly growing following.

“We do a lot of stuff in our live shows that’s going to be on the next album. So we’re already getting it out there, and seeing how people are reacting to it.”

These talented fellows are trying out that new material while touring with the likes of Merle Haggard and Sawyer Brown and will be back in the studio by early fall to finish cutting that second album, which will include several original tunes. This new project is expected to be a little more musically diverse, but oldest sibling and lead vocalist Gates says their vocal harmony, which has always been one of their most noticeable trademarks, will remain consistent.

Lead guitarist and vocalist Scot agrees, “Our harmonies are our main focus, and since being out on the road a lot the past few months, we’ve really started to develop our sound. It’s really starting to get tight. And country radio has really opened up to the many, many styles of country music that’s out there today, whether it’s traditional or on the cutting edge.”

The cutting edge of country music may be where some consider Zaca Creek’s style, but however you might describe it, it’s catching on. They firmly established themselves in the world of country music with their singles “Sometimes Love’s Not A Pretty Thing” and “Ghost Town,” which went to the #1 spot on Country Music Television. Their current up-tempo tune, “Warpaint,” is steadily gaining momentum and is sure to hit the national country charts, putting these guys in the forefront just in time to introduce their next album project to their growing legion of fans.
EMERALD FOREST ENTERTAINMENT: EFE celebrate their first year anniversary with a stellar roster. New additions to the "forest" include the "Funmasters of Rock," Scandinavian-based Electric Boys (check out their LP, All Lips N' Hips); Mike Thompson, writer/guitarist player extraordinaire; and Scott Wilk, a brilliant writer-producer, geared for movies as well. Also, EFE is currently hot on the charts with Terry Collins and Lita Ford... Happy first anniversary to Linda and Maria and the great staff at EFE. This independent, from the get-go, has been hot as can be...

EMI MUSIC: Songwriter/artist Gary Brown just inked a co-pub agreement with EMI/April. Brown is responsible for the Dresses' hit "Sweet Talk," and is currently working on his debut Capital album... Reggaeaster Ziggy Marley joins the company with a new administration and co-pub deal. Marley is on the road this summer with the B-52's, after which he will head back into the studio to work on his next Virgin album due out in early 1991...

FAMOUS MUSIC: Writer/producer Lane Stewart is in the studio with Jimmy Jam and Terry Lewis co-producing the new Karyn White project for Warner Brothers... Michael Jay is producing Aristas artist Keedy. In addition, Jay's current release, "Bounce Back," is the first single of the new Alisha album (MCA), for which he wrote five songs... Famous act Nixon Pups showcased for label brass in both Austin and New York. Polycram signed a development deal with them... In New York, writer/producer John Palumbo, leader of Crudges/RCA act Crack the Sky, has signed an exclusive songwriter agreement with Famous. Palumbo co-wrote the Kix single, "Don't Close Your Eyes," and is presently writing for their upcoming project... Writer/producer Larry Dvoskin has written "A Love So Strong" for Paul Rogers' new Atlantic LP, and also co-wrote "Angels With a Devil's Kiss" on Trouble Tribe's Chrysalis debut LP. Dvoskin is currently writing with Descurred Childs, Cheap Trick's Robin Zander and Glass Tiger... Jim Klein is working on Panama's upcoming Atlantic LP, and his track "Living Inside Your Love," is the second single off the group's current LP... Simply Precious has been signed to Irving Azoff's new Grand Records label via a production deal with Famous writer Melanie Andrews... And last but certainly not least, Sheldon Reynolds has signed an exclusive worldwide songwriters agreement with the company. Reynolds, besides being a writer and performing member of Earth, Wind & Fire, also wrote the title track and second single, "Man With the Right Rhythm," on the Pointer Sisters' new Motown LP, as well as the upcoming third EWF single, "Wanna Be the Man." In addition, he co-wrote "My Only Love" for Barbara Vivaret's WB/Reprise project. Reynolds, who joined EWF in '87, was a previously a member of the Commodores for four years, and co-wrote tracks on their United and Rock Solid LP's. His commercial work includes the '89 Colt 45 Malt Liquor national radio and TV campaign. Reynolds is currently scheduled to depart in August on EWF's 1990 world wide tour. This guy is busy...

PEERMUSIC: Gigi Gerard has been appointed to the newly created position of professional manager at Peermusic's L.A. office. Gerard will be in charge of such outstanding standard catalogues as Donovan and Buddy Holly. She will also be working with current staff writers Jud Friedman, Marvin Eutoni, Peter Bliss and Craig Cooper, among others. Gerard was previously creative coordinator at EMI Music...

FILM/TV/VIDEO: Polycram Publishing/Island Music has had two of their hit songs re-recorded by new artists for two current film soundtracks. "Gimme Some Lovin'" by Terry Reid, appears in Days of Thunder (soundtrack on DCC); and Charlie Sexton does the Hollies' "Long, Cool Woman in a Black Dress" for the eagerly awaited Air America, starring Mel Gibson. The soundtrack album is due out on MCA in August... Also, Polycram Publishing's Tom Bacci was in Kingsound producing two tracks written and performed by Eliza Gilkyson for the upcoming Blake Edwards film Switch, starring Ellen Barkin. Eddie King was at the board... MCA Music Video is releasing Tom Petty's Full Moon Fever—The Video. The much-anticipated videocassette is a compilation of all the hit videos from Petty's triple-platinum Full Moon Fever album. The album has seen five chart-topping singles, Grammy Award nominations, an album of the Year honors from Rolling Stone and the International Rock Awards. Petty is currently working on a second Travelling Wilburys album and two new songs for an upcoming greatest hits package...

ODDS & ENDS: A&M released limited editions of Suzanne Vega's new album, Days of Open Hand, with a holographic cover as created by Polaris Mirage...

NEW RELEASES: Iggy Pop's Brick by Brick, produced by Don Was, is set for a July 17 release, and features Slash of Guns N' Roses, John Hiatt, Kate Pierson (of the B-52's) and David Lindley... Santana's 26th album, Spirits Dancing in the Flesh, is just out...

ON THE ROAD: Soul II Soul is embarking on its first major domestic tour in support of its follow-up to its critically acclaimed double-platinum debut disc... Ray Charles is on his 30th consecutive annual tour of Europe...

SPECIAL THANKS TO Martin Bandier, Les Bider, Linda Blum, John Bronnell, Cherie Fonower, Lance Freed, Chuck Kaye, Charles Koppelman, Mike Leib, Leeds Levy, Marla McNally, Billy Meshel, Jay Morgansten, Deidre O'Hara, Jast Von Os, David Renzer, Rick Shoemaker, Greg Sill, Joel Sill, Kathy Spanberger, Danny Strick, Ron Vance and Ken Weiss for their help and support in making the Cash Box Music Publishing Special 1990 a major success...

To be continued...
Rappin' with the Retailer

BY C.J. AND JEFF KARP

NORTHERN LIGHTS, St. Paul, Minnesota

Reporting: Kirk Miller

“All across the boards, it’s Keith Sweat. It looks like it will be the hit of the summer. It’s our biggest-selling album the first week out that I can remember for the last couple of years. Pretty Woman and Madonna are both selling real well. Steve Vaie is still in our top 15. R&B-wise, Bell Biv Devoe are still selling #2 for us. Soul II Soul are moving up the chart and I look for that to continue to sell well. Of course M.C. Hammer is still hanging there, and I don’t anticipate any slowdown on that. Right now, the heavy-hitter in country is George Strait. The Alan Jackson and Joe Barnhill are both selling pretty well for us. The Patty Loveless looks like it will be a strong record. The big indie seller is Ice Cube, it’s #3 for us right now. We always do real well with indie rap. 2 Live Crew within two weeks went from 88 to 14.”

BANANAS, St. Petersburg, Florida

Reporting: John Smith

“The Paula Abdul remix, Keith Sweat, Billy Idol and Madonna are our top sellers. Sinead O’Connor and Bonnie Raitt are going like mad. Jeff Healey and M.C. Hammer are selling well. Bobby Blue Bland sells a lot. We get lots of requests for Marcia Ball. Country-wise, Clint Black is our big seller right now. We got a lot of requests for this new jazz artist from Japan, Keiko Matsui.”

TOWER RECORDS, New York, New York

Reporting: Maria Wibbles

“Madonna is still #1. It has been #1 since it came out. The Soul II Soul has been steady since it came out. Depeche Mode, Lisa Stansfield and Van Morrison are still hanging in there. Phil Collins is becoming a regular in the top 10. Bruce Hornsby, Eric B and Afrika and Jeff Healey are all doing very well the first week they were out. Mariah Carey and Wilson Phillips are also happening. Paula Abdul, as predicted, has moved down some. The John Hatt is also hanging in there. M.C. Hammer is doing well. The 2 Live Crew all of a sudden is selling well. Country-wise, it’s Clint Black. K.d. lang is still holding in there. Dwight Yoakam is selling as well. Steve Vaie is still doing it.”

GARYS RECORDS, Richmond, Virginia

Reporting: Martin Cary

“M.C. Hammer and the New Kids are our biggest sellers. The M.C. Hammer is just incredible. We are still selling a lot of Ghetto Boys and Ice Cube. Johnny Gill is our top R&B seller. Tony Toni Toné is doing well. Salt-N-Pepa are still holding in strong. Heart is doing extremely well. Aerosmith is doing well. Bruce Hornsby looks like it’s going to be really big. Slaughter seems to pick up steam. Bonnie Raitt is still hanging in there. Jeff Healey is off to a fairly good start. L.A. Guns are building up a little bit. On country, George Strait is doing very well. Alabama are still doing fairly well. Clint Black is doing strong. Indie-wise, Digital Underground is still strong. We are selling a little bit of Steve Vaie. Keith Sweat and Eric B are both steamin’ up the charts too.”

SPECS RECORDS, Miami, Florida

Reporting: Beth Fath

“M.C. Hammer, Madonna and Depeche Mode are our top pop sellers. R&B-wise, Johnny Gill, Keith Sweat, Bell Biv Devoe and Public Enemy are really selling well. As far as country, Garth Brooks is really starting to sell. The new Alabama is doing well. Clint Black just won’t die. With the Indies, Steve Vaie has really been shooting up. D.J. Magic Mike, Digital Underground and Young and Restless are moving well. The Mellow Man Ace is really starting to break out. Mariah Carey, the Lightning Seeds and Eric B I think well all do well.”

PACIFIC COAST, Chatsworth, California

Reporting: Lory Shaw

“New Kids and Madonna are the top pop sellers for us. Billy Idol is another top seller. M.C. Hammer and Bell Biv Devoe are doing it for us with R&B. Nowhere to go right now, they’re talking about the Travis Trit, Garth Brooks and George Strait who are on top. On the indies, Steve Vaie is doing very well. So is Joe Satriani. The Gary Moore has really surprised me. He is doing really well. I also didn’t expect Lou Reed and John Cale to do as well as they did.”

STREETSIDE MUSIC, St. Louis, Missouri

Reporting: Kent Orlando

“Number one for us pop-wise right now is Mariah Carey. Madonna is a strong #2. I sold tons of Billy Idol’s “Cradle of Love.” Taylor Dayne is doing really well. Sinead O’Connor’s “Emporer’s New Clothes” has taken off real well. The Smithereens are also very strong here. With R&B, the #1 by a huge percent is this West Coast All Stars. I’m flying through that. Snap and En Vogue are doing real well. Johnny Gill is still strong. The only country that I sell is K.d. lang. Indie-wise, it’s Digital Underground and Sir Mix-a-lot. Barbara Weathers’ Master Key has a lot of initial interest. Yesterday’s Girl is probable a good bet for taking off.”

HARMONY HOUSE, Troy, Michigan

Reporting: Bill Thompson

“The top seller is New Kids On The Block. They kicked M.C. Hammer off. He’s been number one for a few weeks here. Depeche Mode and Madonna are also selling real well right now. Paula Abdul, Bell Biv Devoe, Taylor Dayne and Wilson Phillips are all been hanging tough in the top ten for a few weeks now. Our top Indie right now is the Teenage Mutant Ninja Turtles, which came in at #9 this week.”

SOUND WAREHOUSE, Dallas, Texas

Reporting: Cassie Fisher

“New Kids on the Block is our best seller right now. Madonna and M.C. Hammer have been doing pretty well too. Those are our top pop sellers. Our two best R&B sellers are Johnny Gill and Keith Sweat. Our top country seller is Clint Black. Alan Jackson, George Strait, Randy Travis and Travis Trist are also doing pretty well. As far as indies go, Ice Cube and Steve Vaie are both doing well.”

NAVARE, Brooklyn Park, Minnesota

Reporting: Eric Vincent

“The things that are doing real well for us this week are the new Sonic Youth album and the Danzig album. Bruce Hornsby and Keith Sweat have also been doing real well. June was a good month for independent product with us. Ice Cube and Steve Vaie did real well. The 2 Live Crew sells have quadrupled due to all the recent publicity they’ve gotten. The Sundays and Faith No More are gaining a lot of momentum. Mariah Carey is doing real nice for a new artist. Her sales have been consistently building. Of course, the New Kids have done very nicely for us. We’re expecting the beginning of July to be really strong with a lot of new releases. A couple that we are looking forward to are the new Poison and the Time.”
INDIE FOCUS

BY ALEX HENDERSON

INDIE PROFILE

TOMMY BOY
BEFORE 1988, TOMMY BOY HAD ENJOYED SUCCESS with Afrika

Monica Lynch
Bambataaa, the Force MDs, Stetsasonic, TKA, and others. But since then, the company has become even more consistently successful with gold albums by De La Soul, Digital Underground and Information Society and Queen Latifah’s chart-topping All Hall the Queen. Label president Monica Lynch credits the label’s adventurous A&R—especially in rap—with its winning streak. With majors signing more and more rappers, Lynch feels it’s especially important for Tommy Boy to seek hip-hop’s cutting edge.

