HANG UPS: It's time to clear some wall space again: gold and platinum album time. We're talking the RIAA, bless 'em, and we're talking July. Multi platinum albums—the biggies—went to Paula Abdul's Forever Your Girl (7 million); M.C. Hammer's Please Hammer Don't Hurt 'Em, Randy Travis' Always & Forever and Van Halen II (4 million each); and Cher's Heart of Stone, Bob Marley & the Wailers' Legend and Madonna's I'm Breathless (2 million each). The Madonna disc also turned gold and platinum last month. Joining her in the platinum slot were Metallica's Garage Days Revisited, Paul Abdul's Shut Up and Dance (The Dance Mixes) (also gold), Keith Sweat's I'll Give All My Love to You (also gold), Wilson Phillips, Taylor Dayne's Can't Fight Love and Bruce Springsteen's ancient The Wild, the Innocent & the E Street Shuffle. Gold albums (we think they're gold plated ourselves) are being struck for Anthrax's Among the Living, Michael Smith Project, Alabama's Pass It On, Dylon, Milli Vanilli's Quick Moves: The Remix Album, Carly Simon's Greatest Hits, Kathy Mattea's Willow in the Wind, George Strait's Lion It Up, Soul II Soul's 1990: A New Decade, Keith Whitley's I Wonder You Think Of Me, Fleetwood Mac's Behind the Mask, Faith No More's The Real Thing, Billy Ocean's Greatest Hits, Tony! Toni! Ton!'s The Revival, The All Time Greatest Hits of Ray Orbison, Reba McEntire Live, L.A. Guns' Cocked and Loaded, Damn Yankees and Faster Pussycat's Wake Me Up When It's Over.

HELLO, CAN I SPEAK TO MADONNA, PLEASE?: Sire Records has installed a 900 number. Call (900) 454-3355 and you get to choose from a dozen choices of various Sire chit-chat and music to listen to. The bad news: It costs $9.95 per minute. The good news: all of Sire's proceeds goes to AIDS charities.

MONEY FOR SOMETHING: MCA Records and New Line Cinema will host a benefit screening of, and party for, the new pirate radio film Pump Up the Volume, to aid the ACLU Foundation's Musical Majority, which wants to keep free speech free—a noble cause. August 16's the date. Mann's Chinese is the place for the screening, the China Club's the locale for the party, and the Cowboy Junkies and Liquid Jesus are going to perform. (We think Liquid Jesus, Jesus Jones, the Jesus & Mary Chain and M.C. 900 Foot Jesus should do a Christmas album, with Jesus Alou doing the liner notes.) Call (213) 487-0567 for benefit information... The Sixth Silk E Sock "Music & Tennis Festival" is scheduled for Los Angeles' Westlake Village from September 13-16. It's a fund-raiser, with three NARAS charities—the City of Hope, MUSICARES and Grammy in the Schools—benefiting. There'll be tennis pros, heavy metal stars and various celebrities of all stripes... Two upcoming all-star album extravaganzas from PolyGram will put money into the pockets of some worthy recipients. There's the live album from that all-star performance of Pink Floyd's The Wall, due on August 21, and intended to benefit the new Memorial Fund for Disaster Relief, and a live album of bits and pieces of that big Knebworth show, out this week to benefit the Nordhoff-Robins Music Therapy Center.
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THE MUSIC TRADE MAGAZINE

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On the Cover

Suzi Deveraux

BY KAY KNIGHT

WHO IS SUZI DEVERAUX? This talented newcomer is quickly becoming one of the most visable young female vocalists in country music circles. This petite, blonde-haired, blue-eyed entertainer can gently caress a love ballad or belt out a good old country barn-burner with a power that belies her fragile appearance. She possesses a voice that makes you want to hear more—she has a natural talent and is quite the professional.

Deveraux has been entertaining as a country music artist since the tender age of 13, and began touring with her own band at age 16. She has opened and appeared with such acts as Kris Kristofferson, Ronnie Milsap, Steve Wariner, Earl Thomas Conley, Johnny Lee, Mickey Gilley and Mel Tillis, among others. She has appeared on the Grand Ole Opry, The Grand Ole Gospel Tour, The Decameron Show, and the Calgary Stampede, and has performed in 19 foreign countries for the American Armed Forces.

This sultry-voiced young bird’s single releases include “Texas Dance Hall Girl,” “Slow Country Dancing,” “Pick Up the Pieces” and “No Way Jose.” Deveraux is keeping very busy these days with her current single, “Soft Spoken Lies,” which is racing up the Top 100 Country Singles chart. This week it sits at #45, with a bullet. There is also a syndicated television show starring Deveraux, that is already scheduled in 191 markets, called Pick ‘N Time, which will begin airing in September. Deveraux, who says one of her favorite quotes is “I love it when a plan comes together,” may just be using that very quote when her goal of “achieving a successful career in country music and becoming a member of the Grand Ole Opry” is reached thanks to her talent, continued hard work and determination that are so evident.

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The answer to all your questions is CASHBOX.
I'M FINE. HOW ARE YOU? My idea of heaven on earth, circa last week sometime: Driving home down Olympic Blvd. after Chrissie's Was (Not Was) pre-release party/concert at the Mayan Theater, downtown; on a warm, perfect Southern California summer night, under the lazy, liquid glow of streetlights lining a near-empty street; with the tart scent of sagebrush and lawngrass rushing in my window; as five free-liekeens slowly snake their way through my bloodstream... The moment could have been sweeter only if it had been Grace Kelly or Kathleen Turner in the bucket-seat to my right—not as it was, my fellow ex-Daily Bruin and current CB collegue, Ernest Hardy (sorry, Ernest).

Oh...the band? O.K., o.k., o.k. What do the following people have in common?


Liam O'Maonlai and Flachna O'Braonaid (of Celtic rock gods Hothouse Flowers). Ex-governor of California (and current Warner Bros. exec) David "Lions of Fire" Millman (I.R.S. national director of publicity, and he's gonna kill me). Give up? Well, each and every one of the above (plus a whole lot more nobodies like me and Ernest—Hi, Bob!) were either onstage with Was (Not Was), in the audience watching, or standing in line to use the little boy's room after the show (free beer will do that to even the stoutest of bladders).

Oh... the band? How about this? Was (Not Was) is the best soul band working. End of discussion. Can you name a better one? Can you name another one, period?

This is both a comment on the paucity of great, current soul, and on the breathing, but-shaking talent of the brothers Was and Co. (This is not a whiny retro-grip; either. It's just a call to arms [and tone-arms], both for wider respect of rock and soul's history, and for keeping today's pop music boundaries as wide and as variegated as artistically possible. There's no reason why anybody, no matter where—or when—you hang your stylish hat, can't play this game.) Was (Not Was)'s last album, *What Up, Dog?*, is the best soul album of at least the past 12 years, no contest. Some people say their new one, *Are You Okay?*, is even better. All I know is that whenever I play this band, I end up spending a lot of time dancing with my cat. Or with my neighbor's cat. With people, even.

Oh... the show? Picture if you will, a band so steeped in opposites and contradictions that you're in a perpetual state of amazement that the whole thing doesn't just up and explode in your face: Vocalist Sir Harry Bowens' rubber-faced expressions, and vocals as smooth and warm as a lover's shoulder. Saxophonist/vocalist David Was, face and (goatee) of a '50s beat poet, and voice raspy and harsh, like a tiger's wshne. Vocalist Sweet Pea Atkinson, his voice the tiger's growl—deep, gruff, tougher than you'd ever be—and dressed in natty raw silk jackets, collars open to a flash of gold chain, with a black, snap-brim fedora at a dangerous angle on his head. Bassist Don Was, steady, reserved, wearing black leather, omnipresent black aviator sunglasses, and a Metallica t-shirt. The Temptations meet Captain Beefheart? Put 'em all on one stage together (along with the other seven members of the band) and you've got the kind of potential energy that only the man who can only dream.

Then add more. Add Doug Fieger, to sing backup on "I Blew Up the United States." Bring Julie Brown on to wrap her sweet lips around the chorus to "Walk the Dinosaur" ("boom, boom, akacakalakaka boom / boom, boom, akacakalaka boom boom"). Drop out Curt Smith to sing all three notes of "Everybody Wants to Rule the World." Drag out Detroit homeboy Iggy Pop to wail his latest, "Home." Cap it off by inviting Elton John to pound out "Philadelphia Freedom" on a borrowed piano. The audience stands in disbelief. After all these years, we're finally at the right place at the right time. After the encore, some guy off to my left kept yelling "More famous people! More famous people!"

Um...actually, I'm better than fine. I feel great. Thanks.

—KEITH GORMAN

CASH BOX AUGUST 11, 1990

4

BRAZILIANCE

DOWN AMONG THE FROZEN ASSET PALMS: The promoters of Free Jazz, South America's most important jazz festival, have announced that the event will not take place this year, but have promised it will return in 1991.

Free Jazz first took place in Rio de Janeiro and Sao Paulo in 1985 and has brought many of the top names on the international jazz scene to Brazil over the last five years to play alongside the best that the Brazilian jazz scene has to offer. In 1989, for example, the bill included such diverse talents as Cecil Taylor, John Zorn, George Benson, Max Roach, Horace Silver, Joe Williams, Branford Marsalis, John Mayall, John Scofield and John Lee Hooker.

The festival has been kept in the public eye by expanding the jazz market in Brazil. A good performance at the festival normally guaranteed healthy record sales in Brazil and return engagements in the future.

The demise of Free Jazz in 1990 has been brought about by the present economic restructuring in Brazil, which has brought lean times to most companies as the country struggles to bring inflation—which had hit three percent a year—under control.

Among the companies badly hit have been the big tobacco companies, who had their prices pegged virtually below cost. This meant that Souza Cruz (British American Tobacco), makers of Free cigarettes, had to cut costs and this, unfortunately, included their sponsorship of Free Jazz.

The situation is expected to improve between now and the end of the year, which will allow Souza Cruz to return as the major sponsor of not only Free Jazz but also Hollywood Rock and Carlton Dance. Like Free, Hollywood and Carlton are all Souza Cruz brands.

The news from Brazil is not all gloomy, however, as Roberto Medina, head of A_recent, has announced that the second version of Rock in Rio (the first was in 1985), will take place in Rio in January, sponsored by Coca-Cola, with the full support of TV Globo.

The venue for Rock in Rio is to be Maracana Stadium—the largest stadium in the world—which has already housed crowds in excess of 170,000 for shows by Frank Sinatra, Sting, Tina Turner and, most recently, Paul McCartney.

Medina travelled to Los Angeles at the end of July to firm up contacts with possible acts for the eight-day festival. Although everything is still speculative, among the names mentioned are Madonna, Prince, Dire Straits, Stevie Wonder, Elton John, Fleetwood Mac and Depeche Mode.

Another top Brazilian promoter, Manoel Poladian, who was responsible for the Tina Turner tour, has been able to announce that he is bringing David Bowies Sound & Vision tour to South America in September. Bowie is expected to perform in Brazil, Argentina and Chile, with the first show set for September 19 in Rio de Janeiro.

Other artists expected before the end of the year include Eric Clapton and Jethro Tull, which should help record sales throughout the country.

—CHRISTOPHER PICKARD

EAST COASTING

BOREDOM, BOREDOM, BOREDOM. I don't know what the deal is, but New York is suffering from major post-seminar depression. There ain't nuthin happenin here, folks. Zip. Nada. Haven't been to one show in the past week, not even a party. I'm going through smoky-club withdrawal (although I missed the Pato party I.R.S. threw, because I was in here being bored). I've also been listening to demo tapes. A few prospects here and there—a band called Boo Radley (great name) out of Rhode Island, and a new demo from locals The Gibson Girls are the two most hopeful out of the lot. Also of interest is New York's Waterlillies, but I can't seem to put my finger on this one. "Ethereal pseudo-disco," maybe...

"Ballistic Cocteau Twins with a Poutula Clark fixation..." I don't know. They do an awesome dance number to "What's New, Pussycat," however, and singer Jill Alixachs really does have a stunning voice. I've also been hearing a great deal about Sunday the Dream Believer. Unfortunately, I always hear about them the day after they've played. Someday. Another great name, though.

But just when things are starting to look bleak, there's next week (which is actually the week). Wednesday night, we have not one but two Cash Box pre-game playing of course in completely different corners of the city. Louisville's Dornani will be at Wetlands, and the ever-cool the Beautiful are at the Cat Club. Thursday night is alternative music heaven, with New Order...I mean Revenge and Died Pretty at the Marquee, and Michelle Malone at the Cat Club. But I won't be able to see either show. I'm going to be front and center at the Ritz, because the Knitting Cocks are going to be there. Where else would you want to be, I ask you? Also on the bill are the Mentors, whom I know nothing about, and the Skatennigs, who just signed to Wax Trax. From what I understand, one of the guys from this Texas band was responsible for the title track of the current Cocks record, Beers, Steers & Queens. Great song. (Cowboy) Grant Hart and Run Westy Run are at CBGB on the 10th. Then on the 11th, Henry Rollins is at the Knitting Factory, for two shows. Whee, Now that's more like it.

CORRECTION, SORT OF: I was going to run Ice T's fax number last week, in the column about censorship. Unfortunately, I left it at home on deadline day. So here it is: (212) 851-4686. Get busy. And I'm proud of all you who called me for the number.

—KAREN WOODS
Carlene Carter

BY KIMMY WIX

SO, CARLENE, WHAT'S WITH ALL THIS SPASTIC JUMPING AROUND? you do in your video...are you happy or something? If you've been fortunate enough to catch Carter's "I Fell in Love" clip on the tube, you've perhaps asked the same question. The answer is an ecstatic "YES!"

One might say that Carter has ventured through yet another door of the music world, except this time the door she's chosen reads "Home Sweet Home." Being an heiress to one of country music's richest family legacies certainly hasn't stripped this charm-bursting personality to the walls of a country format. But after successfully playing her hand in almost every facet of music, she admits that the country audience is the closest to home. "I just told myself that this is something I really understand and something I can do," Carter remembers. "So I just made a decision one day to make a country record. I said 'I'm gonna make a record that will get played on country radio and that country people are gonna like.' I just love the country audience. They're my friends and that's one good thing about them. They're loyal, and if you keep giving them good country records that they love, they'll hang in there with you. I've done all that other stuff and it just wasn't right for me. It just didn't feel like this does."

What this feels like is affecting much more than just Carter. Her gutsy vocals and current single (on Warner /Reprise) continues to pump a boiling feel-good-ahh-ahh-ahh sensation into everyone who hears it, and according to Carter, the rest of the I Fell in Love project is set to do the same.

Compton's Most Wanted

BY ALEX HENDERSON

N.W.A.'S REVOLUTIONARY STRAIGHT OUTTA COMPTON ALBUM ripped rap fans across the U.S. to the dangers of life in Compton—a L.A. ghetto plagued by gang violence and crack cocaine. Following a similar lifestyle, but with a more intimate approach, Compton's Most Wanted documents inner-city L.A.'s harsh realities on its debut album on Orpheus Records, It's a Compton Thing.

"I know when we come out, people are gonna say we promote violence," CMW member Eiht explains, "and they're gonna say we promote rebelliousness. But we're not out to start no violence or no conflict. We're just trying to make the music that we know... People are afraid of the truth—that's the problem."

Fellow CMW member Unknown adds, "But you can't lie to a kid and tell him, 'We're off to see the Wizard,' and shit, 'cause we ain't. That's not what we do. Basically, as long as blacks are funny, everybody's happy. The Fat Boys were funny. But as soon as a brothers starts talking about real pertinent things, then it's a problem. And in America, people don't want to talk about problems."
NATIONAL LEAGUE MUSIC: Jay Warner at NLM reports the company’s hottest second quarter ever with songs on five top/hot LPs on the charts, including the quadruple platinum MC Hammer LP Flawless Hammer Don’t Hurt Em, containing the #1 hit single, “U Can’t Touch This,” co-written by Rick James. Other recent charters include two songs on the Earth, Wind & Fire LP, written by staffers Victor Hill and Bernard Spears; three on the Gap Band, co-written by Ross Vannelli (who co-wrote with Richard Marx on last summer’s top-10 hit, “Surrender to Me,” performed by Ann Wilson and Robin Zander as the title song on the Warner film Tequila Sunrise). Filling out the act are two songs on Ace Juicy’s (Capitol) LP scribed by Felton Pilate (currently producing for and writing with MC Hammer) and two songs on the Main Ingredient’s (Polydor) LP including the top-20 R&B hit, “I Just Wanna Love You”.

PEER MUSIC: From New York, Frank Carrado, one of the most street-wise music publishers I’ve come across, informs us that Peer music writer Jud Friedman and MCA Music writer Allan Rich are hot on the singles charts with their collaboration, “I Don’t Have the Heart,” sung by James Ingram and written by Jud Friedman and Charlie Moore. The East Coast development band Belleskye (formerly the Mixx) are currently in the studio with producer Al Green, and are currently writing songs for an upcoming presentation. Stay tuned for this one, or touch base with New York for a preview tape... Peer/UK’s Robert Reilly has just completed a video for a new single, “Temptation,” which has already been added to half of the available radio stations. Reilly is just beginning his residency at London’s trendy club, the Borderline... Speaking of residencies, Lars Karlson, creative manager of Peer’s Swedish office, is now four weeks through his six-week stay in the U.S. Peer Worldwide has an internal exchange program affording the staff the chance to learn what’s happening abroad. Karlson will complete his American visit in New York shortly after the NMS 11. Bon voyage... Speaking of Scandinavia, #1 recording artist Carola (Mill/Virgin) is visiting Los Angeles. Included on her forthcoming LP are cuts by New York’s Peter Bliss and aforementioned L.A. boy, Jud Friedman... Last but not least, Peer’s managing director Michael Karrstedt announced the exclusive signing of a pub deal with the Really Useful Group for the G/A/S countries and Eastern European territories. The catalogue consists largely of the works of theatrical writer extraordinaire, Andrew Lloyd Webber.

NEW COMPANY DEPT.—NEM ENTERTAINMENT MUSIC PUBLISHING COMPANY OPEN FOR BUSINESS IN LOS ANGELES AND TOKYO: The formation of NEM Entertainment, Inc., an international music publishing corporation, has been announced jointly by NEM chairman Kuni Murai and NEM president Ira Jaffe. Murai will be based in Tokyo, and Jaffe will run the U.S. operations out of Los Angeles. NEM has also opened an office in Nashville. Initial signings include hard-rock bands Death Angel and Killer Mockingbird. Additional acquisitions will be announced shortly.

BMG SONGS RELEASES FIRST PUBLISHING CATALOGUE COLLECTION: BMG Songs is releasing its first music publishing collection, in a six-volume boxed set covering over 30 years of music. A hit-filler sampler of Grammy winners, #1 hits and gold and platinum records, the diverse set ranges from the ’50s, starting with Patti Page’s “Doggie in the Window,” through the ’80s, closing with Eric Clapton’s “Pretending.” The unique package—containing five volumes of pop and rock classics and one of #1 country music hits—features both CD and cassette formats, with full versions of each song.

ALMO/IRVING/RONDON INTERNATIONAL ACQUIRES THE SHELTER (SKYHILL/TARKA) MUSIC CATALOGUE: Lance Freed, president of Almo/Irving/Rondon International Music Publishing announces the purchase of the Shelter Records Skyhill/Tarka Music catalogue from Ian Raffini, owner of Shelter Entertainment. The catalogue includes songs by Tom Petty, Phoebe Snow, Leon Russell, Peter Tosh, Dwight Twilley and Matthew Moore. On hand to celebrate the acquisition are (l to r): Ian Raffini; Mary Lee Ryan, VP of business affairs, Almo/Irving; Scott Bratbin Esq., on of Mitchell, Silberberg and Knupp; Herb Alpert, co-owner and founder of Almo/Irving Music; Arnold D. Kassoy, Esq., of Kassoy and Lopez; Ira Selsky; and Lance Freed.

TIM WIPPERMAN, EXECUTIVE VICE PRESIDENT AND GENERAL MANAGER OF WARNER CHAPPELL/NASHVILLE, recently announced the signing of Nashville’s favorite pop rockers, the Ministers. The band has been heavily pursued by both music publishers and record A&R representatives. This deal is considered a team effort between Warner Chappell’s Los Angeles and Nashville offices. Pictured are (l to r): (seated) the Ministers members Kip Raines, Jimmy Lee Sloas and Dale Oliver; and (standing) Dale Bebo, professional manager, Warner Chappell/Nashville; Tim Wipperman, executive vice president/general manager, Warner Chappell/Nashville; and Johnny Wright, director of professional development, Warner Chappell/Nashville. (photo: Alan Mayor)
Rappin' with the Retailer

BY C.J. AND JEFF KARP

RECORD BAR, Durham, North Carolina

Reporting: Kevin Hawkins

"Poison is pretty much blowing the doors off of everything. M.C. Hammer and the New Kids are still hanging in there. These are the hot pop records right now. R&B-wise, Keith Sweat and Anita Baker seem to be what's happening. Mariah Carey is really starting to make a move and will probably be top ten next week. As far as new stuff, this Kyper record on Atlantic is blowing out. Nelson is really smoking. The Sundays are really tearing it up. The Vince Gill record out of absolutely nowhere is our #1 country seller. Garth Brooks is blowing out. Ice Cube is making lots of noise with the indies. Steve Vai is still making waves. The two DJ Magic Mikes on Cheetah are doing simply marvelously."

SAM GOODY, Baltimore, Maryland

Reporting: Kathy Thompson

"Poison finally pushed the New Kids off of #1. M.C. Hammer is holding a firm #2. Andrew Dice Clay is surprisingly in our top 10. That's cool! Faith No More and Wilson Phillips are seeing some real good action. Childs Play are just doing it to us. Motley Crue are standing their ground with Style. Bad Company and Stevie Wonder have taken off like crazy. Billy Idol is climbing slowly but surely. Danger Danger is making good moves from last week. The Days of Thunder soundtrack is doing fine. We've had a lot of requests for both Guns N'Roses singles. Aerosmith refuses to move down. Terrie B is "murdering" everybody with her new single. We are handling a lot of Alan Jackson and Randy Travis."