“A&R is really the cornerstone of the label,” Lynch stresses. “Everything is built around what it is that we’re signing... It’s really tough to stay on top in the rap marketplace because rap is a style of music that changes very quickly, so we’re looking for unique artists who are creating their own niches. The fact that a group can come out of the box and have a platinum album with their first album is absolutely no guarantee that that’s gonna happen on the second album. For a label like Tommy Boy, it’s especially important to stay abreast of changes in the marketplace. And rap is a national game now. You can’t just know what’s going on in your backyard.”

When the New York-based Tommy Boy was founded in 1981, the vast majority of rappers were based in the Big Apple. But these days, gold and platinum-selling b-boys are based everywhere from L.A. to Philadelphia to Seattle to Miami. While New York is known for being un receptive to rappers from other cities, Lynch notes that Tommy Boy’s A&R antennas have extended to the Bay Area with Paris, a

message-oriented Oakland home whose debut album is due out later this year—adding that New York’s rap market is becoming less provincial. “New York is not always a good barometer for what’s gonna happen in rap,” Lynch asserts. “That’s for damn sure. The Miami sound has never really hit big in New York with the hardcore rap audience, although [the 2 Live Crew’s] ‘Me So Horny’ was a big pop hit here. And there are rap records happening here that may not happen anywhere else. But when you see how well Ice Cube is selling in New York and how massively Digital Underground has broken here, you know that a lot of the barriers have come down.”

Although Tommy Boy presently has a distribution deal with Warner Brothers, the label still uses independent distributors at times. Lynch explains, “That decision is shaped by whether or not the particular project will benefit by going through WEA and whether or not they can do something for the project that Tommy Boy can’t. I think that may apply if an artist’s orientation is toward more mainstream pop or R&B. The Force MDs and Information Society are going through Warners.”

Since its inception, Tommy Boy has focused primarily on rap, dance music and R&B. Asked whether or not the label plans to branch out into rock as well, Lynch replies, “At this time, we don’t have any plans to go into the rock area, but I never say never. I always keep my eyes and ears open to new possibilities. But I think it takes a lot of strength and expertise in rock to go into that field, and that’s not where I feel our strength is right now.”

As the president of a label that’s triumphed with rap, what are some of Lynch’s views on efforts to ban 2 Live Crew material in some areas? “I’ve always felt there’s a large segment of America that’s very scared of young black males saying what they want to say,” Lynch asserts. “It definitely reflects a fear of a black planet, and I say that because there are so many other examples of artists whose material is just as loaded with sexual content as the 2 Live Crew. It’s ridiculous that adults can’t go into some stores and buy 2 Live Crew but they can turn around and buy Andrew Dice Clay.”

INDIE NEWS

PRIORITY: Yes! One rap piece to be on the lookout for is KMC, whose debut album, Three Men With the Power of Ten, has no official release date but may be out this summer. A demo Priority sent my way indicates that KMC’s (whose name stands for Kaotic Minds Corruptin’) is one of the most individualistic acts on the Southern Cali hip-hop scene. Priority president Bryan Turner describes KMC’s music as “speed rap.” To be sure, dog-eared jams like “Avalanche,” “Grim Reaper” and “Lyrical Tournament” are enjoyably spastic, hyper and intense. KMC homies ROCC, Poison Ivey and Tee throw lyrics at you like an avalanche—quite often, hard-hitting lyrics reflecting on the dangers of city life. “The Streets Are the Battlefields” and “Gangsta” (which is fairly melodic by KMC’s standards) describe the ugly realities of gang violence in Southern Cali, while “Livin’ in the Ghetto” deals with being wrongfully arrested because of your skin color and other problems brothers and sisters face in the ghetto. On the positive tip, the song notes that brothers are strive for a better way despite such oppression. Go, KMC! Pump, pump, pump it up!

ALLIGATOR: On the blues tips, Chicago’s Alligator Records is releasing William Clarke’s Bazaar ‘Like Hell and Genuine House-Rockin’ Music, a mid-price compilation containing 15 songs by various Alligator artists, this summer. Alligator recording artist Koko Taylor was among the blues veterans I had the pleasure of hearing at the Taste of Chicago festival in Chi-Town’s Grant Park in early July. During her set, Taylor’s band kept both rockers and bluesologists happy with a heavy dose of crunching electric guitar...

RYKODISC: Zhangzhou, an 18-song David Bowie compilation released by Rykodisc on March 25, has been certified gold by the Recording Industry Association of America (RIAA) for sales exceeding 500,000 units. This marks the first time in the label’s six-year history that one of its CDs has gone gold...

INDIE REVIEWS

ALBUMS

CHASTAIN: For Those Who Dare (RCA/Roadrunner 9398)

Cincinnati headbangers Chastain comprise one of metal’s freshest-sounding but most underrated bands. Neither street metal, a la Guns N’ Roses or Speed Eagle, nor thrash metal, a la Testament or Exodus, Chastain offers dramatic, balls-to-the-wall fantasy metal that, like Judas Priest and Dio, is bereckoning yet with strong melodic sensibilities. On ominous cuts like “Secrets of the Damned,” “Please Set Us Free” “Night of Anger,” and a vicious reading of Heart’s “Barraauda” (which thrashers Angkor Watt also covered recently), guitarist David T. Chastain cranks out ultra-heavy riffs that crush bones gradually, while gypsy lead vocalist Lefty Leone’s passionate and gypsy vocals show that she can belt it out with Doro Pesch, Lita Ford, Anne Boleyn and the rest of the best. Welcome to the dungeon, headbangers.

STINNETT: Stay (Go 1602)

Hosea Stinnett is a soulful man. He’s got a voice that can make the audience weep and a set of lungs that can make it sing. He’s got a style that’s both traditional and modern, and he’s got a message that’s both universal and personal. He’s got it all, and he’s got it in spades. And he’s got it in a package that’s sure to appeal to a wide range of listeners. So if you’re looking for a soulful singer, a soulful style, and a soulful message, then Hosea Stinnett is your man.
SHOCK OF THE NEW

By Karen Woods

FROM THE PERSPECTIVE OF THIS DESK, or more to the point, from the perspective of the person who sits in it (generally me), Chicago has a very specific meaning—well, two. The lesser meaning has something to do with O'Hare and United Airlines, but that's neither here nor there. What Chicago means is "industrial" music, that stuff with big beats, songs about things other than "oh, baby this" and "oh, baby that." stuff that more often than not has a Luxa Pan and/or a Wax Trax logo on it. So when I get this record by a Chicago band called Die Warzau from PolyGram via Fiction (yeah, the Cure's label), I just gotta know, you dig?

To be fair, I've had this for months, and was really waiting to see the band live before I did anything on it, but they're in New York this week for the New Music Seminar. So meet Die Warzau.

What we have here is an album called Disco Rigido that has a lot of familiar elements to it. In some ways, it sounds like a smoother, more complex and more politically direct Nitzer Ebb, in the sense that the music is almost totally percussion-based, fairly minimal, and the vocals are clear rather than electronically manipulated. This is political and surprising, but doesn't quite know, a sense of something being amiss. And the songs only get better over time, going from the fragmented and oftentimes almost unlistenable to the much more satisfying.

The title, is, of course, an allusion to the political and social changes that have taken place in the US since the 1970s. And the songs are all about those changes, about the way in which people are being manipulated by the media, the government, and corporations.

Die Warzau

edge is inescapable, from the lyrics to the choice of samples (Jesse Jackson in one notable case) to the video for the first single, "Welcome to America," which you will never, ever see on MTV. It's easily one of the most provocative, disturbing things I've seen in a while—The Cook, The Thief, His Wife and Her Lover of the television set, depicting urban squalor and decay, assassinations, and most disturbingly, a guy about ready to shoot up, tying his arm with the words "HIV Negative" flash on the screen. He injects, fades to black, "HIV Positive." There's also a stronger house edge to much of Disco Rigido than there is to most of the stuff classified as industrial, which is not surprising considering Die Warzau members Jim Marcus and Van Christie have released house tracks under various names and continue to produce other artists, even as they are working on material for a second album.

They also have one of the most interesting "how we got a record deal" stories I've ever heard. According to Marcus, it went something like this: "When we first got together, we thought the band was going to be this marvelous political vehicle, and we were going to be able to avoid all these horrible things we didn't want to engage ourselves in, like having to have our pictures taken, and publicity..." he stops and laughs. Gee, thanks. We never actually solicited getting signed, either. We weren't really ready to get signed. We really didn't understand the direction in which we wanted to go, and we didn't even think we'd have vocals. We'd just be this sample band. I'm a singer, but I never really wanted to be the singer. We'd do all these shows, and every single one of them would be completely different. Like, the first show we played, we decided we would only play or wear anything we could find at the hardware store. It was very noisy. Then the second show, we decided to see how obscure we could get, and we did. But it wasn't really music. It didn't have anything to do with music. It was performance art, and actually it was pretty silly performance art, but we had a good time.

"Then we played this show at the (Chicago) Limelight. We went onstage, making things up as we went along, and the kids seemed to be loving it. They were having a good time, and we were having a good time. Then they were having a better time. Finally everything got broken. We smashed the PA [they hate the Limelight, by the way]. We smashed all the lights. The smoke machine went crazy and everything just got nuts. Then our drummer, who we'd hired, started smashing these turntables he was using, and he hurt himself really badly. He was bleeding all over the stage, but it was fun."

(Continued on page 20)

HEAVY METAL

By Alex Henderson

STUDIO SAVAGERY: Roadracer has announced two new signings: Fort Lauderdale death-metallers Malevolent Creation and New Orleans thrashheads Exhorder, whose debut album, Slaughter in the Vatican is due out in September. That same month, Malevolent Creation begins recording its debut album, The Ten Commandments. A January, 1991 release is possible. Roadracer also reports that Obituary has finished recording Cause of Death, the death-metal thrashers' follow-up to Slowly We Rot. The album will include a cover of Celtic Frost's "Circle of the Tyrants..."

HIGHWAY TO HELL: Bondage in effect. Levine Schneider Public Relations reports that when the Sleeve Bees' lead vocalist Andrew Ett contracted laryngitis on the Dutch posse's current American tour in support of its debut album, Screwed, Blued & Tattooed, fellow band members took him to a doctor for treatment and then tied him up and taped his mouth to prevent him from straining his voice... After completing a European tour, the Black Crows joined Aerosmith's current American tour as an opening act... Every Mother's Nightmare is presently playing club dates on a U.S. in support of its self-titled debut album on Arista.

METALHEAD MISCELLANEOUS: A recent press release from Myrrh Records announcing Holy Soldier's current tour with Y&T mentions that Soldier has been endorsed by Focus on the Family's youth-oriented propaganda rag Breakaway. The press release goes on to say that Breakaway columnist Bob DeMoss has received many letters about Warrant's song "I've Never" and asserts, "Despite the title, the lyrics of the group leave no question that Warrant's music and message is an undesirable listen for any Christian fan of metal." Give it a rest, Myrrh... Poison bassist Bobby Dall, the latest musician to leave L.A. for a saner environment, is now based in Florida... Geffen has released an Aerosmith single containing three mixes of "The Other Side" (including a Honky Tonk Mix courtesy of Matt Dike and a club version), the original Pump version of "My Girl" and the previously unreleased "Theme From Wayne's World." The latter was first heard when Aerosmith appeared on a "Wayne's World" segment on Saturday Night Live—you know, the infamous Andrew Dice Clay show...

EAR RINGERS

Deicide: Deicide (RC/Roadrunner 9381)

In Deicide's liner notes, the death-metal thrashers give a "special thanks to our friends and families, all the fans in the world—you are true servants of Satan." Clearly, Deicide is on a mission to out-slay Slayer lyrically on "Carnage in the Temple of the Damned," "Lunatic of God's Creation," "Crucifiction," "Dead by Dawn" and other songs on its debut album. The problem is that while lead vocalist Glen Benton's evil-sounding growl is amusing enough, he renders his own lyrics inaudible. And unlike Testament, Slayer or Exodus, Deicide doesn't provide enough harmonic variations to keep the album from sounding very one-dimensional. To Benton's credit, his vocals made me laugh. But even a good joke can wear thin.

Xentrix: Ghostbusters (RC/Roadrunner 2435)

A thrash version of Ray Parker Jr.'s "Ghostbusters"? I gotta admit, Xentrix is a mesh pose with a sense of humor. The other two songs on this EP: "Nobody's Perfect" and "Interrogation," are more serious but not without a sense of fun. And equally important, Xentrix offers accessible books and avoids sounding one-dimensional.
EVERYTHING'S COPACETIC: Smack dab in the middle of the JVC Festival, BMI threw a jazz bash at the Copacabana. Here BMI’s Jean Banks (left) and Burt Korff flank jazz bigwigs (l to r) Dave Brubek, Jimmy Heath and Mel Torme.

I THINK, I HOPE, WE’VE SEEN THE END OF THE JVC NEW YORK JAZZ FESTIVAL IN ITS PRESENT INCARNATION. I hope, because, after nearly 20 years of concerts in Carnegie and Avery Fisher Halls, and similar other venues, the festival has outlived its festiveness. Compared to most other jazz festivals, JVC is dull and expensive. You want to see, oh, Stan Getz. Stan Getz is what you get when you approach a slot in Carnegie Hall with tickets ranging from $17.50 to $35. You want to see Stan Getz at, say, the Nice Festival, taking place this week in the South of France, you get Stan and, for the same entrance price (less than 35 bucks), you get to choose from a whole array of other talent, spread over seven hours, in a lovely outdoor park. While this not only makes for more fun (it’s fun to watch jazz under a full moon with a saline nicotine in your hand), it helps build audiences for the other talent. Not only was Getz great, you might think the next day, but that young trumpet player, Roy Whaltesame, was pretty great too. The next year, you seek out Whaltesame, and so it goes. Has the JVC/New York Festival actually got a restructuring next year because of a pre-festival conversation with George Weins, who’s been running the since it started as the Newport Jazz Festival in 1954. This is what Weins had to say:

“The jazz-festival audience is not an audience that attaches on to new things very easily, but I feel that I have to start turning the strength of the festival, whatever that is, into trying to make them aware of some of the younger new artists. We play the younger new artists often, but we have to make them more important, put it that way. I haven’t figured out how to do that yet, but I’m going to be working on that this winter.”

“There are new artists developing now who don’t have a ticket-buying public. Things always developed on their own before, but now we find a scarcity of artists who can sell tickets to Carnegie and Avery Fisher Halls, which are difficult halls to sell tickets in. I still think the halls are important, but I may adjust my thinking a little bit.”

Weins, of course, also produces the most festive music festival on the planet—the New Orleans Jazz & Heritage Festival—but he’s always insisted that that type of outdoor, one-admission price extravagana was unworkable in New York (no suitable site exists in Manhattan, and it’s hard to attract New Yorkers away from Manhattan). Is an outdoor New York jazz festival a possibility for 1991?

“There is a possibility, yes. There are ways that maybe that can be done, I don’t know. There are lots of directions you can go in. I haven’t formulated this. It’s just something running in my mind.”

“I have a lot of responsibilities—I have responsibilities to my sponsor. I have to get approval for what ever I do, and I don’t know what I’m doing yet. It’s purely a restless mind.”

This was all said before the festival, but I don’t think the festival did anything to change Wein’s mind. Ticket sales, judging by the numbers of people at the big concerts I attended, were, to put it mildly, sluggish.

As for the festival itself, it was filled with bright moments. I didn’t attend a single great concert, but almost all of them were quite good and only one was truly awful (George Benson-meets-McCoy Tyner).

It was wonderful, of course, to hear Stan Getz’s tenor in tip-top shape—it’s one of those sounds that carouses the mind. He played some gorgeous ballades, and he played much of the bland music of his Apanissado album, but, in two hours, he didn’t play a note not worth hearing.

The all-star Town Hall gatherings celebrating Milt Hinton and Jim Hall were highly musical affairs. Both skipped the “and-then-he-went-here, and-then-he-went-there” approach in favor of music—lots of music.

Highlights from the Hinton night: Doc Cheatham and Wynton Marsalis tooting “I Got a Right to Sing the Blues”; Joe Williams, with a rousing horn section at his shoulder (including host Clark Terry), rocking “Who She Du”; and a spectacular gathering of 12 bassists (including Hinton, Eddie Gomez, Ron Carter, Richard Davis and Charnett Moffett) bowing and plonking through a ripe Hinton original.

HALL HIGHLIGHTS: Hall’s duets with (respectively) Ron Carter, Bob Brookmeyer and Gerry Mulligan; Hall and John Scofield snipping through Coleman Hawkins’s “Sanctity”; and John Abercrombie and Mick Goodrick’s “My Funny Valentine,” sans Hall.

Other good things: clarinetist Don Byron’s delightful (if unlikely) klezmer band and the fast-moving, witty Jazz Passengers (both part of the well-intentioned, if poorly attended, “Knitting Factory Goes Uptown” series); Abdulrah Ibrahim’s lovely hour of solo piano; Miles Davis, playing the same old set (the man who always moves ahead has been in a set trough for five years now) but, this time, playing it very well; Dizzy Gillespie, helming a good-natured big band that has got a great Afro-Cuban powerhouse, part-variety show; Bob McCarthy’s camp-counselor-for-adults routine (although he does this a lot better alone—here he tried to turn Chick Corea into Schtick Corea, unsuccessfully both music-wise and vaudeville-wise, and the concert turned stupid quickly); and jazz’s Blind Faith—Pat Metheny, Jack DeJohnette, Herbie Hancock and Dave Holland, with their jazz fusion virtuoso muscles bulging (Hancock’s solos were mostly bulk, not muscle, but there was no moss on the other three). All in all, it was a pretty good festival, but one without too much excitement—without the buzz of discovery, of revelry, of festivity, of shared experience. I hope Wein’s restless mind, which has served him well over his astonishing career, comes up with something to pump some life into this beast, to make this festival worthy of its heritage and of the city that jazz calls home.
ON THE DANCEFLOOR

BY ERNEST HARDY

NEWS: On June 20, a veritable who's-who of hip hop, under the acronym H.E.A.L. (Human Education Against Lies), gathered to record its debut single, as yet untitled, for Edutainer Records. The new label was founded by Kris Parker (a.k.a. KRS-ONE of Boogie Down Productions). Participants on the single include KRS-ONE (of course), Ziggzy Marley, Run-D.M.C., Chuck D, Queen Latifah, M.C. Lyte, L.L. Cool J, Big Daddy Kane, Rebel MC, and others. H.E.A.L. encourages each participant to address issues of their choice, including but not limited to the environment, AIDS, the homeless, and the plight of the American Indians. Proceeds from the single will be used to produce a book and video, which H.E.A.L. will distribute free nationally through high schools and colleges. Meanwhile, KRS-ONE's fourth album, Edutainment, will be released mid-month on Jive/RCA, with the first single ~ "Material Love," kicking things off... Eurythmic Annie Lennox announced she'd take a year off following her group's last tour with the intention of starting a family. It was recently announced that Lennox and her husband are expecting a baby at the end of January/beginning of February, 1991... Ensign/Chrysalis recording artist Sinead O'Connor has left her 20-year-old husband and sweet, little baby boy. She's currently working on her next single, "Nothing Compares to Hugh."

NEW GROOVES

SINGLES

- 54:46: "You'll Never Get to Heaven" (Mango/Island 162 537 837)

"I'm in the mood for a little Burt... Mmm... Delicious." When the sardonic Sandra Bernhard first uttered those words two years ago in her one-woman show, Without You, I'm Nothing, who would have guessed that the Bacharach/David catalogue would become one of the hottest sources of material for the dancefloor? (Or that Bernhard would become an almost-movie star by gyrating in a G-string and pasties to "Little Red Corvette"?) Following the lead of Sybil ("Don't Make Me Over," "Walk on By") — who took her cue from the British production team of Smith and Mighty — is Island Records' 54:46. Though at times the mixes offered are too similar to Sybil's efforts, and the nasal vocals kind of grate in the higher notes, the song is a classic and the style of production only rarely old hat. An obvious play to cash in on a trend, but done well nonetheless.

BEATS INTERNATIONAL: "Wont Talk About It" (Elektra ED 5470)

I was a little surprised that this group's first single, "Dub Be Good To Me," didn't do better, and I'm not sure how much more successful this track will be. It's a great song, first of all, co-penned by everyone's favorite socialist, Billy Bragg. The radical remixes featuring rappers Double Trouble are excellent, all a little harder than the LP/CD version, with stronger club and hip-hop emphasis. It's too rich to fit into the generic domain of top-40 radio, doesn't have the right "credentials" to win the rap crowd, and isn't remotely similar to Paula Abdul or Milli Vanilli for the mall people. In short, you'll have to look for it.

VA VA VOOM AT THE TOP: British rocker Adam Ant (left), who licenses his music through ASCAP in the U.S., was a celebrity presenter at the recent International Rock Awards in New York City. He was greeted backstage by ASCAP membership representative Debbie Rose. Malcolm McClaren was nowhere to be found.

DANCE SINGLES

July 21, 1990 The square bullet indicates strong upward chart movement

1. THE POWER (Arista AD-21204) ........................................ Snap 3 11
2. U CAN'T TOUCH THIS (Capitol 15571) ................................. M.C. Hammer 2 7
3. HOLD ON (Atlantic 9-86294) ......................................... En Vogue 1 15
4. WHAT U WANT 4 (Warner Bros. D-21477) ..................... Jungle Brothers 6 11
5. POLICY OF TRUTH (Sire/Warner Bros. D-21534) ............ Depeche Mode 33 5
6. THE LOVER WHO ROCKS YOU (ALL NIGHT) (Reprise/Warner Bros. 0-21529) .......................................................... Janet Jackson 7 13
7. LET THE RHYTHM H... (MCA 24026) ............................... Eric B & Rakim 18 7
8. THAT'S THE WAY OF THE WORLD (FGR/Polystar 886-891-1) ................................. D-Mob 4 11
9. MAKE YOU SWEAT (Elektra 6-66683) .............................. Keith Sweat 20 5
10. A DREAMS A DREAM (Virgin 9-64649) ............................. Soul II Soul DEBUT
11. GHETTO HEAVEN (Atlantic 9-86288) ............................... The Family Stand 9 11
12. VOGUE (Sire/Warner Bros. D-21519) ............................... Madonna 5 13
13. THIS BEAT IS TECHNO TRONIC (Lega B 19708) .............. TechnoTRONIC 12 7
14. ALRIGHT(REMIX) (A&M SP-18021) ............................... Janet Jackson 7 13
15. DON'T WANNA FALL IN LOVE (Warner Bros. D-21526) ...... Jane Child 8 11
16. WE'RE ALL IN THE SAME GANG (Warner Bros. D-21549) ......

17. WEST COAST RAP All Stars ........................................... 36 5
18. FAME 90 (EMI V-56163) .............................................. David Bowie Featuring Queen Latifah 10 9
19. SITTIN IN THE LAP OF LUXURY (WTC/Epic 41 72169) .......... Louie Louie 23 7
20. RUBY THE RIGHT WAY (Motown MOT-4657) .................. Johnny Gill 11 15
21. NICETY (Ruthless/Ato 9-96480) ....................................... Michelle 13 11
22. POISON (MCA 24003) .................................................. Bell Biv DeVoe 14 15
23. BLUE SAVANNAH (Sire/Warner Bros. D-21428) ............... Ereaus 15 15
24. GET DUMB(FREE YOUR BODY) (Ventetta A&M 75021-7027-1) ................................. The Crew 16 9
25. STEP BY STEP (Columbia 4473376) .............................. New Kids On The Block 29 5
26. GOOD LOVE (MCA 24000) ............................................ Klymaxx 19 9
27. MENTROSA/WELCOME TO MY GROOVE (Capitol V-15509) ................................. Mellow Man Ace 21 9
28. GET A LIFE (Virgin 9-96461) ......................................... Soul II Soul 22 15
29. DUB BE GOOD TO ME (Elektra 6-66654) ............................. Beats International 24 13
30. ENJOY THE SILENCE (Sire/Reprise 0-21490) .................. Depeche Mode 25 17
31. CAN'T STOP (Virgin 9-96470) ......................................... After 7 DEBUT
32. THE HUMPTY DANCE (Tommy Boy TB44) .......................... Digital Underground 27 24
33. JUBILATION (Epic 49 73055) ............................................ Anything Box DEBUT
34. YOU DO ME (Virgin 9-96499) ......................................... Rychu Sakamoto 37 5
35. GETTING AWAY WITH IT (Warner Bros. D-21498) .............. Electronic 15 35
36. SENDING ALL MY LOVE (Atlantic 9-96220) ..................... Lineart 31 17
37. ALL AROUND THE WORLD (Arista AD-9937) .................... Lisa Stansfield 28 19
38. LA RAZA (Virgin 9-96498) .............................................. Kid Frost DEBUT
39. COME INTO MY HOUSE (Tommy Boy TB-948) .................. Queen Latifah 30 13
40. NOVEMBER SPAWNED A MONSTER (Sire/Warner Bros. D-21529) ......... Morrissey 35 34
41. THE GIRL I USED TO KNOW (EMI V-56163) ...................... Brother Beyond DEBUT

HE AIN'T HEAVY... HE'S ONE HALF OF THE BIGGEST POP DUO OF THE EIGHTIES WHO WAS UNCEREMONIOUSLY LEFT BEHIND AS HIS PARTNER ROSE TO NEW AND UNPRECEDE...
RHYTHM & BLUES

JUST ADD WATER: Columbia and Epic Records and the Anheuser Busch Companies' festive "Anchors Away Party Cruise" up the Mississippi was a highlight of the Black Radio Exclusive Conference '90 in New Orleans. Shown here enjoying the ride are (I to r): Columbia and Epic recording artists Verdi White (Earth, Wind & Fire), Cino and Reggie Calloway (Calloway), Flavor Flav (Public Enemy) and Philip Bailey (Earth, Wind & Fire).

HAMMERING ELEMENTS INTO GOLD: Earth, Wind & Fire has joined forces with #1 rap artist M.C. Hammer for the third single from the band's Heritage album. Titled "Wanna Be the Man," the single, which hit the stores July 10, was co-written by Hammer, who performs on the track as well. Said Earth, Wind & Fire's leader Maurice White of the collaboration, "We asked M.C. Hammer to perform on the album because of the positive contribution he's making to the kids. He really represents the voice of today." Pictured (I to r): Ralph Johnson, Philip Bailey and Shalond Reynolds, Earth, Wind & Fire; M.C. Hammer; Maurice White and Verdi White, Earth, Wind & Fire.

KLYMAKTI: MCA recording artists Klymaxx recently attended the fifth anniversary party at the Paradise Club in Hollywood. On hand to celebrate the group's #1 single "Good Love," from their current album, The Maxx Is Back, were L.A. Laker Magic Johnson and the Gap Band. Pictured (I to r): Charlie Wilson, the Gap Band; Lorena "Lungs," Klymaxx; Louil Silas, Jr., MCA's senior VP, A&R, black music; Cheryl Cooley and Robbin Grider, Klymaxx; and Magic Johnson.