BUDGET TAPES & RECORDS, Albuquerque, New Mexico

Reporting: Tony May

"Our top five is mostly rap, with 2 Live Crew leading the rap pack. Because of the hype and the curiosity, it will probably go wild within a month. On the rock side, Winger's new album is kicking butt and should pick up some more. Bruce Hornsby and Concrete Blonde are seriously getting attention. Bonnie Raitt is hanging in there still. Poison is there, but it's not really doing anything. Motley Crue is really moving. Bell Biv Devoe, Johnny Gill and Keith Sweat are all pushing right along. Mariah Carey is so hot we can't keep her in the store. There is this group called Inspiral Carpets that we play a lot in the store and get great response."

TOWER RECORDS, Cambell, California

Reporting: Peggy Parker

"The M.C. Hammer has jumped back into the top spot. I'm always selling out of him. Nipping at his heels is Anita Baker. Squeezing their way in there is Poison. Depesh Mode still possess a firm grip on their position. As far as new stuff that is moving really quickly, it's Danzig, Faith No More and Shinehead. Billy Idol has picked up a bunch because of that song from Ford Fairlane. Steve Vai is still fighting off his contenders. The Time have come to life again, and will probably take off more when the Prince movie comes out. Lyle Lovett is still holding on there. Kentucky Headhunters are picking their way to the top. They have really crossed over big time. Steve Earl is taking care of business right out of the box. Scatterbrain, Primus, the Breeders and Sacred Reich are the indies that really stick out. 24-7 Spyz are also speeding along."

HOUSE OF GUITARS, Rochester, New York

Reporting: Armand Schaubroek

"We've been doing really well with Poison. I'm not sure what the reason is, but we are just doing really well with them. I think it's because they are playing a lot on the radio. I've had a lot of requests for their new album."

ASSOCIATED DISTRIBUTORS, Phoenix, Arizona

Reporting: Bob Fenty

"Poison is by far the top seller. There is nothing even close. Keith Sweat, Anita Baker and the Time are flying out of here. Damn Yankees are rocking steady. 2 Live Crew had a very impressive first week. M.C. Hammer just won't die down. Tony Toni Toné are dancing up to the top. Garth Brooks is doing amazingly for being a year old. Faith No More is climbing every week, pushing everyone out of the way. Mariah Carey is taking over. The Winger is sizzling hot this week. Steve Vai still rules the indie nest. Ice Cube isn't taking no for an answer. Digital Underground is doing great."

RICHMOND BROS, Pensuaklen, New Jersey

Reporting: Tim Comerford

"Our top pop seller is Anita Baker, and has been for the last couple weeks. The M.C. Hammer is still holding strong, and so is Johnny Gill. We are seeing some action on the new Poison and the Winger. We expect them to do really well for us. A couple of other things that are starting to chart for us and we see a hot fad on are the Cheap Trick, Concrete Blonde, and the Atlanta artist Michelle Malone. Vince Gill is doing very well for us. Garth Brooks is following close behind. Clint Black has been steady for weeks now."

"Poison, of course, is just kickin' it. Faith No More is doing superbly. The Winger is not off to a good start. The Sunday are doing great. So are the Nelson boys. The Allman Brothers are doing phenomenally. Keith Sweat is blowing out of here, of course. Mariah Carey is selling hugely. Anita Baker is big-time. Bruce Hornsby is surprisingly, doing well. It's getting a lot of airplay and the sales are just great. The Time are doing real well. John Hiatt is doing pretty well. We are selling Garth Brooks. Clint Black is selling, as well. With the indies, Special Ed is doing real well. Danzig is tearing it up. Steve Vai is still selling. Ice Cube has slowed up."

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TINO PETTIGNANO
Owner / Chef
Koko Taylor

House rockers were without a record deal, and Iglauer was intent on correcting that. "I wanted them to have a record out, but I couldn't sell them to anybody who was already in the blues business," recalls Iglauer, whose love of the blues inspired him to move to Chi-Town from his native Cincinnati. "So I got angry about it and decided to do it myself. It was as simple as that—I was a fan who wanted the band to be heard on record. They went on to make four albums for me before Ioug Dog died."

Alligator went on to record such blues and/or blues-rock artists as Son Seals, Koko Taylor, Johnny Winter, Albert Collins, Sonny Terry, James Cotton and Roy Buchanan. The Chicago-based label's current roster includes Koko Taylor, Seals (who has returned to Alligator after a five-year absence), Lonnie Mack, Lonnie Brooks, Saffire—The Uppity Blues Women, Katie Webster, William Clarke, Charlie Musselwhite, Kenny Neal, Tinsley Ellis and Little Charlie & the Nightcats.

In recent years, Iglauer asserts, business has been especially good, thanks to an increased interest in blues. "The biggest blues festival that happened in 1971 drew 8,000 people," Iglauer notes. "The biggest blues festival that happened in 1990 drew 500,000 people. Blues continues to be popular because it speaks to audiences, and as people are exposed to it, it speaks to new audiences. As far as why this growth has happened in relatively recent years, I think that's partly because it's been marketed and promoted as a form of pop music and less like something that's 'esoteric' that's for a limited number of collectors. The music has been presented as music rather than culture."

Asked about the demographics of blues listeners in 1990, Iglauer explains, "All of our LPs and CDs include business-reply cards, and we get like 150 to 200 of those cards a day. Our buyers are extremely, heavily music-oriented—well over 90%. They tend to be fairly well educated—at least some college, if not college graduates. We have a lot of younger buyers, but the average age would be from the second half of the 20s going into their early 30s, which is an old demographic by rock and roll standards. Blues artists tend to speak to someone who's at least in their late teens—someone whose world extends outside of themselves and their immediate worries. The textures and sounds of blues are not significantly different from the sounds of the most basic rock and roll—the difference is often in the emotional attitude. Blues tends to deal with more adult themes. It's not kiddie music, and it tends to acquire listeners as they grow older."

If any word summarizes Alligator, it's "unpretentious." The label's modest offices are located on Devon Avenue in a working-class area of Chicago's North Side, not in a fancy office building on Michigan Avenue. Asked to name the advantages of being based in the Windy City vs. New York or Los Angeles, Iglauer replies, "I don't have to play the L.A. or New York game. I'm not in a fancy office building. I don't drive a fancy car. Who am I trying to impress? People should be impressed by our music, not by our interior design. I make my records on what are very tight budgets by pop standards. I run a real nuts-and-bolts company, and I like Chicago because it's a real nuts-and-bolts city. Chicago keeps you sane and down to Earth. I couldn't run this company anywhere else. I wouldn't want to. Alligator is a very Mid-Western company in its style of operation, very work ethic-oriented. I've had West Coast-grown boyees before, and they always become discontented—maybe because there are very few perks. Alligator's artists are all very roots-oriented, and Chicago is a very roots-oriented city."

Although Savoy was known primarily for jazz greats like Charlie Parker and Erroll Garner, the label also got busy with gospel, R&B, and early rock and roll. "Don't Be Angry". CD configuration boasts 20 of the killer R&B sides Nappy Brown recorded for Savoy during the 1950s, including his major hits "Don't Be Angry," "Little by Little" and "I Cried Like a Baby." More than 30 years after these hits, Brown is still getting busy, recording both blues and various R&B styles for Iglauer.

**TRIPLE X: Ill'in at Raji's in Hollyweird in June, Pigmy Love Circus recorded a live album that Triple X is releasing on August 25. An advance cassette, courtesy of the label, reveals that the band got stoopy busy on such tongue-in-cheek hard rock/punk hybrids as "Dogwood Killed Blondie," "Face-Bitten Dog," "Madhouse Clown" and "Sweat Pigs." As delightfully obnoxious as they wanna be, Pigmy Love Circus rocks for those who aren't too square to have a sense of humor...**

**Pigmy Love Circus**

**INDIE REVIEWS**

**SINGLES**

- **ROB BASE: “Outstanding” (Profile 7300)**
  - Sampling the Gap Band's "Outstanding," "rappin' Rob Base delivers a boasting song that is average lyrically but merits attention because of its soulful groove on the smooth tip. Not a breathtaking song, but an decent one, homes.

**ALBUMS**

- **NAPPY BROWN: Don't Be Angry (Savoy Jazz/Muse ZDS 4425)**
  - Although Luther "House Rocker" Johnson has been singin' the blues for 25 years, "Take' n' Bite Outta the Blues" is his first nationally distributed album as a leader. The Atlanta resident gets down on gritty readings of B.B. King's "Rock Me Baby" and Willie Dixon's "Pretty Thing," and the Johnson originals "Gyin' and Thinkin'" and "Big Money." Serious blues in effect, boyeeee.

**FRIGHTY & COLONEL MITE: Life (Profile 1282)**

- The 1960s sweet soul of brothers like the Delfonics, the Intruders and Billy Stewart has long influenced Gregory Isaacs, Dennis Brown and other reggae singers known for embracing "louder rock." But the driving dancehall toasting of L. Stitchie, Ninja Man, Tiger and Admiral Bailey isn't something that brings American sweet soul to mind. British duo Frighty & Colonel Mite, however, unite dancehall's aggression with mainstream reggae's melodic sensibilities on the striking Life. Frighty's sweet soul-influenced singing and Mite's forceful toasting make for some interesting contrasts on dis ya irie album, mon.
SHOCK OF THE NEW

BY KAREN WOODS

MUSIC AND IMAGES ARE A LOT LIKE TWO SIDES OF THE SAME COIN, if you think about it. Images, paintings or photographs can be musical in their own way. Like the same token, music can inspire mental pictures, visual interpretations of sound.

That's the best, most sensible way I can sum up Bel Canto's Birds of Passage (Net-twerk). A tape that comes to mind: "warm," "cool," "fragile," "solid," "sweet," "smoker"—a whole range of contradictions, points and counterpoints. It's much easier to say that this Norwegian trio's songs create mental landscapes, colors and pictures, for which the music itself and Anneli Drecker's ethereal earthy vocals provide the soundtrack.

All of this makes perfect sense after talking to Drecker in the singularly unar- tistic lounge at the Marriott during the New Music Seminar. In addition to Bel Canto, the 20-year-old singer is about to start her second year of art school, and sees art, in any form, as all part of the same creative hemisphere. We talk about painting and painters—she likes Picasso and Francis Bacon, doesn't like Matisse and Cezanne ("It's too romantic for me").

I wonder if she takes the same approach to music that she takes to painting.

"Sure," she says quickly. "I see a lot more since I've gone to school. My paintings and music, I think. I have one painting for each song. Like we write lyrics as the last thing—it's always the music first and then the vocals and the music and then the lyrics, and that's the hardest part, because I adapt the lyrics to the vocals and to the notation that is already there. I always have this gibberish thing, and then I have to find an English word that fits it. It's very hard.

She considers a moment. "With our lyrics, I can see now, that we have like a palette of different colors, for different sounds. And you splash them onto a canvas, like wet or dry, in different patterns. Then you take it far away, and you do like this [mimes looking at a canvas from different perspectives] and you run it around and you start to see things in it, but it's very abstract. Then you take a black pencil and you make a line around the things that you see and bring them more forward. The things that you see, they make sense to you, but to another person, they would keep turning it around and around and saying 'What is this?' I suggest it's kind of like watching clouds. 'Like watching clouds... yeah, our music is watching-clouds music. It's up to the listener to see things inside of the picture.

Another considering pause. "There's this theory about what came first—the chicken or the egg. It's the same being creative. It's like what came first—the expression or the process. Like Dali, he must have had his ideas all along—like that one painting where if you look at it from far away, you see the face of a famous politician. This is not process. This is planned. I'm not like that at all."

Birds of Passage is one of those rare albums that successfully marries technology to itself. The music itself; textures and influences vary from Middle Eastern and African ethnic music to European traditional songs and Greek mythology.

While Bel Canto has been compared numerous times to both Dead Can Dance and the Cocteau Twins, the bands' members' own tastes are much broader than that. "Me and Nils [Johansen, multi-instrumentalist and remaining Bel Canto member after the recent departure of Geir Jensen], together, we listen to a lot of different kinds of music. He listens to a lot of ethnic music. He goes to the library and rents all kinds of stuff," Drecker says. "I'm more pop-oriented. Also a bit ethnic. I don't know, I like so many different styles. I can listen to Pavement. I can listen to Public Enemy. It's all the same.

'It's strange when people often compare us to Cocteau Twins and Dead Can Dance," she adds. "So I had to stop listening to them. I can't listen to it anymore, because I'm so afraid of getting too influenced by them, without being aware of it. It's the same with Picasso. Because I love his painting so much, I've seen things that I've done and think 'Oh, it's very Picasso.' And then I think no, because it's subconscious."

She pauses again, considers, gives a little laugh. "I try to find my own way, but it's very hard because everything has been done. Like I had this idea. It turned out to be like Francis Bacon. I had never seen his work before [she saw the MoMA exhibit while she was here], and then I saw them and went, 'Oh, well. It's been done.'"

The truth is that almost everything has already been done. The trick lies in reinterpreting that which already exists, mixing colors and textures and trying to take the old and familiar into a completely different realm. Bel Canto is well on its way to accomplishing just that, managing to be both familiar and foreign, both substantive and ephemeral at the same time. My suggestion is to get a tape of Birds of Passage, put it in your Walkman and then go find some quiet, peaceful place to lie on your back and watch the clouds go by.

Stay tuned.

CASH BOX AUGUST 11, 1990

HEAVY METAL

BY ALEX HENDERSON

LAND OF THE RISING HEADBANGERS: From Sonny Rollins to Motley Crue to James Brown, the Japanese can be downright fanatical when it comes to American music. In fact, some American acts (most notably the Runaways) have enjoyed more support in Japan than in their own country. Japan has some kick-ass artists of its own, who like so many talented European and Latin American artists, face fare at home but are little known in the U.S. This usually stems from the fact that they sing in their native languages, unlike the Scorpions or Doro Pesch. Show-Ya, an all-female metal/hard-rock posse whose lyrics have been almost entirely in Japanese until recently, headlines large arenas in

Show-Ya the land of the Rising Headbangers and records for Toshiba/EMI Japan, but is without a record deal in America. But with Paul Winger producing their next album (which boasts lead vocalist Keiko Terada's singing in English on some songs) and the L.A.-based Jensen Communications doing some publicity on them, the flygirls have a better shot at getting a deal in this country. Outerlimitis, Show-Ya's latest Japanese release, is an impressive indication of the band's potential. Less consistently metallic than Girlschool but harder and heavier than Vixen, Outerlimitis comes alive thanks to the combination of Terada's passionate vocals, Miki Igarashi's kick-ass guitar, Miki Nakamura's melodic keyboard work, Miki Tsunoda's thundering drums and Satomi Senba's slamin' bass to 'yo' face...

HIGHWAY TO HELL: Bang your heads in ecstasy! Judas Priest, Megadeth and Testament are scheduled to begin a two-month American tour in late October. This isn't the first time the Priest has toured with megoshers—Slayer was its opening act on a 1988 tour. Obadious's tour of club dates with fellow megoshers Sacred Reich continues into August... The Black Crowes, who recently toured with Aerosmith, are joining Heart's American tour on August 7... Whitesnake begins an extensive European tour on August 8... The rockers will perform in England, Switzerland, Portugal, France, Belgium, Italy, Sweden, Norway, Denmark, Iceland, Finland, Spain, Portugal, Germany and Holland... Overkill has completed eight months of touring in support of its latest Megasonic album, The Years of Decay. The headbangers have begun writing material for their next album, which Megasonic seems may be out in March, 1991... Anthrax is planning a mosh'n world tour in support of Persistence of Time, which is scheduled to hit the streets on August 24...

METALHEAD MISCELLANEOUS: The London Quireboys A Bit of What You Fancy has been certified gold in Canada... Tricker has finished its video for "Give It to Me Good..")

EARRING

POISON: Flesh & Blood (Capitol) #918322

Poison's detractors see the L.A. glam posse as being short on substance. But while that is certainly true of other L.A. "hairspray" bands, the Bruce Fairbairn-produced Flesh & Blood—Poison's third album and arguably its best yet—proves that the hard rockers (who aren't as hard as Aerosmith or Skid Row) have more to offer than an image. "Valley of Lost Souls" takes a look at folks who are "self-destructing in the fast lane, while "Something to Believe In" (a mid-tempo dopenjam that's closer to John Cougar Mellencamp than Dokken) examines the struggles of those searching for meaning in life—including a troubled Vietnam vet, the poor and folks who naively give their money to exploitative TV evangelists. Although hardly revolutionary, rockers like "Let It Play," "Come Hell or High Water" and "Unskinny Bop" boast strong hooks and come across as heartfelt.
MUDDY REDUX: Looks like Muddy Waters, right? Hell, it's even wearing his suit (a genuine Muddy Waters suit). But it's really a life-sized sculpture that artists Ray and Mary Daub (left) recently donated to Clarksdale, Mississippi's Delta Blues Museum. That's museum director Sid Gravins beside the stuffed Mudman.

HIP HOP HIP: A disturbing idea occured to me recently. Jazz, perhaps for the first time in its history, is no longer the hippest music on the planet. Jazz is square.

Think about it: No matter what was happening in rock and roll, there was nothing hipper than the cutting edge of jazz. Nobody'd argue with that, not even the rock and rollers. I mean, Hendrix, the Dead, the Doors—none of them could ever make the claim to be hipper than, oh, Miles or Coltrane or Ornette. They couldn't and they wouldn't. There was always this unstated (although, in interviews, often it was stated) admiration for the true hipness of the jazz greats. Nobody in the '60s and '70s was hipper than Bird, Billie, Pres, Dizzy, etc. Elvis? Uh-uh. Chuck Berry? Uh-uh. Hell, nobody in the '50s was hipper than one Louis Armstrong.

The jazz cats invented the hip lifestyle (for, what it's worth, often included drugs), invented the hip language (many of those goofy '60s rock words were coined by Lester Young in the '30s), and wore the hip clothing (zoo suits, berets, rolled collars). Nobody was sharper, in every sense of the word, than the jazzers.

Look around—just ain't no more. The hip-hoppers are the hippest guys around. But are they hip? M.C Hammer or Larry Hank Jr.? Sorry, Larry. De La Soul or the Wynton Marsalis Sextet? No contest in the style department. Language? The hip-hoppers got it. They're just dripping with '90s cool (not recycled '50s cool), inventing a style all their own. Prince or Miles? Miles, for his silks and satins and big curvy wig, loses by a hair (or a whole mess of hair).

In fact, the hippest jazz guy going is still Ornette Coleman, but he's become so invisible lately (“I'm in the music world, not the music business,” he explained to me recently) you'd never know it.

Is hip important? Wynton Marsalis probably doesn't think so, at least not the hip-hop brand of it (more the '50s/Miles type of hip). But I think there's something sad about it. I think jazz is giving something away.

CUBANO BE, CUBANO BOP: My Cincinato colleague Tony Sabournin tells me that Arturo Sandoval, the burly Cuban trumpet dynamo, has followed his former Irakere teammate Paquito D'Rivera (by about 10 years) and defected from Cuba. Sandoval, who plays a fiery brand of Cubop that can cause tanks to rust, apparently gets a bit of notoriety in Europe after a recent four tour there with Dizzy Gillespie's big band and is headed for New York. Few trumpeters can play higher and faster than Sandoval, which should get a lot of New York lips twitching over the next few years.

PASSING ON: Harry Lim, the veteran jazz record man, died last week at the age of 71. I'm had been on the scene for 50 years—organizing recordings, running jam sessions, working as one of New York's most knowledgeable jazz record salesmen—but his greatest legacy was the many wonderful recordings he did with his Keynote Records in the '40s. They were so consistently good, in fact, that PolyGram put them all out on a balking boxed set a few years ago—20 albums of Lester Young (including the amazing "Afternoon of a Rainie session), Coleman Hawkins, Lennie Tristano, Benny Carter, Dizzy Gillespie and various and sundry others. Keynote went kaput, but Lim kept on, recording musicians that he liked (that was his only criterion) for his Door label; jazz needs the Harry Lims. He will be missed.

HONOR ROLL: I've never been a big fan of the Kennedy Center Honors, and this year's list explains why. See, this year, they've inducted five worthy people: Dizzy Gillespie, Katherine Hepburn, Billy Wilder, Jule Styne and Riise Stevens. So where were they the last 10 years or so? They're just getting around to Katherine Hepburn? Hell, they've inducted a bunch of actresses already, but they're just getting around to Katherine Hepburn? I can't explain it, because I'm not getting in, certainly, but he's sliding in there after such musical dynamos as Perry Como. Really. Anyway, somebody else's list merits the medal, or whatever it is they get. Now I want to see Miles Davis up there in the presidential box.

VOLUMINOUS PIANISTS: Another pet peeve of mine (why stop now?)—albums in volumes (you know, the Complete Gus Birown, Volume 1). First of all, too often Volume 2 never makes it to the stores. Second of all, I feel customers get skittish about these things. "Gee, if I buy this, I'm committed to buying subsequent volumes, otherwise my shelf's going to look incomplete." Anyway, I don't like it.
RAP

BY ERNEST HARDY

WORKING FROM THIS SIDE OF THE GAME, several axioms begin to apply to your life, especially such cheery ones as, "He who lives by the sword dies by the sword." In short, there are days when you simply want to retire to a quiet room, one with white walls, maybe a green plant hanging from the ceiling, a small window with a breeze drifting through, and a little cot with a blanket and a pillow—and silence, lots of silence. To never hear another record again would be bliss.

Then you'll hear something that makes you realize that it would be easier to dance without a spine than to live without music.

Sitting through a Motown showcase some months ago, my mind often wandered and I constantly asked a friend the time. When the encore announced M.C. Trouble, I intuned and turned my attention to the stage. When Trouble took the stage, though, she completely blew away everyone who came before, as well as all who followed.

Not only did she work the crowd like a pro, but she rapped as if she'd been doing it since birth—sheer confidence and attitude born of competence were what made her set. The only reservation that could be voiced was the fact that the number that got the biggest audience response, "High Roller's Girl," was also the most inconsistent with the anti-drug and anti-gang themes that arose throughout the evening. (It was obvious that this high roller's girl wasn't living the good life 'cause her fella was an IBM exec.)