TIME IS ON THEIR SIDE: Together once again, the fabulous seven are on the charts with their latest hit, "Jerk Out." Their long-awaited LP, Pandemonium, hit the streets on July 10. Pictured (I to r): Terry Lewis; Mo Ostin, chairman of the board of Warner Brothers Records; Jimmy Jam; Lenny Waronker, president of WB; Jellybean Johnson; Morris Day; Jesse Johnson; Michael Ostin, senior vice president, A&R; Jerome Benton; Monte Moir; Ron Sweeney, manager of the Time; and Benny Medina, vice president, black music A&R.

CASH BOX
July 21, 1990

R&B ALBUMS

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July 21, 1990 The square pulse indicates strong upward movement.
COCINANDO

BY TONY SABOURN

DOMINICAN ARTIST MANAGER/IMPRESARIO/RECORD PRODUCER

Rafael (“Cholo”) Brenes has been previously described in this space as an eminence grise, a deduction gleaned solely from a cumulative torrent of substantiated information rather than personal knowledge. Now that I’ve met and spoken to him, the professorial-looking Brenes—tall, bearded, bespectacled, with softy strong didactic manners—seems more like a ready-to-spew volcano covered by a thick diplomatic layer of cotton candy—and candid to kill.

On foremost client Sergio Vargas’ dropping his apellidos:

“It makes all the sense in the world. First, in markets where Sergio’s not known, he’s confused with other artists with the same last name. Second, most music icons are defined by one name. Third, as far as we know, no other name is using that name. Besides, the name Sergio is phonetically catchy.”

On the notion that Sergio won’t be performing in nightclubs:

“That’d be the optimum situation, but the truth is that we’re far from that. After the success of his choreographed performance in this year’s merengue festival at Madison Square Garden, we decided to expand the show to a two-hours-plus production and take it on a six-month tour starting July at Santo Domingo’s Jaragua Hotel, and go through Puerto Rico, the U.S., the Caribbean as well as Central and South America. It will feature songs from Sergio’s September release—which includes an English/Spanish non-merengue number—comedy, costumes, dancing and several surprises.”

On allegations that Brenes parallel-imports his own products:

“Ridiculous to the point of stupidity. First of all, I can’t help it if someone goes to a record shop in D.R., buys several thousand copies of a U.S. merengue hit, and brings it to the United States for resale. Second, few seem to realize that there are many Dominicans who pay their round-trip airfare through the transportation of singles, albums and cassettes.

“As far as my own products, I can tell you that Sergio’s contract has a sales bonus clause for this market. Hence, I’d be the last person to export into this market because it’d be directly contrary to our company’s best financial interests.”

“Alex Mansilla y Malca słoweczki did not sell sufficiently in D.R. to support any allegations of illegal importation. The only product I could have possibly done it with is Sonia Silvestre’s, since my label, Ol Records, handles its worldwide distribution. And that’s impossible since one of the purposes of this trip is to establish a marketing infrastructure for this product in the United States.”

On Sonia Silvestre:

“She’s been a dear friend for 20 years. I believe her to be more than a great Dominican vocalist, one of the greatest Latin American voices. She was not under a recording contract, so we took the chance and went into the studio with her, and had a great video made by the internationally acclaimed Dominican director Juan Luis Jorge.

“Judging from the distribution offers we’ve received from various European countries—Spain and Switzerland, to name just two—Sonia’s album has the potential to be the first Spanish-language Caribbean product to cross over from Europe and into the U.S. market. At least, that’s the purpose of our strategy.”

Professor Brenes ended this week’s lesson with these words on the future:

“For us the near future centers around 1992 and the quincentenial celebrations in Dominicana. Any disquero or manager who is not looking toward Europe and the economic changes blowing from that direction is simply comiendo mienda.”

ACCORDING TO CELSO AHUMADA FROM REYES RECORDS DISTRIBUTORS

In Miami, the award shows held in Sunshine City last month had a positive sales influence on several products: Latin Enrique’s Mi Mundo, which shot to the top of the charts two weeks ago; Ana Gabrieli’s Tierra de Nadie, still running strong a year plus after its release; Franco de Vita’s Al Norte del Sur, additionally spurred by his presentation in Sabado Gigante with the song “Louie.” Other Ahumada items on Grupo 4-i-0’s La Bilirubina (“We’ve sold thousands and thousands and thousands and thousands, even in Anglo stores”); and Xuxa’s eponymous production (“It appeals to the youth market”).

LOS ANGELES LATIN LPs

July 21, 1990 - The square bullet indicates strong upward movement.

1 A TODO GALOPE (Fortuny) ........................................ BRONCO
2 MI BUENA SUERTE(Fortuny) ..................................... LOS TIGRES DEL NORTE
3 SI ESTUVIERAS CONMIGO(Capitol/EMI) ....................... ALVARO TORRES
4 CON EL MARIACHI VARGAS( PolyGram) ............................ J.L. RODRIGUEZ
5 QUIEN COMO TÚ(CBS Discos) ....................................... ANA GABRIEL
6 CON BANDA(Musart) .................................................... ANTONIO AGUILAR
7 ORO PURO(Fortuny) ...................................................... LOS INVASORES DE NUEVA LEON
8 MIRIAM HERNANDEZ(Capitol/EMI) .................................. MIRIAM HERNANDEZ
9 A TU RECUERDO(Fortuny) ............................................ LOS YONICOS
10 CUANDO YO AMO(bondone) ........................................ RUDY LA SCALA
11 NO TE OVLIDADE(Capitol/EMI) .................................... MAZZ
12 MAMI YO TE QUIERO(Latin Sound Network) ...................QUE PASA
13 POR TÚ MALDITO AMOR(CBS Discos) ............................. VICENTE FERNANDEZ
14 UN TOQUE DE MISTERIO(Th/Rod vein) ........................... RICARDO MONTANER
15 LAMBADAS(CBS Discos) .................................................KAOMA
16 ENAMORADOS(Luna) ....................................................LOS CAMINANTES
17 ACARELA DEL CARIBE(CBS Discos) ...............................WILLIE CHIRINO
18 GARIBALDI(Th/Rod vein) ...............................................GARBALDI
19 CON TAMBORE(Musart) .................................................JOAN SEBASTIAN
20 MAS GRANDE QUE NUNCA(Th/Rod vein) .........................FRANKIE RUIZ

LATIN PICKS

ADALBERTO: Me Nace (CBS Discos International)

In an industry where dull remixes and generic covers are the norm, Me Nace, the new album by Tejano music singer Adalberto, is bold, sophisticated and promising. It runs the musical gamut from a blend of traditional Mexican sounds to accordion-fueled polkas and rancheras with lushly-layered symphonic arrangements. Produced and performed by Bob Gallarza (former guitarist and producer for Little Joe y la Familia), the album features the work of some of the genre’s best studio musicians: keyboardist Joel Guzman, bassist Pete Garza, drummers Rick Reyes and Richard Selis, and the horn section—Lonny and Randy La Lane.

As a vocalist, however, Adalberto only stretches his dynamic range on the José Alfredo Jimenez classic “Paloma Querida,” performed a capella. Also, the album could have used a few more tunes with pop tinges. “Olvidame,” a melodic, smooth, brassy and lyrical pop ballad, is the only song that comes close to looking perfection.

The biggest unanswered question is whether Adalberto can successfully reproduce these dense adaptations in a live environment—a requirement for any successful onda icon—since, as of this writing, Adalberto has not put together a performing entity.

Only after Adalberto meets this condition will we know for certain if the promise perceived in “Me Nace”—an album perhaps better appreciated by a musician, as it gambles its destiny away from current commercial trends—will translate into stardom reality.
**SINGLES**

- **DIGITAL UNDERGROUND:** "Doowutchyalike?/Packet Man" (Tommy Boy TB955)
  
  Despite a bizarre pattern of radio play for first single, "Humpty Dance" (a lot of urban radio wouldn't play the single, and pop radio was mixed), Digital Underground shot to the top 20 on the pop charts. Here's hoping that they'll get stronger support for this new offering, a funky jokfest (at one point, a female voice offers tips for radio deejays playing the single) with piano riffs from "Back to Life" and "Knee Deep" mixed in the groove. LP and instrumental versions of "Packet Man" accompany four mixes of "Doowutchyalike." (Ernest Hardy)

- **NAYOBE:** "I Love the Way You Love Me" (WTG XS953430)
  
  With her fashion-model looks, Nayobe already has met the requirements for modern pop music success. A genuine voice, currently a pop novelty item, completes the package. Teddy Riley's sure production of this dance track wrap the voice in a '90s funk groove that is sure to please club fans, and whet their appetites for Nayobe's forthcoming album.

**ALBUMS**

- **OLETA ADAMS:** Circle of One (Fontana/PolyGram 846 346-2)
  
  Adams' story has already taken on the sheen of legend. Discovered by Tears for Fears while singing in a hotel lounge, she floored the guys with her incredible voice and was invited to tour with them as a backing singer. Having now toured and recorded with the duo, she's released her first album, Circle of One, a showcase for her rich and gospel-tinged voice. The album is rich in cuts that should be right at home in both jazz and AOR formats, though, with a bit of luck, urban and pop stations should pick up on this as well. This is singing and songwriting the old-fashioned way—an extraordinary singer uses her instrument to convey thoughtful, carefully crafted lyrics. What a novel approach. (EH)

- **ETTA JAMES:** Stickin' to My Guns (Island 842926-2)
  
  While rockers Neil Young and Bob Dylan and jazzmen Milt Jackson and Sonny Rollins are applauded for being true to themselves, words like "dated" and "anachronistic" are wrongly used to describe Etta James and other soul veterans who refuse to go techno.

- **VICTORIA WILLIAMS:** Saving the Statue! (Rough Trade US 50)
  
  One of these days I'm going to have to sit right down with myself and hash out the bones behind my jones for women singers who sometimes sound like stage-frighted 13-year-olds (Nanad Griffith, Rickie Lee Jones, Kate Bush...). But for now, I'll leave it to my imaginary therapist, and office gossip. In the meantime, there's always Victoria Williams. Williams' endearing beat of a voice feels like the pure distillation of all the quirkiest shreds and shards in Tom Waits', Rickie Lee Jones' and T-Bone Burnett's collective bag of tricks and tricks. Yes, Williams is darn weird, but like fellow traveler Jonathan Richman, she's just Victoria—mousy voice, rainbow lyrics, and one of the loveliest, most unselfconscious smiles you're ever likely to see. There ain't too many singers who, like a blue Jay slightly drunk on the bright morning sunshine, can warble the lyrics "wo-wo-wo-wobbling + wobbling is the best part of spring," and make you believe it as much as she does. Oh—if you used to spend your summers at church camp, sitting around a spark-spitting fire, singing at the top of your lungs up to a sky so filled with stars that you got dizzy counting them all, you'll love the album's closing song, "Lift Him Up," on which Williams and a buncha her buddies sit around the console and turn the Sunset Sound Factory into a cabin in the woods. (Keith Gorman)

- **SHIRIM KLEZMER ORCHESTRA:** ...Of Angels & Horseradish (Popular Arts NR 5005)

  If you've ever been to a Jewish wedding in Brooklyn or Philly, the oldtimers might have exposed you to klezmer—a style East European Jews brought to America, where it's been fused with elements of jazz and American pop. The Shirim Klezmer Orchestra is a six-member band consisting of mostly Jewish Americans. ...Of Angels & Horseradish is an enjoyable kosher album ranging from rootsy pieces like "Doina" and "Oy Mame, Bin Ich Farbital" to the good-natured pop-foolery of "Coney Island" to the jazz-influenced numbers "And the Angels Sing" and "The Black Wedding" to "Shabbat Shalom Tsuzamen," a moving ode to survivors of the Holocaust. Some songs are performed in Yiddish, some in English, some instrumental—and all delivered with a healthy dose of pathy. See ya at the corner of Avenue X and Ocean Parkway in Sheepshead Bay. (AH)

- **REVOLTING COCKS:** Beers, Steers & Queers (Wax Trax 7063)

  I've discovered a great new way to wake up in the morning. Cold caffeine and the Revolting Cocks. I'm totally serious. Get yourself the biggest iced coffee you can get your hands on (it is summer, you know), put Beers, Steers & Queers on the turntable, and you're guaranteed to be wide awake by the end of side one. "Stainless Steel Providers" will at least get your heart going, and the title track will kickstart your sense of humor, if you have one. And if you turn it up loud enough, you can get your whole neighborhood off to a good start. For sheer blood, guts, twisting, grinding, tortured metal and widescale destruction content, this album is Die Hard 2, Robocop 2 and Total Recall all rolled into one. If you're a Cocks fan, you already know "Stainless Steel Providers," "(Let's) Get Physical," and "In the Neck," which was on the live RevCo album, and you just might recognize the vocalist on "Get Down." (Hint: it's Chris Connelly or Luc Van Acker. Or A.J.) If you aren't a Cocks fan, well, hell, buddy, you should be. They're coming to your town soon. (Karen Woods)

**SHOCK OF THE NEW**

(Continued from page 11)

really smoky so no one could really see what had happened. By the time the smoke had cleared, I was already out of the club, in the ambulance taking him to the hospital. So we were gone, and no one really had a clue what had happened."

"It gets better.