Speaking with Trouble recently, she not only agreed that the song was inconsistent for that particular evening, but took pains to separate herself from it altogether.

"Aaack," laughs Trouble when asked about "High Roller's Girl." "That song...they had to make me do that song. Oh, no—I didn't like it at all. That's the only song I've done that I did not write. Well, I co-wrote it, but..." her voice trails off and she laughs again.

Having grown up in and around the Solar Records studios (which, ironically enough, was once touted as the new Motown when it was home of such artists as Shalamar, Carrie Lucas and Lakeside—the latter a group with special meaning to the young rapper), Trouble was exposed to music and the duties behind the scene early on. Her father was a member of Lakeside, and the time that she spent behind the producer's board with him came handy on her new Motown album, Got a Grip, which she co-produced. Though it was obvious from the start that she would somehow be involved in the business, to Trouble, it's just as obvious that rap had to be the medium she chose.

"Rap is happenin'. My generation is just into rap, rap, rap. When I was a little younger, I got into hanging out with the rappers in the city and I just really got into the scene. I love it, I really do. It's hard for me to think of rapping as my job 'cause I'm having so much fun. Especially now that I'm not in school anymore. Sometimes I have to ask myself, "Am I really doing something?" Because I feel like I'm just playing all the time and I don't feel like it's a job. But it is..."

Not only does Trouble flex her producing skills on the album, she also incorporates singing (both her own and that of labelmates the Good Girls) into her rap. She plans to showcase that talent even more in the future.

"Oh, yeah. Definitely. more in the future. I love to sing, and that's what I've been doing all my life. So, when we started doing the album, I found myself, not consciously putting hooks in the song, but they just came to me. So, I put them in there. Eventually, I just want to sing. Period. But I'm just making the transition a little easier for the public to take. I don't want to start off real hardcore, real militant, then end up singing a ballad, going 'Oh, I love you.' Right now, they wouldn't accept it. Eventually, I'll come out with an album that will be all singing, and nobody will be surprised."

Although Grip has only recently been released, Trouble is already looking ahead to her next album and has some ideas as to how she wants it to be.

"I love the concept of Rhythm Nation. It's brilliant. From beginning to end, it was thought out. I'm thinking about that for my next album. I'm already thinking about it, listening to new kinds of music for inspiration. 'Cause rappers have to change. They can't get caught in a rut if they want to survive. I'd love to do a song with Lenny Kravitz. I love his messages and I'm one of the few rappers I know who listens to Lenny Kravitz. I think it would be good for him. It would open him up to the rappers out there, and he could open me up to his audience. I really want to do that..."

### RAP ALBUMS

Aug. 11, 1990 The square bulle indicates strong upward chart movement.

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<td>1</td>
<td>PLEASE DON'T HURT'EM</td>
<td>(Capitol 92857)</td>
<td>M.C.Hammer</td>
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<tr>
<td>2</td>
<td>WE'RE ALL IN THE SAME GANG</td>
<td>(Warner Bros. 26241)</td>
<td>M.C. Hammer</td>
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<td>3</td>
<td>WORLD POWER</td>
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<td>LET THE RHYTHM HIT US</td>
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<td>AMERIKA'S MOST WANTED</td>
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<td>6</td>
<td>FEAR OF A BLACK PLANET</td>
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<td>BLACKS MAGIC</td>
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<td>8</td>
<td>PEOPLES INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM</td>
<td>(MCA 1311)</td>
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<td>LIVIN' LIKE HUSTLERS</td>
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<td>11</td>
<td>IT AIN'T WHERE YA FROM, IT'S WHERE YA AT</td>
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### M.C. Trouble

M.C. Trouble's latest album, "Got a Grip," was recently released. Trouble's unique style and strong lyricism have earned her a dedicated following. Her next album is expected to feature collaborations with Lenny Kravitz and other prominent artists. Troubles' music career is on the rise, and she continues to push the boundaries of rap music.
RHYTHM & BLUES

BY ERNEST HARDY

"I DON'T LOOK AT THEM [pop and gospel] as opposites," says Warner Brothers recording artist Donna McElroy. "I looked at the music as being the kind that God gave us to enjoy life, and I looked at the way man was using music to meet his own devilish needs. I thought that something that could be rectified very easily by just writing some better lyrics—some more uplifting, grace-abounding lyrics."

McElroy blends two traditional and related forms of music—gospel and R&B—and combines them with pop for a music that is emotional, catchy and comes with a message. Having toured the world with Amy Grant, worked as a session singer for some of the biggest names in country, and paid her dues in small clubs, the singer is ready to share her gifts, insights and talents with the world. It's an approach that has worked for the Winans and should work as well for McElroy.

INFLUENCES: "Very early on, my influences were jazz and gospel music. My dad had a lot of different types of music around. Surprisingly, in jazz, it wasn't the females so much as the males who influenced me—people like Joe Williams and Lou Rawls. Then I got into Sarah Vaughan and Carmen McRae. Barbra Streisand was a big influence on me, and Julie Andrews. Like I said, we had a lot of different kinds of music in the house. Gospel-wise, Mahalia Jackson and Marian Anderson influenced me."

WHAT WAS LEARNED BY STUDYING MALE VOCALISTS: "The mastery of song. The taking of a song and making it yours and laying it out there, no holds barred, take it or leave it—this is what I have to offer. 'Like it or leave it, baby,' 'cause this is the way I see this song and you're going to love it, trust me.' That kind of confidence and self-knowledge. They knew they could do it."

FINDING A DIRECTION IN HER MUSIC: "Before I got a direction with this music, I didn't have a direction. I was waiting for a direction to cross my path, to direct the demo to say what I wanted to say. We were cutting things that were slightly inspirational, but were not really cutting into the slice of the pie that I wanted to be cutting into. I was on the road with Amy Grant on her last tour and there was a gentleman I met who is named Bob Jones who was a, shall we say, perceptor, and he is really tuned into the spiritual side of folks. We all got to spend some time with him and he spoke with my grandmother and spoke of her supernatural faith from God and said that I was being called on to carry on the tradition of supernatural faith. Kids, especially black kids, needed to hear that—an inspiration. I knew from that point on what I needed to do."

TO MAKE A LONG STORY SHORT: "I majored in voice in school and met all the requirements there. When I got out of school, I worked for the state of Tennessee for about a year and a half. Then I quit that job and started working full time as a backing singer, doing demos, doing lead and backing vocals for other projects. I sang with all the country folk, being in a country town, and the experience was excellent. I met a lot of great singers."

In 1981, I had a car accident that nearly claimed my life. When I recovered, I just kind of flowed into different kinds of gigs—a lot of live performances and a lot of cover bands. So I got a lot of good experiences singing live with a band and learning how to work an audience.

Then in 1982, I went on a world tour with Amy Grant. I wasn't as spiritually directed as I am today—I was still scared and confused from the wreck, and these people just helped me and were there for my back and the Lord. I still didn't have a direction for myself, for my personal gifts. I became very frustrated and dejected and was ready to move on to bigger and better worlds.

I laid the groundwork to move to either Los Angeles or Chicago when a friend asked me to help him start a new program called Talent on Parade. The series was created with the hopes of exposing talented blacks to the record industry and vice versa. The guy who signed Take 6, Jim Ed Norman, who's a Nashville Warner Brothers resident and who has used me on a lot of background stuff, was at this concert. He came up to me and said, 'You don't need to be singing background, you need a record deal.' That was three years ago. In the process we were putting together material for my album, and I knew we'd go after the dance crowd who are listening to crap at this point. So, here I am.

AIN'T NOBODY BETTER: Etta James meets up with long-time friend Frankie Crocker and Fred Buggs of WLBS at NYC's Lone Star Road House. James and Buggs have some good news in the venue in support of her new Island Records album, "Sticky To My Guns."
TOP R&B SINGLES
August 11, 1990

#1 Single: After 7

1. CANT STOP (Virgin 96470) [2.11]
2. JERK OUT (Paisley Park/Reprise 19750) [2.7]
3. FEELS GOOD (WingPolydor 877 437-1) [2.9]
4. DO ME (MCA 33180381) [2.10]
5. VISION OF LOVE (Columbia 38-73548) [1.10]
6. COME BACK TO ME (A&M 1475) [1.7]
7. TALK TO ME (Elektra 69646) [1.8]
8. MAKE YOU SWEAT (Elektra 69611) [3.11]
9. MY KINDA GIRL (Solar/Epic 35-74515) [3.8]

High Debut: The 2 Live Crew #60

10. J2J SOMEONE (Epic 47502) [1.6]
11. WHAT YOU DESERVE (EMI 56170) [1.5]
12. IF I COULD ONLY HAVE THAT DAY BACK (Elektra 64947-4) [1.8]
13. BANNED IN THE USA (Lake/Atlantic 4-98951) [1.2]
14. ALL THE WAY (Solar/Epic 35-74516) [1.7]
15. ARE YOU REALLY REAL (Tommy Boy/Reprise 19781) [1.5]

To Watch: Lenny Williams #89

16. PAPA WAS A ROLLING STONE (Chrysalis 23550) [3.5]
17. I STILL HAVEN'T FOUND (Columbia 36T-72310) [3.6]
18. TREAT THEM LIKE THEY WANT TO BE TREATED (Uptown/MCA 53622) [3.5]
19. WHAT YOU DESERVE (EMI 56170) [3.5]
20. IF I COULD ONLY HAVE THAT DAY BACK (Elektra 64947-4) [3.5]
21. BANNED IN THE USA (Lake/Atlantic 4-98951) [3.5]
22. ALL THE WAY (Solar/Epic 35-74516) [3.5]
23. ARE YOU REALLY REAL (Tommy Boy/Reprise 19781) [3.5]

The source bullet indicates strong, upward chart movement. See Alphabetic and Publisher list page.
COCINANDO

BY TONY SABOURIN

THERE ARE TWO THINGS I THOROUGHLY RESPECT. ONE IS SMOOTH INSISTENCE. Insistence is a necessity in this business of ours, where many sources are forced to attack the relative few existing media. Yet, when insistence crosses the borderline toward penurious persistence, it generates negative results. More importantly, it never brings about the desired goal or objective, as business bridges are not totally burned, at least partially eroded. On the other hand, smoothness coups it. It's all about quality. Either you have it or you don't. Therefore, when smooth insistence is well executed, it's not an art.

Take for instance, D'Aldo Romano's two-person operation in Miami, DAR Management, managing roster of such artists as Miami's tip top Willie Chirino and brandy heft, powerhouse, mugging star and sector Bertin Osborne. Some time ago, DAR had Epic Records send me the promo cassette of Roberto Perera's Erotica. One day, Ana Lourdes Ortiz, ever-traveling Romano's homes- teady business half, called to chat, among other things, and to hear my opinion of Erotica. To my own chagrin I had to confess several days later that my own Bermuda Triangle—a sea of albums, cassettes and CDs that compose my personal, editorial and business projects collections—had sent Perera's production to an unknown dimension.