"Then, the next day, every radio station I turned on here said that Die Warzau Sympho's [their name at the time] singer had stabbed the drummer, which I thought was pretty entertaining, because we weren't going to be a real band anyway, so I didn't go far out of my way to relieve anyone of that particular delusion. Then it got around to other radio stations, and then they started saying that he died. He didn't. But it was pretty entertaining." As it turned out, "the head of our record company, Chris Parry [manager of the Cure as well] was in town on business, something to do with the Cure, and every time he turned on the radio, he'd hear about us—not necessarily good things, but he decided he wanted to meet us anyway. At the time, we had no idea what we were doing, and when he wanted to hear a tape, we didn't even have one. We had to make one up. We never actually had more than one tape at a time."" Don't ever let anyone tell you radio doesn't break bands—although these guys would probably prefer to break the radio. The rest of the story is still in progress. Die Warzau has this record out, as far as I'm concerned not nearly enough people have heard, and are working on their band-liness, trying to play live shows that are similar to each other, if not the same each time. They have much left to say, probably a few more implosions and explosions to survive, and Marcus at least has a lot of funny stories to tell, not the least about being a substitute English literature teacher. I don't know about you, but most of the subs I had in high school were little old ladies with blue hair and horn rings. Maybe I should have grown up in Chicago. Nah, there's still that damned airport.

Stay tuned.

_CASH BOX_ July 21, 1990
Vinyl/CD Controversy, Part 3: Can Pay-for-Play Beat the Clock?

BY KIMMY WIX

IT’S QUITE OBVIOUS that growing and evolving technology only enhances today’s music industry. With such progressive changes taking place, and the industry being compelled by various elements (including individual artistry, the musical format, the consumer, record companies, and video/airplay and widespread CD distribution), there are numerous advantages and disadvantages that trail behind the tail of technology. One of the more material changes is the current conversion from vinyl to compact disc, the only major disadvantage seems to be a mere lack of transitional time. That not only affects the CD format, which affects those smaller market stations that can’t yet provide a CD budget, but for the jukebox industry’s transition as well.

In 1988, we were exposèd to what’s often referred to as the cheapest form of musical entertainment possible—the jukebox. Just recently peaking at its 100th anniversary, the pay-for-play device continues to play a significant role within the industry. At present, it is estimated that the approximately 200,000 to 300,000 jukeboxes (registered with the library of congress) operating across the United States, and the majority of them still being in use and performing on a vinyl format, the transition basically sparks a demand for sufficient time and consideration allotted by the record companies.

Just as many radio stations have already switched from vinyl-operating facilities to CD-capable equipment, so have numerous jukebox operators. In addition to the new CD jukeboxes creating an attractive business climate, for proven for home and radio, the CD jukebox is also designed to expose entire album projects, rather than just current singles and the limited playback capacity of the old jukebox operators, and new demand for the jukebox industry to the contribution of the industry. With such capability, the jukebox industry is again capable of actually promoting a music policy, and not just the product from a retail standpoint.

Although most major record labels agree they will continue servicing vinyl to those jukebox operators who can not yet convert to CD, many one-stops (which cater primarily to the jukebox) and operators feel the transition is still progressing too quickly. Already, numerous operators, manufacturers and record companies can see a harmful impact from what they consider something that can’t change completely overnight.

Deborah Goeller, Mobile Records, Pittsburgh, Pennsylvania

"There are about 300,000 jukeboxes. Some of these people, especially down south, are not able to go out and buy a CD jukebox on a 40-dollar-week location—just not going to happen. I think what will happen is that the big operators are just going to buy out the little ones. Some of those guys are just having a hard time relating to the new format and trying to get their product. The only major label that I see in country music that has turned back on the operators is Capitol Records. I think that the manufacturer is going to have to adjust to their demands. Ya know, they had a transition period and 8-track tapes had a transition period. I don’t think the operators should start counting the pennies in their coffee cans just yet, but I think they’ll just have to hang in there. I mean, I really think the operators only make up one or two percent of this billion-dollar industry, the jukebox has been around for a hundred years and we can’t quite the hand that’s fed us all this time."

George Martin, Mellow-Tone Vendor, Summerville, Massachusetts

"As far as the record companies far concerned, it’s not going to hurt a large number of vendors in the industry. We have over 500 locations and we’ve converted 150 of them to straight CD jukeboxes. So the cost is putting on us is incredible...just because the companies are fading out vinyl. We just can’t get them. The customers are very unhappy because only a certain amount of records being pressed. It will take a few months after something comes out before they mass-produce it. Then they only mass-produce at a certain time. So if you miss it and then want a certain record months later, I mean, even the CD, it’s not available. It’s just putting a burden on a lot of people. I just think they’re completely going crazy. It’s a lot more trouble to carry CD singles, but those are slowing down a lot. The operators are helping [record companies] sell the artists. I just think it’s going to affect the record companies pushing these people into buying something they can’t afford. The record companies already have a one-way sale on their 45s, so they’re already putting a curb in the record, and it will dramatically put a lot of people out of business."

Maria Silcox, Central South, Nashville, Tennessee

"If vinyl does fade out, there’s going to be an awful lot of small operators out of business. Because they just can’t afford the compact-disc jukeboxes. They just can’t afford it. I’m keeping them out of the way. They’ve been doing it slowly, but all of a sudden you can really see it. Country products don’t seem as bad as some of the other music. We don’t have a lot of a problem. But the vinyl industry does seem to be pressing more vinyl."

Vicki Oliviera, Seaport Record Distributors, Portland, Oregon

"Thejukebox operators that we deal with, I really feel sorry for them because a lot of them can’t afford the machines. They can’t carry CD singles, but those are slowing down a lot. The operators are helping [record companies] sell the artists. I just think it’s going to affect the record companies pushing these people into buying something they can’t afford. The record companies already have a one-way sale on their 45s, so they’re already putting a curb in the record, and it will dramatically put a lot of people out of business."

Steve Roberts, Angott One Stop, Detroit, Michigan

"The major operators of jukeboxes have to now be switching over to CDs. Quite a few of the smaller vendors are upset because there’s nothing available on vinyl. It’s working out, but it’s still quite haphazard. They’re trying to pick and choose what they want to put out on vinyl. Unless you can afford to buy the CD jukeboxes, which aren’t cheap, vinyl is the only way. I think the only way to play vinyl is either oldies or one-way products."

Ed Velezquez, Velasquez Automatic Music, Chicago, Illinois

"The CD’s have really helped us tremendously. You gotta remember that everybody bought an album, cassette and now a CD, but they stopped buying the 45s. So we have a product out there and you can’t relate to it. We’re not talking. We heard it on the radio, but they never really bought it. So now they can walk up to a machine and say ‘Yeah, I got this with me this week.’ You have to remember that when people go up to a jukebox, they’re saying to their friends or whoever is in that restaurant or bar, ‘Hey, this is my song and my type of music.’ Everyone is hearing their music. Now a person is able to hear his special song from an album and not just the one or two songs they want. Now, we’ve got the market out there. Yeah, the demand is going to be for CDs, and that’s the future. The CD jukeboxes are definitely on the rise, but the demand is outweighing the supply right now. It’s being choked. The majority of operators are not in a real strong position to go out and leverage themselves very heavily. That’s exactly what they did ten years ago and they’re still paying the piper."

James Hayes, GEM, Dayton, Ohio

"One thing I found out when I was head of the Jukebox Promotion Committee in Nashville, was that the record labels in Nashville are completely independent compared to the offices in New York and Los Angeles. There seems to be very different philosophies between them. We really need four to five years to change over and we have to have an orderly transition. I think it’s just a little bit before the majority CDs. Now, they can say that they’re going to service us, but honestly feel that to a degree, they could care less. The people who make that decision need to make it on a dollar-and-cents value and not a romantic tie with the jukebox. For company philosophy, we’re changing over as quickly as we can to CD."

Tony Montgomery, RCA Records, New York

"The CD jukebox is really coming into its own. It’s got more legs. It’s got a lot stronger. So I think the jukebox industry itself is looking to be ready for when we stop making vinyl. For us, it’s a benefit to have the CD jukebox because we can promote artists now and not just singles. For the operator to take his route right now and totally convert to the CD jukebox, we’re talking about big or even capital investment for him. I think the transition is just going to take time for them. It seems that the jukeboxes just always work some kind of magic for every artist."

Joel Friedman, vice president of Rowe International, Inc. (jukebox manufacturing company), Whipping, New York.

"Although it’s true that vinyl is becoming more and more difficult to get and I don’t think the future of vinyl is very bright, what the jukebox industry is hoping for and what we think is happening is that there’s just a smooth transition from vinyl to CD. Basically, we’re hoping that vinyl will be available for the next three to five years. We understand that it will become less and less available, and we don’t think the future of the business is anything other than CD. The vinyl jukeboxes are still being manufactured, but in much smaller quantities. We want to see the jukebox industry be successful, but at the same time, we need the software support from the industry. It’s in nobody’s best interest to have the jukebox side see the vinyl record disappear overnight. That would be a very serious hurt to our industry. We understand and agree with technology changing, but at the same time we don’t want them to lose thousands of jukeboxes out there that just can’t be changed overnight."

In concluding this three-part series of articles, for which Cash Box has talked with various radio stations, record company executives, jukebox operators, manufacturers and one-stop regarding the possible fade-out of vinyl, perhaps the word is romantic, which is legitimate in the deal. Although vinyl does seem to be gradually growing smaller, so does the communication between many of those who are actually being affected by the transition. In the long run, results from changing technology generally create only a positive impact, but for many facets of the network, the run does actually become a long and somewhat hard one. Due to numerous stations and operators’ smaller market positions, technology can often be tough, but that does not rule out the significance of their fight. With sufficient time and cooperation from those who make and break decisions, the entire music network can be prepared for what can only make it a stronger and healthier industry...over and over again."
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<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<td>1</td>
<td>THE DANCE</td>
<td>Garth Brooks</td>
<td>2</td>
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<td>2</td>
<td>ON DOWN THE LINE</td>
<td>Patsy Loveless</td>
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<td>3</td>
<td>HE WALKED ON WATER</td>
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<td>4</td>
<td>ISLAND</td>
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<td>5</td>
<td>THE RICHEST MAN ON EARTH</td>
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<td>6</td>
<td>HE TALKS TO ME</td>
<td>Lorrie Morgan</td>
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<td>7</td>
<td>GOOD FRIENDS, GOOD WHISKEY, GOOD LOVIN'</td>
<td>Hank Williams Jr.</td>
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<td>8</td>
<td>WHEN I CALL YOUR NAME</td>
<td>Vince Gill</td>
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<td>9</td>
<td>WRONG</td>
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<td>DANCY'S DREAM</td>
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<td>SEARCHIN' FOR SOME KIND O' GLUE</td>
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<td>3.—with a Heart That's Tender</td>
<td>4.—for the Love of You</td>
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<td>5.—if you can only see me now</td>
<td>6. —with a Heart That's Tender</td>
<td>7. —with a Heart That's Tender</td>
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<td>9. take a little time (Legacy L-1006)</td>
<td>10. —with a Heart That's Tender</td>
<td>11. —with a Heart That's Tender</td>
<td>12. —with a Heart That's Tender</td>
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<td>17. the hardest thing i'll ever do (Fraternity F-3559)</td>
<td>18. —with a Heart That's Tender</td>
<td>19. —with a Heart That's Tender</td>
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<td>21. everybody's reaching for someone (Capitol 79054)</td>
<td>22. —with a Heart That's Tender</td>
<td>23. —with a Heart That's Tender</td>
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<td>25. dallas ft. worth airport (Curb 76813)</td>
<td>26. —with a Heart That's Tender</td>
<td>27. —with a Heart That's Tender</td>
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<td>29. oughta be a law (Arista AS-2028)</td>
<td>30. —with a Heart That's Tender</td>
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<td>35. —with a Heart That's Tender</td>
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<td>37. off the coast of Oklahoma (Hal K. Country 43066)</td>
<td>38. —with a Heart That's Tender</td>
<td>39. —with a Heart That's Tender</td>
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<td>41. heartache road (Oak 1088)</td>
<td>42. —with a Heart That's Tender</td>
<td>43. —with a Heart That's Tender</td>
<td>44. —with a Heart That's Tender</td>
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<td>45. every step of the way (MCA 79038)</td>
<td>46. —with a Heart That's Tender</td>
<td>47. —with a Heart That's Tender</td>
<td>48. —with a Heart That's Tender</td>
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<td>49. another one of my near mrs. (Playback P-1342)</td>
<td>50. —with a Heart That's Tender</td>
<td>51. —with a Heart That's Tender</td>
<td>52. —with a Heart That's Tender</td>
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Industry Joins Efforts for Environmental Conservation

COUNTRY SUPERGROUP ALABAMA AND BMI have officially joined the fight for environmental conservation awareness by jointly establishing the first Music Row Paper Recycling Center.

The project was based on the theme of the group’s environmentally directed hit recording and video “Pass It on Down.” Relying on the guidance and expertise of the Nashville Chapter of ECO, whose research shows that paper products account for 30% of the waste generated by the music community’s offices and businesses, the recycling center will collect newspaper and mixed paper product only.

ECO individuals who have been directly involved with this project are Josh Loo (who produced “Pass It on Down”) and Maria Brunner, who has been an active ECO supporter of Music Row businesses about recycling. The environmental organization is planning to sponsor a two-phase recycling education program on an office-to-office basis. ECO will first send representatives to discuss waste problems, recycling, and the completion of the loop, i.e. purchasing recycled products—stationary, paper towels, etc. The second phase will involve specialists who will advise office managers on how to set up a proper environment for recycling office waste. Two of the first Music Row businesses to take advantage of this program are Maypop Music Group and BMI.