Very patiently, Ortiz promised to fly me in another promotional cassette, and sent me away with these words: "Tony, listen to this, and tell me, I think you're going to like it. Not because it's our project. But because it's very unusual music. I can't explain what it is, but I like it very much. Just listen to it, and tell me what you think."

The other thing I respect is attention to details. When I heard Perera's music, I was indeed pleasantly surprised. I then wished I had invented the opening sentence in Perera's press release to use in this review: "What Roberto Perera does with music is difficult to explain." The press release also says his style—described as new-age jazz with a Latin influence—revolves around the intricacies of Perera's Paraguayan harp, smaller than its European cousin, with the foot pedals for sharps and flats found in the conventional harp, but with a sweeter, livelier sound.

Extending all the way to typical guitar chords, sensibly and sensitively blended with a popping rhythm section, "I Tell You Later," for one, exemplifies Perera's fantasy, nails-finger-wise as well as in music technique—in- tricate and bounding chords. "My Paraguayan Song" opens with slightly folksy arpeggial flourishes before allowing a tumbadora tumbao and Pastorius-like bass lines to establish a musical mattress for Perera's harp lines—a style almost duplicated in "Bobby's Song" with the same felicitous results. The title cut, "Erotica," consistent with its name, reeks with luscious buonos, lit by exquisitely played harp notes.

More importantly for the vanguardist attitude that identifies this space, Roberto Perera's music is not likely to be played on your typical Spanish-language stations, unless it's used as unauthorized background in some station's self-produced local spots (a chintzy practice that we'll discuss more expansively some other time).

As much as I think Perera for the wonderful details of his art, and DAR's staff for its detailed science of smooth insistence, I can't but grieve for the narrow-minded taste of PDs at our most popular Spanish-language stations—a limitation that prevents our audiences from hearing a wide variety of wonderful music, like Roberto Perera's Erotica, and forces them to seek solace in non-Hispanic media.

And then they wonder why we keep losing ratings.

AS A LONG-TIME ADMIRER OF TRUMPETER ARTURO SANDOVAL, there aren't enough words to express my rejoicing at his detection. For the uninitiated, let us backtrack a bit into history. Forty-year old Sandoval, a graduate of that womb of musical geniuses, Havana's School of Modern Music, gained initial recognition as a member of Irakere—Fidel Castro's repre- sentatives to the international jazz world. Irakere was a jazz band, yes, but equally adept at getting down with kick-ass barrio sounds, as demonstrated by their patented, crowd-rousing comparsa finale.

During a period of Democratic truce in the very early '80s, Irakere was able to record two albums for release internationally by CBS, both produced by Mike Boddicker and Bert De Courtroux, with the first winning a Grammy. This award, and the natural nostalgic adoration for those who aren't easily accessible to the music of Irakere's members—particularly keyboardist Ox Valdés, multi-saxophonist and future defeqtor Paquito D'Rivera and Sandoval, effective tamers of a four-octave high-C shriek—near-mythical icon.

Of all three, Sandoval was perceived as the most acerbically demonstrative of his clan of Castro politics, reportedly criticizing D'Rivera at various times for his "cowardly departure." He even criticized the widespread use in the U.S. of the "salsa" moniker. Yet Sandoval's defection has another significance beyond the deplorable political implications for the regime of El Barbudó, who watched helplessly as another cultural-mainstay brick in his political dike plunged to the other side.

The even money says Sandoval will follow his intellectual intentions and pursue a career in the field of jazz.

However, I'm of another mind. If I were the head of a multi's latin division, and, considering Irakere's successful credentials in multi-hybrid numbers with Afro-Cuban roots, I'd try the following: Put together Sandoval, D'Rivera, the percussion team of Daniel Ponce and Ignacio Berroa, and assembled Miami residents like Israel Kantor (former lead singer with Los Van Van), guitarist Juanito Márquez and keyboardist extraordinaire Paquito Hechavarria, and release a true All-Stars-in-Exile Team Cuba.

This voice says this crew will bring a new sense of rhythmic intensity to the often tired salsa strains—the beginning of a (pardon the pun) revolutionary process to a genre that might just be in need of a new trend.

THE CPP WARNING FOR THE TEXAS REGION FALLS ON Disco Centro in Houston. According to reputable reports, blood and/or marriage lines influence the reporter's predilection for his favorite label. As a result, the adjacent Texas chart does not reflect its information.

Luis Miguel

- No. 1 Album in the U.S. Latin Market & Puerto Rico.
- No. 1 Single "TENGO TODO EXCEPTO A TI" on the Charts in U.S. Latin Market & Puerto Rico.

the album: 20 AÑOS

WH 71355
#1 Single: Mariah Carey

### Top 100 Singles August 11, 1990

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<tr>
<th>Position</th>
<th>Artist</th>
<th>Track</th>
<th>Label</th>
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### High Debut: Johnny Gill #49

### To Watch: Indecent Obsession #62

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
Many rockers, myself included, miss the old Iggy Pop—the punk radical who gave us such “70s gems as “I Wanna Be Your Dog,” “Funtime” and “TV Eye.” But while Brick by Brick falls short of the old Iggy’s splendor, the album has its share of noteworthy rock. “Pussy Power” and “Butt Town” show that Pop can still be endearingly outrageous, while “My Baby Wants to Rock & Roll”—like a lot of metal and hard rock—is just fun rock lacking cutting-edge qualities. Brick by Brick isn’t an Earth-shattering album, but it is generally good. (Alex Henderson)

Dionne Warwick: Dionne Warwick Sings Cole Porter (Atco 8875)

It somehow seems fitting that as the dance producers and divas of today reach back to the ‘60 in general and Dionne Warwick’s work in particular, that the legendary singer herself reach back to the standards and classics of another era altogether. With class, grace and style, Warwick tackles such Porter gems as “I Get a Kick out of You,” “You’re the Top,” “Begin the Beguine” and more. With a voice as strong and beautiful as it ever was, the singer puts her stamp on these standards while underscoring the timelessness of great lyrics. Note: The track “You’d Be So Nice to Come Home To” is available only on LP. (Ernest Hardy)

M.C. Trouble: Getta Get a Grip (Motown MOT-6303)

Motown steps into the ‘90s with a certifiable new talent on its roster. On a recent rap compilation album that the company released, Trouble’s star shone brightest and with the most potential. On this album, that promise is realized. She raps with an assurance and ease of someone years older (she’s 18), tackling issues such as black-on-black crime and community apathy. She’s joined on “(I Wanna) Make You Mine” by labelmates the Good Girls, mixing rap and singing in much the way Salt N Pepa did on their most recent album. With the right push, Trouble could be a major force on the hip-hop scene. (EH)

Sara K.: Gypsy Alley (Mesa R279024)

If you fancy the current crop of acoustic guitar-conscious female singer/songwriters—Tracy Chapman, Suzanne Vega, Eliza Gilkyson, Jill Sobule, Michelle Shocked, among others—you would do well to check out Sara K.’s impressive debut album, Gypsy Alley. The Dallas native’s most obvious influence is Joni Mitchell. Personal folk-pop items such as “After There’s a Blizzard,” “Aurora of the Blade,” and “I Want Back In” are quite tranquil and caressing. In a Mitchellian manner, Sara triumphantly combines a fairly pastoral setting with expressive, emotional vocals. (AH)

The Sabri Brothers: Ya Habibi (Real World/Virgin 91346)

A recent addition to Virgin’s ambitious world series via the Real World label, the Sabri Brothers’ Ya Habibi is Mid-Eastern music at its exotic, hypnotic best. The Sabri Brothers, who hail from Karachi, Pakistan, and are members of Islam’s mystic Sufi sect, sing and jam for Allah on the extended Qawwali (Sufi songs of praise) “Saqia Aur Pha” (which lasts 26 minutes), “Ya Sahib-Ur Jamal” and the powerful “Allah Hi Allah Tan Mein Tar.” Alauddin akbar. (AH)

VARIOUS: Massive 3 (Mango/Island 539 862-4)

You don’t have to like reggae to be taken with this collection of reggae hits. Divided into two sections, four parts (“Dancehall,” Pts. 1 and 2; and “Lovers,” Pts. 1 and 2), what’s offered are some classics, soon-to-be-classics, and clever covers including “Why Do Fools Fall in Love,” “Fast Car” and “Ooh My Heart.” Almost every song is about love, and of those, most are about heartbreak, disillusionment, or frustration. All of it is lifting, irresistible dance music—a tonic for long-time fans, a refreshing change of pace for newcomers. (EH)

Looking Ahead

August 11, 1990 Independent product most likely to reach the Top 100 Pop Singles Chart

1. TELL ME SOMETHING (MCA) ........................................ Indecent Obsession
2. ANGEL OF LOVE (Epic) ........................................ Anna
3. I WON’T GIVE UP ON YOU (Warner Bros.) ................. T.K.A.
4. SUMMER VACATION (Hollywood) ............................ The Party
5. ALL LIPS NO HIPS (Ato) ......................................... Electric Boys
6. HOLDING MY HEART (A&M) ................................... Bang
7. I DON’T HAVE THE HEART (Warner Bros.) ............... James Ingram
8. I THINK I LOVE YOU TO MUCH (Arista) ..................... Jeff Healy Band
9. ALL I DO IS THINK OF YOU (Atlantic) ..................... Troop
10. CAN’T STOP (Virgin) ............................................. After 7
11. QUICK QUICK (Ato) ............................................ Marc Alex
12. INNOCENT (Capitol) ........................................... Whispers
13. GO (Aegis) ........................................................... Tommy James
14. LOVER OF MINE (Atlantic) .................................. Alannah Myles
15. WORLD ON FIRE (EMI) ........................................... Jane Wiedlin
Everly Bros. Homecoming III

THE EVERLY BROTHERS WILL CELEBRATE THE THIRD ANNUAL EVERLY BROTHERS HOMECOMING in Central City, Kentucky, August 30 through September 3. The legendary singers have returned to their ancestral home for the past two years to perform a benefit concert for the economically depressed coal-mining town in Muhlenberg County.

Joining the Everly Brothers this year will be spectacular newcomers to country music, the Kentucky Headhunters; perennial favorite John Prine; long-time friend of the Everlys, Chet Atkins; guitar master Duane Eddy; singer/songwriter Jondle Mosser and guitarist Thom Brash (son of western Kentucky country legend Merle Travis), who will be performing with recording artist Lane Brody.

In addition to the stellar concert event, which will top off the Homecoming (Flag Day) celebration, there will be three full days of preceding activities. There will be a golf tournament, a fan club picnic, Gospel Fest, souvenir shoppe, celebrity auction, a one-mile fun run, a 5K mile run, as well as the Everly Brothers Talent Search Contest and the "Home of the Legends" Thumbpicking Contest for all festival-goers to enjoy.

The Everly Brothers Homecoming Music Festival has become a pivotal factor in the economic recovery of the once-thriving coal-mining region. Until 10 years ago, the Central City/Muhlenberg County area was the leading coal-producing region in the country. When the resources were exhausted, the mining industry abandoned the area and the community fell on hard times.

"We wanted to bring international attention to this area with the hope of attracting new industry," said Phil Everly, at a news conference at last year's show. Apparently, the Everly brothers' efforts, along with help of community leaders, have paid off. Tourism employment there is up 44%, with tourism revenues increasing $2,200,000 last year.

Since the initial Homecoming Festival, two major motel chains are considering building in Central City, and Muhlenberg County has just finalized a contract that will bring a modern prison facility to the area.

"We have seen an increase in everything from restaurants to bait shops, to gas stations and motels," said Joe Bon Tucker, head of the Everly Brothers Foundation. "When the first concert was a success, we realized that we really could do something to help ourselves. With the community's newfound self-confidence and the borrowed profile of Don and Phil Everly, we went on to investigate ways to pull our community out of the hard times that had been hanging over the region for so long."

Proceeds from the Annual Everly Brothers' Homecoming Music Festival go to the Everly Brothers' Foundation, a non-profit organization that provides funds for scholarships and community projects in and around Central City, Kentucky. For more information, contact the Everly Brothers' Foundation, Central City Building, Central City, Kentucky; (502) 754-9603.

ASCAP's Annual Nashville Membership Meeting

ASCAP board member Wayland Holyfield, ASCAP members Peter McCann and Beth Nielsen Chapman, ASCAP president Morton Gould, ASCAP Southern executive director Connie Bradley and ASCAP member Richard Leigh.

ASCAP President Morton Gould recently chaired the annual Nashville Membership meeting of the American Society of Composers, Authors and Publishers (ASCAP). At the meeting, attended by 450 writer and publisher members from the Southern region, Gould recapped highlights and key issues of the past year, including the Society's efforts, as a member organization of the Copyright Coalition, to defeat pending congressional legislation of digital audio tape (DAT), which would legitimize copying of recorded music without making provision for the protection of copyright holders. In addition, a documentary film, 'The ASCAP Story,' produced in celebration of ASCAP's 75th anniversary, was shown.

ASCAP's managing director, Gloria Messinger, delivered the financial report, noting that ASCAP's total receipts for 1989 amounted to $317,100,000. Also present for the membership meeting from the New York office were Paul Adler, director of membership; Karen Sherry, assistant to the president/director of public affairs; Lauren Losa, manager of public relations; and Toni Winter, executive secretary to the president.

Nashville Music Exec. Gets Community Service Award

JIM ED NORMAN, PRESIDENT, WARNER BROTHERS RECORDS /NASHVILLE DIVISION, has been named a recipient of the 1990 Andrew Heiskell Community Service Award.

Established in 1982, this annual award is presented in honor of Andrew Heiskell, former chairman and CEO of Time Inc., to encourage others to follow his example of leadership in public service, human rights and equal opportunity. It is part of Time Warner's continuing commitment to encourage and recognize employees who give of themselves to achieve important social goals at work and in their community.

Norman is active with W.O. Smith Community Music School, Leadership Nashville, Leadership Music, the Country Music Foundation, the Country Music Association, the Cumberland Science Museum (Nashville), and the Copyright Society of the South.

He recently accepted his award, and a $1,000 contribution he chose to give to the W.O. Smith School, at a luncheon in New York City.

CONSTRUCTION IS UNDERWAY AT DOLLYWOOD in Pigeon Forge, Tennessee, on a multi-faceted eagle preservation, education and entertainment complex. According to Dolly Parton, the complex should be completed by April 1, 1991, and will include an aviary that will feature the largest presentation of "non-releasable" bald eagles in America, all displayed outdoors in their natural habitat. The birds are deemed non-releasable by the U.S. Fish & Wildlife Service because they would be unable to survive in the wild.

In addition to featuring the largest presentation of non-releasable bald eagles in America, the Dollywood Eagle Complex will also rehabilitate injured eagles and hatch young eagles, which will be released into the wild. This effort will help protect and repopulate America's eagles, and contribute to the full recovery of this endangered and threatened species. "The eagle has always meant freedom to me, and I'm excited that this facility at Dollywood can play a part in preserving the symbol of American Freedom that we all hold so dear," said Parton.

The project will be a cooperative effort between Dollywood and the National Foundation to Protect America's Eagles (NFPAE), a non-profit organization licensed by the U.S. Fish & Wildlife Service and the Tennessee Wildlife Resources Agency to possess, care for, exhibit, rehabilitate and breed birds of prey. The facility will house both bald and golden eagles by the spring of 1991. This eagle project is seen as a unique extension of Dollywood's basic theme. The park has always featured the heritage and traditions of the Smoky Mountains through its crafts and entertainment, and the eagle project will serve as a natural extension to showcase the official living symbol of America's patriotic and natural heritage. The bald eagle embodies the most treasured of all American traditions—freedom.
DON ARTHUR

Thanks Radio for my first Nationally Charted Record
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National Promotions by Craig Morris (615-831-9030), Chuck Dixon (615-754-7492) and Gary Bradshaw (512-732-6178)

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and a
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LINDA CAROL FORREST
BRAND NEW AND HOT OFF THE PRESS:
DEBUT "YOUR LOVE"
from the album SONGS FROM THE HEART
(BRR-LDF-1101)

NATIONAL PROMOTION BY:
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Interviews & DJ Copies: Robert D. Metzgar
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Nashville, TN 37203
(615) 242-4722

Booking & Publicity
Billy Deaton Talent
1300 Division St. #102
Nashville, TN 37203
(615) 244-4259

STOP HUNGER RECORDS

COUNTRY ALBUMS
Aug, 11, 1990 The square bullet indicates strong upward chart movement.

#1 ALBUM:
George Strait

TO WATCH:
T. Graham Brown

1 LIVIN' IT UP (MCA 6415)          George Strait 1 11
2 KILLIN' TIME (MCA 9668)          Clint Black 2 64
3 GARTH BROOKS (Capitol 9699)     GARTH BROOKS 4 52
4 PICKIN ON NASHVILLE (Mercury 93877)  Kentucky Headhunters 3 57
5 PASS IT ON (RCA 2108)            John Anderson 7 9
6 COUNTRY CLUB (Warner Bros 25904)        Travis Trigg 7 19
7 HERE IN THE REAL WORLD (Arista 8629)         Alan Jackson 6 22
8 NO HOLDIN' BACK (Warner Bros 25988)         Randy Travis 8 42
9 RICKY VAN SHELTON III (MCA 45250)        Ricky Van Shelton 27 9
10 WHEN I CALL YOUR NAME (MCA 42321)     Vince Gill 11 15
11 LEAVE THE LIGHT ON (RCA 9594)     Lorrie Morgan 13 53
12 EXTRA MILE (Columbia 45490)        Shennaclash 12 9
13 ON DOWN THE LINE (MCA 6401)        Patty Loveless 11 8
14 LONE WOLF (Warner Bros/Curb 29200)     Hank Williams Jr. 14 25
15 THE EAGLE (Epic 46104)            Waylon Jennings 16 3
16 DOUG STONE (Epic 45303)          Doug Stone 15 16
17 WILLOW IN THE WIND (Mercury 93095)     Kathy Mattea 17 65
18 TENNESSEE WOMEN (Capitol 91821)       Tanya Tucker 14 10
19 HILLBILLY ROCK (MCA 42312)        Marty Stuart 21 15
20 FAST MOVIN TRAIN (RCA 9961)        Restless Heart 18 27
21 HIGHWAYMAN 2 (Columbia 45240)     Waylon, Willie, Johnny & Kris 22 23
22 SOWIN LOVE (RCA 9717)              Paul Overstreet 24 25
23 SIMPLE MAN (Epic 45340)              charcoal Daniels Band 27 37
24 ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)   k.d. lang 25 26
25 LOVE ON ARRIVAL (Capitol 9782)      Dan Seals 26 10
26 LACY J (Capitol 93919)            Lacy J. Dalton 26 13
27 I WATCHED IT ON THE RADIO (Lionel Cartwright) 10 10
28 BUMPER TO BUMPER (Capitol 91780)     T. Graham Brown 30 10
29 THE BOYS ARE BACK (Capitol/Curb 92568)        Sawyer Brown 32 35
30 THE LIGHTS OF HOME (RCA 2114)         Baillie & The Boys 31 8
31 LAREDO (MCA 42355)                 Steve Wariner 35 16
32 TELL ME WHY (Curb 77921)                John Wills 34 15
33 LIKE LOVETT & HIS LARGE BAND (MCA/Curb 42265)   Lyle Lovett 40 15
34 OUT OF THE SHADOWS (Atlantic 782104)      Billy Joe Royal 38 5
35 BLACK VELVET (Atlantic 82085)       Robin Lee 39 19
36 12 GREATEST HITS (Epic 94319)       Kenny Loggins 43 16
37 I WONDER DO YOU THINK OF ME (RCA 94689)     Keith Whitley 29 49
38 VERSION OF THE TRUTH (RCA 2113)       Foster & Lloyd 28 11
39 ALWAYS AND FOREVER (Warner Bros 25068)   Randy Travis 41 15
40 ALINE (Columbia 45104)             Vern Gosdin 36 16
41 THE HARD WAY (MCA 45048)            Steve Earle 42 17
42 WELCOME TRAVELLED LOVE (MCA 6390)      Kelly Willis 45 5
43 HEART FULL OF LOVE (Warner Bros 926173)   Holly Dunn 39 9
44 KEYS TO THE HIGHWAY (Columbia 45242)  Rodney Crowell 44 37
45 WHITE LIMOZEN (Columbia 45054)       Delbert McClinton 59 39
46 REBA LIV (MCA 8034)                  Reba McEntire 46 44
47 BLUE JUNGLE (Curb 77313)             Merle Haggard 48 5
48 MUSIC, MEMORIES AND YOU (Mercury 842518)   The Statler Brothers 57 15
49 HARDIN COUNTY LINE (MCA 42333)       Mark Collie 51 7
50 STATE OF THE HEART (Columbia 45228)  Mary Chapin Carpenter 59 30
51 BREAKIN' NEW GROUND (Capitol 90835)     Wild Rose 43 15
52 PAINT: THE TOWN (Warner Bros 25992)       Highway 101 52 16
53 KEEPIN' ME UP NIGHTS (Arista 85050)    Asleep At The Wheel 54 3
54 THE REST OF THE DREAM (MCA 94510)        Nitty Gritty Dirt Band 57 3
55 GREATEST HITS III (Warner Bros/Curb 25634)     Hank Williams Jr. 56 76
56 JERSEY BOY (Capitol 90802)            Eddie Rabbitt 47 15
57 DIFFERENT KIND OF FIRE (RCA 2049)       Prairie Oyster 49 11
58 WHERE THERE'S SMOKE THERE'S FIRE (Island Records 84229)   Buckwheat & Zynceco 63 2
59 GREATEST HITS (RCA/Curb 8318)        The Judds 55 15
60 PAGES OF LITE (MCA/Curb 9479)        Desert Rose Band 58 29
61 HOLDIN A GOOD HAND (Capitol 94153)     Lee Greenwood 61 2
62 IMAGINE THAT (Columbia 45131)       The O'Boys 65 15
63 COOKIN' UP A STORM (Capitol 92954)       Larry Gatlin & The Gatlin Bros. 66 2
64 KEVIN WELCH (Reprise 26171)         Kevin Welch 67 15
65 BUFFALO ZONE (Columbia 45379)      Sweethearts Of The Rodeo 67 15
66 TEMPOORITY SANITY (Capitol 90289)        Eddy Raven 64 10
67 THE O'BOYS (RCA 7970)                 Alabam 68 15
68 GREATEST HITS, VOL II (MCA 42030)         George Strait 69 15
69 DON'T CLOSE YOUR EYES (RCA 6494)        Keith Whitley 70 15
70 RIVER OF TIME (Curb/Curb 9585)          The Judds 72 13
71 TOUCH ALL OVER (Capitol 60068)        Shelby Lynne 76 2
72 BEYOND THE BLUE MOON (MCA 42166)        George Strait 72 65
73 A HORSE CALLED MUSIC (Columbia 45046)       Willie Nelson 74 7
74 SHADOWLAND (Warner Bros/Sire 25724)     k.d.lang 75 15
75 LOOKIN FOR A HIT (Reprise 29393)        Dwight Yoakam 76 42
INDIE INSIGHT

COUNTRY MUSIC AND FILM STAR JERRY REED is currently in the studio working on a forthcoming album, and is also in the middle of a heavy summer tour. Reed has also taken on new personal manager, Jerry Mote. Mote, president of Birmingham-based Alabama Concerts, Inc., is a 20-year veteran of the music industry, having promoted shows throughout the Southeast.