Proceeds generated from the collection and recycling process will be donated to Oasis Center, Inc. This will help the group continue its mission to “Pass It on Down,” by supporting an agency located on Music Row that sees to the needs of community youths. Oasis Center is a shelter and counseling organization for teens.

Waste Management of Nashville has graciously provided the recycling containers and pick-up services at no charge. The containers are located in the parking lot of BMI at 10 Music Square East, and will be made available to all music community businesses. Hours are 7 a.m. Monday to 6 p.m. Friday (24 hours a day), closed weekends.

Dedication ceremonies were held June 6 for the Music Row Paper Recycling Center. Many industry leaders and celebrities dedicated to the cause of ecological awareness and the importance of recycling attended the event, including (l to r): Alabama’s Randy Owen; BMI vice president Roger Sovine; and Rosanne Cash, executive director of the Nashville Chapter of ECO, an environmental group made up of individuals from the entertainment industry. (photo: Don Putnam)

Lawrence Opens on Music Row

A NEW PRODUCTION COMPANY AND record label, filled with top-notch executives and artists, has opened its doors in the country music industry.

Lawrence Productions will consist of a record label (DPI Records), two publishing companies (Dorman Productions [BMI] and Matiposa [ASCAP]), and a concert promotion conglomerate, backed by Texas multi-millionaire Jim Lawrence. Other well-known to the industry who will be a part of this new company include one of Music Row’s first ladies, Moe Boren Axton, veteran entrepreneur, publicist and songwriter, who will act as vice president/executive director of general administration and public relations, and her son, the talented singer/actor Hoyt Axton.

The concert-promotion arm will be coordinated by former Jamboree in the Hills/WYMA producer Glenn Reeves. Its first event will be Dan Seals, Johnny Rodriguez, Hoyt Axton and other DPI acts in concert August 18 in Conroe, Texas, which is Lawrence’s hometown and headquarters. Add to that lineup popular newcomer Steve Douglas and Cory Taylor, granddaughter of the great Kitty Wells and Johnny Wright, along with promising writers/artists Titan Ebert and Jamie Robbins, and you’ve got Lawrence Productions.

President Jim Lawrence says he is fulfilling a lifetime dream by becoming a participant in the music industry: “I am truly excited about Lawrence Productions becoming a part of the Nashville music business community, and I am totally committed to it success.”

Lawrence is also owner/president of Dailey Petroleum Services, Inc., Dailey Directional Services, Inc., Lawrence Export Services, Inc., First Surety Title Company, Title Access Corp., Lawrence Transportation and LAWCO Manufacturing. His sideline is as a country music songwriter.

CASH BOX JULY 21, 1990

SINGLE RELEASES

OUT OF THE BOX

LES TAYLOR: “Every Time I Think It’s Over” (Epic 34 73449)

This phenomenal voice is simply one in a million. With an emotion-explosive tune such as this, Taylor should find himself soaring to the top. Lyric that clinch the heart with a winning hook, and production by Pat Macklin, contribute even more power to this potential #1 cut from Taylor’s current That Old Desire project. “Every Time I Think It’s Over” only leaves us to think that Taylor could soon be one of the few male artists who’s capable of making major impact with his every release. Taylor flaunts a vocal sound and control that just can’t be beat. It’s positively breathtaking.

FEATURE PICKS

LIONEL CARTWRIGHT: “My Heart Is Set on You” (MCA 79046)

Cartwright turns out another up-beat sizzler and this cut goes on to flaunt some elaborate piano work. “My Heart Is Set on You,” produced by Stewart Smith and Tony Brown, gives us excellent summer spirit for radio. In addition to Cartwright taking credit for lyrics, he also pumps out a vocal drive that’s a bit more loose and free-spirited than usual.

DESKET ROSE BAND: “Story of Love” (MCA/Curb 79052)

This cut, written by Chris Hillman and Steve Hill, takes us on an accelerated journey through the various chapters of love. Along with tight harmony, feel good music and clever production bestowed by Paul Worley and Ed Sooy, “Story of Love” will no doubt become an acclaimed story for radio.

THE O’KANES: “Tell Me I Was Dreaming” (Columbia 38 73445)

A very elegant and successful endeavor by the O’Kanes results with a harmonious vocal delivery on top of down-right romantic lyrics. “Tell Me I Was Dreaming,” produced by Allen Reynolds, gives us the familiar sound of the ’50s. Nevertheless, the O’Kanes still manage to flourish with their own unique charm and charisma.

JOE BARNHILL: “Tell Me Why (I’m Still Crying Over You)” (Capitol 79181)

KEITH WHITLEY AND LORRIE MORGAN: “Til A Tear Becomes a Rose” (RCA 2619)

LACY J. DALTON: “Where Did We Go Wrong” (Capitol 79126)

ALBUM RELEASE

WAYLON JENNINGS: The Eagle (Epic AEC6104)

Jennings is flying high with his debut Epic release. The Eagle is filled with songs that once again are classic Waylon Jennings—like the title cut, “Her Man” and “Reno and Me.” There’s also the real tear-jerker, “What Bother Me Most,” which is sung with a conviction that only Jennings can deliver. He truly entertains us with his current single release from this project, “Wrong,” a tongue-in-cheek look at “true” love. With stellar production by Richie Albright and Bob Montgomery, and some great tunes, The Eagle should soar high.

RCA Records Expands

BMG/RCA RECORDS IS SET FOR SOME MAJOR EXPANSION, which includes the formation of Nashville Entertainment and Music Operations (NEMO) and a second country record label.

NEMO, headed by Joe Galante as its president, will explore business venues related to country music that will span such traditional areas as publishing, licensing, marketing, and television, as well as new businesses that will aid the company’s continued growth. It’s a very exciting time for RCA Records/Nashville.

States Galante, “The forming of NEMO presents our operation with opportunities for growth that are limited only by our imagination.”

It was further announced by Buziak and Galante that a second country label, yet to be named, will be launched. Jack Weston, RCA vice president of national country promotion, has been named general manager of the new label.

“Our emphasis on quality in both artists and people has helped up maintain our #1 status and that will also be the basis upon which the new label will be built, with a different approach to A&R,” adds Galante.

The new label will be a separate operation in its own office in Nashville. It will have a tightly focused roster and be separately staffed to assure complete support in all areas of marketing and promotion. BMG/RCA officials say that the first priority for the label will be to begin building the artist roster. These signings will be the responsibility of Galante and the as-yet-unnamed A&R head whom he will appoint.

Galante will oversee A&R direction for the new label as well as continue as head of A&R for RCA Records/Nashville. Weston will begin the hiring of a staff and scheduling releases. Current plans are for the label to be in full operation by the end of 1990.
ON THE ROAD AGAIN: Willie Nelson, Waylon Jennings, Johnny Cash and Kris Kristofferson—collectively known as the Highwaymen, are set to embark on the second leg of a tour. The tour, set to begin in September, will include 18 dates throughout the West/Southwest United States.

The foursome's first tour, which began in February of this year, went throughout the East/Northeast United States and was met with incredible reviews. The 12 dates earlier this year grossed over $3,000,000 in ticket sales. Specific dates and locations of the second tour will be announced soon.

GETTING READY FOR KICK-OFF: Hank Williams Jr. recently signed on for his second year as the promotional spokesman for ABC's Monday Night Football. Not only will you see and hear Bocephus opening every Monday night broadcast with a new, updated version of "All My Rowdy Friends Are Here on Monday Night," but country music's five-time Entertainer of the Year will also be accorded the same honor of this season's NFL playoff and Superbowl telecasts. The opening segments were filmed in front of 400 die-hard Hank Jr. fans, screaming and cheering for the ABC cameras inside Nashville's Municipal Auditorium. Speaking of rowdy, Hank Jr. got a little rowdy himself recently on stage, without even realizing it. When his Wolf ton hit the stage in Tulsa with the Kentucky Headhunters, the two acts went out together at the finale to perform "I Saw the Light." But Headhunter Richard Young sang the floor instead. Williams played fiddle on the tune and as he struck the first notes he began pumping a foot down and up with the beat and inadvertently brought his boot down hard on Richard's toes. Williams' manager Merle Kilgore says, "Richard dropped like a rock and was in such pain he started going round and round on the floor, like Curley of the Three Stooges." Williams didn't realize what he'd done—he just figured Richard was into some kind of shenanigan. Everybody in both bands broke up and stopped the show as the other Kentucky Headhunters rescued Richard and helped him back up on sore feet to finish the number.

Willie, Waylon, Johnny and Kris (photo credit: Jili Humphrey)

Stonewall Jackson

COUNTRY MUSIC LEGEND STONEWALL JACKSON will soon be opening "Stonewall Jackson's Yellow Rose Restaurant and Saloon" in Murfreesboro, Tennessee (just East of Nashville). Remodeling has begun, and a grand opening is slated for the middle of August. The Yellow Rose will feature Stonewall Jackson and Suzi Deveraux as regular performers and guest stars once a month. Stonewall's Yellow Rose will specialize in good food, good atmosphere and great country music.

LAS VEGAS MEETS NASHVILLE: Curb Recording artist Wayne Newton stops to chat with fellow labelmate Ronnie McDowell and Mike Curb, chairman of Curb Records, after the Curb Records Fan Fair show in Nashville recently. Pictured are (l to r): McDowell, Curb and Newton. (photo: Linda Kay Chance)
GRAND OLE OPRY STAR JOHNNY RUSSELL was the first country act to perform live on the United Kingdom's new cable and satellite television network British Satellite Broadcasting (BSB). Russell's live performance at the 1990 International Music Festival, held at the Wembley Arena in London England, was aired by BSB. Russell performed his trademark "Red Neck, White Socks and Blue Ribbon Beer" and "Catfish John," among others.

While in London, Russell visited Abbey Road Studios, where the Beatles recorded their version of Russell's self-penned "Act Naturally." Russell recently completed his first concept music video, to "Catfish John," produced by Jim Owens Entertainment, which is set to begin airing this summer. Actor Michael Lindgren portrayed Russell as a child in the video.

AIRPLAY INTERNATIONAL and its London, England subsidiary Thirteen Stars Ltd recently acquired ownership of Foxfire Records and have begun operations in Nashville. With Jason Hawkins heading up production and distribution and Jennifer Fax as promotion director, Airplay International will specialize in developing new talent and career development, with an emphasis on European record release and promotion.

CHARTA RECORDS RECORDING ARTIST Eddie Rivers has been booked to tour in Scandinavia this summer. Rivers will leave the states this month and return in September, after touring Denmark, Sweden and Norway. Rivers' first album release, Straight Ahead Country, is playing in Europe to very good response. Labelmate David Walsh will be touring with Rivers.

Bill Maxim and Carroll Baker

THE C.F. MARTIN LIFETIME ACHIEVEMENT AWARD is presented during the Canadian Country Music Association's convention at Country Music Week. The award is presented annually to the person or persons contributing the most to the advancement and promotion of country music in Canada. The 1989 award was presented to Carroll Baker at the Ottawa convention. Baker is an entertainer who is no stranger to receiving awards for her work, and is one of the biggest names in the history of Canadian country music.

With the award goes a check for $1,000, to be presented to the charity of the winner's choice. Baker donated her check to the Country Music Foundation of Canada and met recently with the president of the organization, Bill Maxim, to present the funds. These proceeds will assist the foundation in further development of the Canadian Country Music Hall of Honour and Museum in Edmonton, Alberta.

INDIE SINGLE REVIEWS

INDIE FEATURE PICK
ROY CLARK: "Six String Silvertone" (Hallmark HRT-0008A)

LARRY NAPIER: "What Good Is Loving You" (Badger BC 2006AA)
EDDIE SEVILLE: "Savannah's Song" (Allagash Country ACR0007-A)
CHERÉ FULLER: "Hey Mama" (Brykas BRY-1201)
BILL MCCORVEY & MAGNUM: "Sometimes You Win" (Omega W-010-A)
KEVIN CRONIN: "Workin' Your Way to My Heart" (Allagash Country ACR0009-A)
AUTUMN DAY: "Eyes as Big as Dallas" (Bear BR 2011)
MARCELL EVANS: "Red, White & Blue" (Digital Keyboard Control HH-10001)
RICK JOHNSON: "Bus Driver" (Allagash Country ACR0008-A)
LYNDA ANN TARLTON: "I'm Yours for the Asking" (Lost Gold LG-1007)
JAMES THORNTON: "A Fool About You" (Hilltop HT-21990)

BOXCAR WILLIE WAS RECENTLY awarded the Texas Country Music Association's prestigious Golden Guitar award for his outstanding contribution to country music. Big Bill Johnson, executive vice president of the association, presented the honor to Boxcar Willie during his performance at the Civic Center in Sulphur Springs, Texas. The legendary entertainer told the packed house that the award would be hanging on the wall at his Nashville museum.

CASH BOX JULY 21, 1990

UP AND COMING

July 21, 1990 Independent product most likely to reach the Top 100 Country Chart

1 TOUCH...DON'T LOOK (Playback) .............. Sylvie
2 PLEASE LET ME LOVE YOU (First American) ............. Jon Dennis Smith
3 ROUGH AROUND THE EDGES (Stargram) .............. Barbara Richardson
4 WHERE WOULD I BE WITHOUT YOU (Caprice) .............. Joey Welz
5 SHE DON'T LOVE ME ALL THE TIME (Player) .............. Ed Gary
6 HIGH SCHOOL DAYS (NTT) .............. Vern Brown
7 IF THEY AIN'T GOT A FIDDLE (SCH) .............. Benny Dean
8 BE STILL MY BREAKING HEART (Starway) .............. Susi Beatty
9 ALABAMA CLAY (19th Avenue) .............. Joey Reed
10 HE'LL HAVE TO GO (Player) .............. Rollin Michaels
11 MILE MARKER TEN (Stargram) .............. Shucks
12 GETTING OVER YOU (Oak) .............. Teddy Spencer
13 NO ONE TO TALK TO BUT THE BLUES (Oak) .............. Maripat
14 LOOK OUT LORETTA (Door Knob) .............. Perry LaPointe
15 WALKIN' IN MY SHOES (Door Knob) .............. Sandy Elwanger
16 WITH EVERY BEAT OF MY HEART (Door Knob) .............. Ricky Lee Jackson
17 LOCAL SWimmer DISRUPTS BAPTISM (NSD) .............. Dick Richard
18 MOON SET (Oak) .............. Lew Dewitt
19 ANYTHING BUT YOU (Oak) .............. Trisha Lynn
20 SANTA BARBARA (blue Moon) .............. Vince Hatfield

INDIE ALBUM REVIEW

LIVE & KICKIN': Live & Kickin' (Vision 55744)

This Minnesota-based band has that down-home sound, and is sure to garner some attention in Music City. Julie Stan- demo moves us with her strong, raspy vocals on Live & Kickin's current single, "First Class Fool" and the heart-touching ballad, "What About You." This project also in- cludes some great up-tempo toe-tappers like "Goin' up the Country," "Dance Around the Moon (Tonight)" and "She's the One Loving You Now." This project showcases the musical diversity and high-energy performance of this multi-talented band. We look forward to the next LP release.
**COUNTRY RADIO**

**Most Added Singles**
(Singles receiving the most new adds this week)
1. **CLINT BLACK**—“Nothing’s News”—RCA
2. **DOUG STONE**—“Fourteen Minutes Old”—Epic
3. **RICKY VAN SHELTON**—“I Meant Every Word He Said”—Columbia

**Most Active Singles**
(Singles receiving the most reports this week)
1. **Patty Loveless**—“On Down the Line”—MCA
2. **Vince Gill**—“When I Call Your Name”—MCA
3. **Randall Travis**—“He Walked on Water”—Warner Brothers

**Most Conversions**
(Singles converting from an add or extra to a number)
1. **CLINT BLACK**—“Nothing’s News”—Columbia
2. **RICKY VAN SHELTON**—“I Meant Every Word He Said”—Columbia
3. **STATLER BROTHERS**—“Small, Small World”—Mercury/PolyGram

**Hot Phones**
(Singles receiving the most requests)
1. **Garth Brooks**—“The Dance”—Capitol
2. **Patty Loveless**—“On Down the Line”—MCA
3. **Randall Travis**—“He Walked on Water”—Warner Brothers

**J.D.’s Corner**

**RADIO STATION K100** in Moorhead, Minnesota, will be sponsoring one of 1990’s premiere outdoor country music festivals. “We Fest,” scheduled for August 3-5 at Soo Pass Ranch near Detroit Lakes, will feature three days of top country talent.

Dolly Parton, Randy Travis, Barbara Mandrell and Glenn Campbell will headline the performances, while newer acts such as Wild Rose, the McCarten, Eddy Raven and others will add to the entertainment.

K100 will also be broadcasting from the WE Fest Sneak Preview Parties at Soo Pass on Saturday nights leading up to the “We Fest.” These nights feature the best regional country bands, all of which will be a part of this year’s festivities.

**WHWL IN WHITEHALL, WISCONSIN** recently hosted bus trips to Cadott, Wisconsin for the Chippewa Valley Country Music Fest. Buses conveyed Western Wisconsin residents to and from the music festival grounds each day. Concert-goers took in acts such as Lorrie Morgan, Tanya Tucker, Charlie Daniels Band, the Statlers, Lacy J. Dalton, Eddy Raven, Southern Pacific, Asleep at the Wheel, Ronnie Milsap, Janie Frickie and Mel McDaniel, plus local area talent as well.

**Ksan (Oakland, California) Afternoon Drive Personality Steve Jordan** is very familiar with the entertainment business. In addition to hosting the afternoon show, Jordan is one of the most popular and sought after voice-over and on-camera talents in the Bay Area. He is a noted TV host for the KSAN/TV 20 Country Dance Party, and is the lead singer in his own band, with his first album just released.

A native Texan, Jordan grew up on country music. He began his broadcast career in 1966 at a Texas country station and since moving to the Bay Area in 1971 has worked at several stations, in just about every format and daypart. But country seems to be Jordan’s true calling, in both his career as a DJ and his budding career as an artist.

**THUMB’S-UP TO OUR TOP REPORTING STATIONS THIS WEEK**
Jack Nelson, KMMJ, Grand Island, Nebraska; Larry Pareigis, WSM, Nashville, Tennessee; L. Kaszynski, WOCO, Oconto, Wisconsin; Richard Kirk, WMOP, Ocala, Florida; Toby Spence, KKLK, Popular Bluff, Missouri.

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

**CALENDAR OF EVENTS**

**COMING UP:**
THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL (NSAI) will sponsor its Tenth Annual Seminar July 20 and 21 at the Park Plaza Hotel in Nashville.

The seminar will begin with the NSAI Super Showcase, hosted by Norro Wilson and featuring top hitmakers Don Schlitz and Roger Murrah. Master classes on lyrics and melodies will also be held, in addition to a critique session. The seminar will culminate with an open mike session for seminar participants.

Registration is $90 for NSAI members and $130 for non-members. Additional showcase tickets will be available for $10 in advance, $12 at the door. For more information, contact NSAI, Suite 200, 1024 16th Avenue South, Nashville, TN 37212, or call (615) 321-5004.

**BACK IN TIME:**
JULY 15—Happy Birthday to Linda Ronstadt (1946)
JULY 16—Happy Birthday to Ronnie Robbins (1949)
JULY 17—“Wonder Could I Live There Anymore,” by Charley Pride, hits the top of the country charts (1970)
JULY 18—“It Wasn’t God Who Made Honky-Tonk Angels” by Kitty Wells, appears on the country charts (1953)
JULY 19—Lefty Frizzell dies (1975)
JULY 20—Happy Birthday to T. G. Sheppard (1944) and to Radney Foster

**COUNTRY HOT CUTS**
1. **Alabama**—“Jukebox in My Mind” Pass it on Down (RCA)
2. **Doug Stone**—“We Always Agree on Love” Doug Stone (Epic)
3. **George Strait**—“Drinking Champagne Livin’ It Up” (MCA)
4. **Hank Williams Jr.**—“Hot to Trot” Lone Wolf (Warner Brothers/Curb)
5. **Vince Gill**—“Never Knew Lonely” When I Call Your Name (MCA)

**TOP 10 SINGLES—10 YEARS AGO**
1. **Merle Haggard/Clint Eastwood**—“Bar Room Buddies” (Elektra)
2. **Mickey Gilley**—“True Love Ways” (Epic)
3. **Conway Twitty and Loretta Lynn**—“It’s True Love” (MCA)
4. **Alabama**—“Tennessee River” (RCA)
5. **Mickey Gilley**—“Stand By Me” (Epic)
6. **Bellamy Brothers**—“Dancin’ Cowboys” (Warner Brothers/Curb)
7. **Waylon Jennings**—“Clyde” (RCA)
8. **John Conlee**—“Friday Night Blues” (MCA)
9. **Crystal Gayle**—“The Blue Side” (Columbia)
10. **Eddy Rabbit**—“Drivin’ My Life Away” (Elektra)

**NO TEARS HERE:**
Tony King (left) and Chris Waters (third from left), co-writers of “I’ve Cried My Last Tear for You,” celebrate the song’s success as a #1 chart topper by CBS recording artist Ricky Van Shelton. Shown here, with the writers, are Tree’s Dan Wilson (second from left) and Walter Campbell (far right). (photo: Alan Mayor)
BY KIMMY WIX

SANDY PATI AND WORD, INC. JOIN FORCES FOR THE 1990S: “Word, Inc. will be Sandy Patti’s complete communications company,” Word, Inc. president Roland Lundy announced during a recent press conference. “We look forward to entering the 1990s as teammates with Sandy Patti,” Lundy continued. “Patti’s ministry objectives uniquely complement Word’s corporate mission, and we’re honored and privileged that our organizations can now jointly create innovative products which will minister to new audiences.” In addition to Patti’s inspirational-oriented recording projects, the renewed relationship will include both recording and publishing products geared toward children.

A DONE DEAL: Above, Word, Inc. executives and Sandy Patti celebrate their renewed relationship.

ANCHOR MAN: Glen Woodard, leader of the 70-voice CLC Youth Choir of Stockton, California, is presented to the marketing staffs of both A&M Records and Word Records at a recent sales meeting in Dallas. The CLC Youth Choir’s new album, Anchored to the Rock, on Hollywood’s Command Records, is distributed by A&M and Word.

MC-COE CONTINUES TO MAKE VIDEO HISTORY: The first International Tape Association certified platinum award for a video from a Christian publisher was presented to Dan Johnson, executive producer of the McGee and Me! series, for the premiere McGee episode, “The Big Lie.” Also honored were series producers George Tawell and Rob Loos and co-creator Ken Johnson. The festivities were staged on the Hollywood set where McGee And Me is filmed. The highly coveted ITA platinum award recognizes video sales exceeding 50,000 units and retail sales of $2 million.

PHIL DRISCOLL recently met with Word, Inc. executives to ink a multi-year recording contract. The contract, which includes the immediate distribution of seven catalog recorded projects, commences with the July release of Warriors on Word, Inc.’s Nashville-based label.

GOSPEL ALBUM REVIEW

JEFFREY BENWARD: Set Into Motion (ForeFront C02685)

Flaunting a commanding performance on his current Set Into Motion project is ForeFront artist Jeffrey Benward. This guy’s raspy and shivering vibrato voice creates a heart-melting sensation, and he croons each and every cut with all his heart. When it comes to wheeling out in high speed, Benward takes total control, but heart-rendering ballads such as “Forever Ageless,” “Where Mercy Reigns” and “The Heart of God” ultimately express his sincerity, true talent and deep love for Christianity. Set Into Motion, skillfully produced by Ron W. Griffin, also offers an incredible musical ensemble, an excellent choral background on selected cuts and the soulful performance of “Go Tell Everyone,” a tune that creates an explosion of high energy and gut-level singing with a rockin’ gospel flavor.

CASH BOX JULY 21, 1990

CONTEMPORARY TOP SLOT

#1 Single: the Imperials
#1 Debut: Bruce Carroll #29

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

July 21, 1990 The square bullet indicates strong upward chart movement. Total Weeks ▼

1 I WILL FOLLOW YOU (Star Song SCC144) Imperial 2 6
2 WHERE THERE IS FAITH (Benson C02524) 4 HIM 4 7
3 MARVELOUS (Word 710136508) Scott Wesley Brown 1 10
4 I'M YOURS (River 7001320003) Greg X. Volz 6 8
5 FATHER (Reunion 7010056528) Morgan Cryan 10 4
6 WHEN I SEE YOUR SMILE (Alleluia AM002) Matthew Ward 6 6
7 TO THE GLORY OF GOD (Star Song SCC137) David Meece 12 5
8 LIFT UP THE SUFFERING SYMBOL (ForeFront SCC1219) Michael Card 3 10
9 SOMETHING CHRIST DID (Forty Tone 9086) Crystal Lewis 9 7
10 EVERYDAY THE SAME (Warner Bros WSC4100) The Winans 14 4
11 RECKLESS RAGE (ForeFront 70102939) Rich Mullins 5 11
12 EVERYONE NEEDS THE LORD (ForeFront C02651) Jon Gibson 7 9
13 WHO WILL (Benson PWCO 1996) DeGarmo & Key 31 3
14 TABLE IN THE WILDERNESS (Myth 7016880393) Russ Tafl 11 9
15 LOVE CARRIER (Urgent 1373188) Billy Crockett 13 9
16 A FEW GOOD MEN (Star Song SSC8144) Gaither Vocal Band 20 3
17 LOVE YOU WITH MY LIFE (Sparrow SP01201) Steven Curtis Chapman 15 12
18 WHILE YOU WAIT (Benson C02617) Billy & Sarah Gaines 16 12
19 DOWN TO BUSINESS (Good News 9016471517) Robby Duke 25 5
20 IN THE QUIET (Benson C02548) Michele Wagner 28 4
21 UP FROM THE DEAD (ForeFront C02839) Dana Key 22 13
22 SET IT INTO MOTION (ForeFront C02685) Jeffrey Benward 27 4
23 THE WORLD'S LAST NIGHT (Image 700178/8439) Connie Scott 24 5
24 SOMEBODY LOVES YOU (Sparrow SP01174) Denece Williams 32 3
25 REJOICE (Star Song SCC8129) Jerome Olds 30 2
26 SOMEDAY (Myth 7016880586) First Call 34 2
27 YOURS ALONE (Urgent) Bob Bennett 17 12
28 YOUR LOVE (Alleluia AM992) Lenny LeBlanc & Kelly Willard 36 3
29 WHO WILL BE JESUS (Word 7019985536) Bruce Carroll DEBUT
30 DEAR FRIEND (Sparrow SP01217) Charlie Peacock 19 7
31 OH HOW COULD I LIVE WITHOUT YOU (DaySpring 901657579) Cynthia Clawson 37 2
32 REDDISH HEART (Benson CD02579) Al Benson DEBUT
33 NO GREATER LOVE (Word 701913269) Helen Baylor 18 8
34 GOODBYES AREN'T FOREVER (Star Song SCC8136) The Willianms 38 2
35 HONESTY (Sparrow SP01202) Margaret Becker DEBUT
36 THE GREAT EXCHANGE (Word 901646826) Bruce Carroll 21 15
37 SECRET PLACE (Reunion 7010049726) Kim Hill 23 13
38 IT'S SCREAMING AGAIN (Star Song SCC8144) Imperial 25 19
39 UNBELIEVABLE (DaySpring 701418757) Cynthia Clawson 29 16
40 SHALL WE GATHER AT THE RIVER (ForeFront C02605) Benny Hester 33 8

Up & Coming

Product most likely to reach the Top 40 Contemporary Christian Chart

1. RICK CRAWFORD (Benson) “All Things”
2. PHIL KEAGGY (Myth) “Be in My Heart”
3. PETRA (Word) “Prayer”
ICMOA '90—A Most Successful Convention

CHICAGO—Under the theme “The Nineteen—Decade of the Video Pokers,” the Illinois Coin Machine Operators Association (ICMOA) held their annual state convention (June 15-17) at the Clarion Inn at Eagle Creek in Findlay, Illinois, and the event turned out to be one of the most successful in the state group's history. Attendance was high and many comments were made about the well-organized and professionally administered program. Tradestars came to the convention with high expectations and were enthusiastic in their response to what was accomplished.

A key topic on the agenda was video poker games. Ray Shroyer, chairman of the ICMOA Truth in Amusement Committee, and Phil Lannon, who is the AMOA chairman of this committee, discussed the subject in detail on Saturday morning. Shroyer talked about the various benefits—for the state, the operator and the industry—that could result from the legalization of video gaming machines, and outlined some of ICMOA's goals in this regard. Step one began with the formation of the T.I.A. Committee. Attending operators responded with over $20,000 in pledges.

Supplementing this session was a manufacturers' round table, moderated by Shroyer along with Jerry Young of IGT and Bob Harzer of SMS Manufacturing. At this time, Shroyer advised that T.I.A. Committee would be holding regional meetings as a source of information for those members and other interested operators who were unable to attend.

ICMOA also commemorated the 60th anniversary of the pinball machine at this convention. A pinball workshop was held on Saturday afternoon, conducted by Pete Gustafson (Data East Pinball), Patrick Riley (Midway Bally/Williams) and Premier Technology president Gil Pollock, who wore two hats for this occasion—he also addressed the convention audience in his capacity as president of the American Amusement Machine Association (AAMA). In addition to the technical aspects of the workshop, Gustafson and Riley must be acknowledged for their humorous contributions, which added a little flavor to their presentations.

Jim Trucano, AMOA’s first vice president (and new president to be) was the keynote speaker on Saturday evening, following which the annual ICMOA PAC auction was held. The funds raised in this popular event were $51,000.

The newly elected officers of ICMOA are: Dwain Kramzar (Kramzar Amusement Co.—Springfield, Illinois), president; Stan Williams (Williams Enterprises, Inc.—Enfield, Illinois), first vice president; Ray Shroyer (Metro Canale-Streator, Illinois), secretary; and Jay Abraham (Abraham & Sons Amusement—Peoria, Illinois), treasurer.

At the dais is ICMOA's Truth in Amusement Committee Ray Shroyer, addressing the assemblage. Also on the panel were (l-r): outgoing ICMOA prexy Ed Velasquez, AMOA's T.I.A. Committee chairman Phil Benson, IGT's Jerry Young and SMS Manufacturing's Bob Harzer.

The pinball workshop focused on "Maximizing the Boss's Income" and, as you can see, it attracted a full turnout of ops who enjoyed the presentation and the hands-on demonstration presented by the pinball manufacturers.

An honored guest and a keynote speaker at the convention was Jim Trucano, AMOA's first vice president, who will be assuming the presidency of AMOA at the Expo '90 convention in New Orleans this coming October.

Here you see popular outgoing ICMOA prexy Ed Velasquez as he addressed the convention audience. To his left are Premier prexy (and AAMA prexy) Gil Pollock and newly elected ICMOA prexy Dwain Kramzar, leading the standing ovation.

This photo will give you an idea of the crowd that was in attendance at the "Video Pokers" meeting, to hear Ray Shroyer and Phil Benson talk about "Truth in Amusement Into the '90s".

So what's a convention without a Saturday night cocktail party, banquet, awards ceremony, et al? Pictured at the banquet are (l-r): Louise Collins (Tavern Sports International), Phil Benson, Bob Harzer, Diane Shroyer and her hubby, Ray.
Data East Pinball's *Back to the Future* Offers Special Op Features, Promo Package—and More

**CHICAGO**—In announcing the release of the exciting, new Data East *Back to the Future*, The Pinball, Gary Stern, general manager of Data East Pinball, Inc. stated that, "We have added a new backbox latching system which does not require the operator to remove the backbox and open the insert to remove head bolts when moving a game. The backbox is held up by a coffin latch. To fold down the backbox the operator need only insert a hex wrench in a small hole in the cabinet back and turn it. Wrenches are supplied with each game and the backbox can be folded down in seconds."

Addressing himself further to the various operator convenience features that have been incorporated into this machine, Stern said, "We have also added TECH-CHEC warning lights on the front of our cabinet (an idea that came from the automobile industry). A green light comes on if the game requires cleaning. A red light comes on if there is a major failure with the game.

As to game play, *Back to the Future*, The Pinball offers an abundance of exciting and challenging new features for pinball players of all ages and skill levels. Twin Jackpots, Data East's exclusive Time Lock and long flowing ramps, for example, along with the wild multi-colored ramps and a tuned bass-ported stereo system with an all-new steel speaker housing, super whap knocker, generation 2 solid-state flippers and all-new bottom arch.

Accompanying the play action are cosmic light events and movie-quality sound effects. To complete the picture, there's brilliant artwork and all of the fun of the Back to the Future trilogy.

*Back to the Future, The Pinball* was designed by Joe Kaminkow and Ed Cebula with software by Reh Merchant, sounds and music by Brian Schmidt and art by Paul Faris. Initial tests on this piece have been "sensational," according to Stern.

**FARIS AND SCHMIDT—THE 'DYNAMIC DUO':** Paul Faris and Brian Schmidt, two of the coin-op world's most accomplished artists, joined forces for *Back to the Future*, The Pinball—art by Faris, sounds and music by Schmidt. Paul Faris came out of retirement to do Data East's Phantom of the Opera pinball, for which he won critical acclaim. BTTF again reflects the versatility of this man's talent as he combines the *Back to the Future* trilogy into one power-packed game. The artwork conveys the story of Doc and his time machine DeLorean with a richness and flair that has been the Faris trademark for years. "Paul stands alone as a top artist in our business and this game will most certainly be a classic," commented Data East's director of design Joe Kaminkow. Brian Schmidt has extensive experience in the game business and is reputed to be among the finest computer music programmers in the pinball industry. BTTF features outstanding music and sound effects, incorporating the hit music of "*Back in Time*" and "Power of Love" by Huey Lewis and The News and ZZ Top's "Double Back." Schmidt has recreated some of the special effects—such as the lightning strikes on the clock tower and the flying DeLorean going through time—which are so realistically portrayed in this game. From what we hear from Gary Stern, these two artists will be collaborating on future Data East Pinball games. Paul Faris and Brian Schmidt (iv) are pictured alongside a real, live DeLorean, by the way.

**Back to the Future—Promotion**

**CHICAGO**—Data East is pulling out all stops with the promotion and support of its *Back to the Future*, The Pinball machine. Each model shipped will contain an order form that can be used to purchase a wide variety of items—such as posters, hats, t-shirts, among others—direct from the Back to the Future Fan Club.

"The advantages of a licensed game like *Back to the Future*, The Pinball is that there are many licensed items available from other licensees," stated Data East Pinball general manager Gary Stern. "Many operators have told me they use such items to promote play on their games, both in street locations and arcades."

Data East tries to time the production of licensed product to special events that will enhance player recognition. The first *Back to the Future* movie was a huge success and BTTF II grossed $300,000,000 last year. At the end of May, the BTTF III movie opened with excellent reviews and the BTTF II videotape was distributed to video stores. "The idea is to time production shortly after significant events which will increase player recognition of the licensed theme," Stern added.

He went on to add that the *Back to the Future* pinball tests "have been our best ever."

**NO ADVERTISING ON GAMES:** "Data East will not promote product advertising on its pinball machines...we feel it is degrading to pinball and unfair to operators," says Data East Pinball's general manager Gary Stern. In confirming the company policy, he pointed out that "operators do not get a share of advertising monies paid to manufacturers, as they do in the case of cigarette facsimile payments," and stressed that advertising on games can create problems for operators, since the "advertising product may be something with which a player has had a bad experience."

In citing other examples, he noted that the advertised product might be an item that is competitive to that carried by the location, such as advertising Pepsi in a Coca-Cola location, or inappropriate with respect to adult products being advertised in arcades or convenience stores.

"Data East is responding to comments from many operators at state and distributor shows," according to Stern. "We will not jeopardize our relations with operators or players by bombarding players with unwanted advertising. We will not compromise our game designs nor use our valuable music and speech capabilities to promote other products," he concluded. We hear you, Gary—and we sure like the looks of that DeLorean!
**Atari's Thunderjaws**

**THUNDERJAWS, THE NEW UNIVERSAL HORIZONTAL KIT** from Atari Games, will convert both 19" and 25" monitors, and presents a unique dual-format game play that offers variety in terms of special fighting moves while swimming underwater and different hand-to-hand fighting and shooting actions while walking in the surface mode.

The theme has players portraying members of an underwater special forces unit that must infiltrate the headquarters of the beautiful but insane Madam Q and put a stop to her demented plans for destroying the world. In the process, players must combat an army of genetically mutated humans and bionic warriors that Madam Q has created to protect her underwater city.

As the game begins, players must fight the madam's divers and cybernetic sharks that guard the entrance to her lab. After entering the underwater city, players shed their scuba gear and find themselves in Madam Q's lab. The transformation tank where the madam creates her soldiers can be seen in the background as players battle Bionic Guards, Bionic Wolves and other creatures in their quest to find and rescue the beautiful human captives before they are converted into more mutant soldiers.

Once the captives are saved, players then swim underwater through the treacherous toxic waste dump in search of Madam Q, and the search takes them to the oil drilling platform, down into the bowels of the geothermal power plant, through the underground volcano and other dangerous areas.

When they finally come face to face with Madam Q there are other heinous creations of hers they must battle. At the exciting climax, the ultimate battle takes place and this is when Madam Q transforms herself into her true identity—a grotesque mutant creature with awesome power.

The Thunderjaws kit includes game PCB, joystick and fire-button assemblies, artwork that fits both 19" and 25" cabinets (monitor bezel, artwork for header, control panel and side decals) and a JAMMA harness.

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**Leland's World Soccer Finals**

**WORLD SOCCER FINALS**, the new video game from Leland Corporation, invites up to four players to participate in the exciting and challenging world of international soccer competition. You can play solo, with a partner, or against a team of one or two and compete through a ladder tournament with other international teams, experiencing the thrilling team plays with power headers, bicycle kicks and riveting scoring drives.

The game calls for strategy, tactics and skill. At the beginning of each soccer match the player has three options for field strategy and must balance offensive aggressiveness against defensive toughness. As each match is played, the player must probe the opposition's weaknesses and strengths and seek to line up that killer foot from the wing to the center forward. When scoring opportunities arise, the player must be alert to them and take full advantage of them, overpowering the ball just past the goalie's outstretched hands.

Since soccer is a professional sport, there is salary involved. Players are paid a salary based on goals scored, games won and the number of times they've been a member of a world champion team.

Further information may be obtained through factory distributors or by contacting The Leland Corporation at 1841 Friendship Drive, El Cajon, CA 92020.

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**NAMA Changes Show Dates**

**CHICAGO**—The National Automatic Merchandising Association has changed the dates of two of its upcoming national conventions.

The NAMA convention scheduled for Orange County Convention Center in Orlando, Florida will be held October 11-13, 1990 (rather than October 10-12, as originally announced).

Also, NAMA's annual national convention has been scheduled for October 3-5, 1990 at McCormick Place in Chicago (rather than October 10-13, as originally announced).

Further information regarding these shows may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Chicago, IL 60606-3102.

In other NAMA news, the 1990-91 NAMA Directory of Members, which contains the listings of more than 2,000 companies, is currently available.

Non-members may purchase it for $100 a copy. NAMA members requiring additional copies (to the free edition they've already received) may purchase them for $5 each.

To order, contact Gale Cranberry, Department of Communications, at NAMA headquarters in Chicago.

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**DYNAMO AIR HOCKEY NATIONALS.** The 1990 Air Hockey Nationals were held June 2-3 at Fun N Games in Loveland, Colorado, with over $8,000 in cash and prizes provided by Dynamo Corporation, Fun N Games and 30 other sponsors. An extensive series of qualifying tournaments in the Rocky Mountain region gave novice and amateur players the opportunity to win free entry into this big event, which received widespread media coverage. The finals again came down to a battle between the seemingly unstoppable Tim "Young Wolf" Weisman of Houston and 11-time champion Jesse Douty of Atlanta, with Weisman winning his third straight national victory. Other winners included Mike Pryor of Denver (Pro "B" division), Max Silverstein of Houston (Expert honors), Al Kaler of Houston (Amateur winner) and Werner Fee of Colorado Springs (Novice division).

The accompanying photos show (In photo 1) Mike Barry (sixth place) and Robert Hernandez (third place) in heated competition, and (In photo 2) an aerial view of the players as the television cameras recorded the action.

The next scheduled Dynamo-sponsored Air Hockey tournament is the Minnesota State Amateur Championship scheduled for July 14 in Minneapolis, followed by the California State Air Hockey Open in Mountain View on July 21-22. For additional information on upcoming tournaments and promotions, contact Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, TX 76118.
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