BARBRA STREISAND has a new single just shipped to radio all over America, entitled “You Gotta Love.” It was produced by Ray Doggett, Jimmy Darrell and Candice James, and is on the Saddlestone label. Farrell is a dynamic performer who crosses over a number of musical boundaries, including folk, blues, country, rock, gospel and contemporary. She has performed her special brand of music in concerts, festivals and clubs in Canada and throughout the United States.

JODY MILLER was in Nashville recently to host the Nashville Network’s Country Standard Time. The video show airs performances by many of the veteran country music artists. Miller was joined on the set by her lovely daughter and new duet partner, Robin Brooks. Miller and Brooks have recently completed a new album of duets. The twosome performed “Devoted to You” on the show, and then Miller turned the guitar over to her co-host, Grand Ole Opry star Bill Anderson, who joined them on that great gospel classic, “I’ll Fly Away.”

INDIE SINGLE REVIEW

INDIE FEATURE PICK

BENNY McARTHUR: “Lost in the Shuffle” (CBC 2190AA)

Writer: Mel Tillis

With a honky-tonk swing and a fiddlin’ extravaganza, the toe-tapping “Lost in the Shuffle” pumps out nothing less than good-timin’ country music. McArthur holds nothing back as he confidently whips out a solid, yet enthusiastic vocal charm. His voice is obviously experienced and polished, and the tune alone says “PLAY ME!” Radio shouldn’t have any questions about slapping this sizzler onto the playlists.

CHUCK DIXON

PROMOTION

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UP AND COMING

Aug. 11, 1990 Independent product most likely to reach the Top 100 Country Chart

1. ALABAMA CLAY (19th Avenue) - Joey Reed
2. PERFECT COMBINATION (Killer) - Danny Roy
3. ROUGH AROUND THE EDGES (Stargem) - Barbara Richardson
4. HIGH SCHOOL DAYS (TNT) - Vern Brown
5. WITH EVERY BEAT OF MY HEART (Door Knob) - Ricky Lee Jackson
6. I SURE HEARD HER SAY GOODBYE (Sun Dial) - Eddie French
7. HEY AMERICA (Music City USA) - Marvin Creech
8. NO ONE TO TALK TO BUT THE BLUES (Oak) - Maripat
9. GETTING OVER YOU (Oak) - Teddy Spencer
10. ALABAMA SUNSHINE (Door Knob) - Susan Thompson
11. PROUD TO WAVE OLD GLORY (NSD) - Russ Jeffers
12. LIVIN’ FOR THE WEEKEND (Door Knob) - Doyle Nelson
13. MILE MARKER TEN (Stargem) - Shucks
14. HE MADE A WOMAN OUT OF ME (Wirth) - Janet David
15. THE ONE YOU’VE LEFT BEHIND (Harmony S) - Sylvia Winters
16. 100 YEARS TOO LATE (Door Knob) - Roy Farrar
17. GREEN EYED ANGEL (Baby’s) - Joan Buckbee
18. HE’LL HAVE TO GO (Player) - Rollin Michaels
19. LOCAL SWIMMER DISRUPTS BAPTISM (NSD) - Dick Richard
20. MOUNTAIN MAN (Ressistor) - Bitter Creek

INDIE ALBUM REVIEW

TOUCH OF COUNTRY: Touch of Country (OLC 107)

These fellows have already garnered a large following in both their native San Diego area and in Las Vegas, where they have enjoyed repeat performances. This project includes “Ain’t Gonna Do You No Good,” which hit the top 40 on the national country singles chart. Also included are top-notch tunes like “I Can’t Make Up My Heart,” “If You Believe” and the up-tempo “Your Eyes”—all of which highlight this five-member group’s tight harmonies. When you listen to Touch of Country, there seems to be a feeling of comfort with each other in their music. We’re sure this “comfort” will rub off on country radio the more they listen.

STARWAY RECORDS’ SUSI BEATTY made a recent appearance on Crook & Chase to promote the release of her debut album, One of a Kind. Pictured with Beatty are hosts Lorianne Crook and Charlie Chase. (photo: Bonnie Rasmussen)
COUNTRY MUSIC

CALENDAR OF EVENTS

COMING UP
THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) will sponsor its Third Annual Bob Beckham Golf Tournament, August 13 at the Hillwood Country Club in Nashville. This year’s tournament will provide, for the first time, a scholarship for the music department at Middle Tennessee State University.

The public is invited to register for the tournament by contacting the NEA at (615) 256-4435. The cost is $125 per person, which includes the tournament and the awards banquet dinner. The cost for the dinner alone is $35. Since space is limited, registrants are encouraged to enter early. Reservations will be made on a first-come, first-serve basis. Casual attire is acceptable.

For further information, contact Rick Hoganson, Atkins-Muse and Associates, Inc. at (615) 327-3747.

BACK IN TIME
AUGUST 5—Happy Birthday to Vern Gosdin (1934)
AUGUST 6—The Kendalls’ “Heaven’s Just a Sin Away,” destined for #1, enters the charts (1977)
AUGUST 7—Happy Birthday to Rodney Crowell (1950)
AUGUST 8—Happy Birthday to Mel Tillis (1932)
AUGUST 9—Happy Birthday to Merle Kilgore (1934)
AUGUST 10—Roger Miller’s “Dang Me” sees the #1 position on the country charts for the fourth of eight weeks (1964)

COUNTRY HOT CUTS
1. ALABAMA: “Here We Are” Pass it On Down (RCA)
2. DOUG STONE: “We Always Agree on Love” Doug Stone (Epic)
3. ROBIN LEE: “Love Letter” Black Velvet (Atlantic)
4. LES TAYLOR: “Wild Mountain Rose” That Ole Desire (Epic)
5. STEVE WARNER: “L.O.V.E., Love” Laredo (MCA)

TOP 10 SINGLES—10 YEARS AGO
1. ALABAMA: “Tennessee River” (RCA)
2. MICKEY GILLEY: “Stand By Me” (Epic)
3. BELLAMY BROTHERS: “Dancin’ Cowboys” (Warner Brothers/Curb)
4. EDDIE RABBITT: “Drivin’ My Life Away” (Elektra)
5. MICKEY GILLEY: “True Love Ways” (Epic)
6. KENNY ROGERS: “Love the World Away” (United Artists)
7. RONNIE MILSAP: “Cowboys and Clowns/Misery Loves Company” (RCA)
8. EMMYLOU HARRIS: “Wayfarin’ Stranger” (Warner Brothers)
9. WAYLON JENNINGS: “Clyde” (RCA)
10. JACKY WARDE: “Save Your Heart for Me” (Mercury)

COUNTRY BOX AUGUST 11, 1990

COUNTRY RADIO

Most Added Singles
(Singles receiving the most new adds this week)
1. TIM RYAN—“Dance in Circles”—Epic
2. MARK CHESNUTT—“Too Cold at Home”—MCA
3. SOUTHERN PACIFIC—“Reckless Heart”—Warner Brothers

Most Active Singles
(Singles receiving the most reports this week)
1. TRAVIS TRITT—“I’m Gonna Be Somebody”—Warner Brothers
2. ALAN JACKSON—“Wanted”—Arista
3. CLINT BLACK—“Nothin’s News”—RCA

Most Conversions
(Singles converting from an add or extra to a number)
1. ALABAMA—“Jukebox in My Mind”—RCA
2. KEITH WHITLEY/LORRIE MORGAN—“Till A Tear Becomes a Rose”—RCA
3. PIRATES OF THE MISSISSIPPI—“Honkytonk Blues”—Capitol

Hot Phones
(Singles receiving the most requests)
1. KEITH WHITLEY/LORRIE MORGAN—“Till A Tear Becomes a Rose”—RCA
2. ALABAMA—“Jukebox in My Mind”—RCA
3. TRAVIS TRITT—“I’m Gonna Be Somebody”—Warner Brothers

J.D.’s Corner

KZLA AND KLAC IN CALIFORNIA are busy making changes these days. Norman Epstein, VP/general manager, has announced new roles for both of his sales managers. According to Tom Fenno, general sales manager, Robert L. Novak, marketing director/retail sales manager, has been appointed to the position of director of sports sales and marketing. Novak’s new assignment will have him work with both the local and national sales divisions on sales and marketing of Los Angeles Lakers as well as KLAC’s newest sports show, “Sportnuts,” with Gabe Kaplan.

With this change, the station’s retail sales department will now come under the direction of Bonnie Stone. Stone has been at the helm of the local sales department since January 1989. Her new assignment will have her in charge of all local and retail sales for both KZLA and KLAC.

Progressive country radio station WSJP, in Murray, Kentucky, continues to play the best country music available, which includes introducing new talent to its listeners. Here, announcer Mark Solomon puts in a tape of independent artist Benny Dean’s new single, “If They Ain’t Got a Fiddle.” Dean has performed three times at the White House for Presidents Carter, Reagan and Bush, and has performed with such greats as Merle Haggard, Kenny Rogers, the Oak Ridge Boys, Roy Acuff and others.

RADIO STATION WJJC was persistent in the reporting of George Roberson and the Double Edge Band. Keith Parmell was the only DJ who constantly reported this group for a month before it was decided to get promotion behind it. The song is now on the charts, so thumbs-up to Keith Parmell at WJJC.

THUMBS-UP TO OUR TOP REPORTING STATIONS THIS WEEK: Jay Richards, WOHO, Toledo, Ohio; Jeff Fan, WYNG, Yanceyville, North Carolina; Mike Murphy, KKBJ, Bemidji, Minnesota; Carl Brown, KNEW, Oakland, California; Danny Koeber, WFIMW, Madisonville, Kentucky.

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

THE 42ND BATTALION: On a home visit to Staunton, Virginia with the Stallers, talking support of the group’s 42nd career LP Music, Memories and You, were Mercury Records national country promotion director Bobby Young and Southeast regional promotion rep Rocco Cosco. Pictured are (l to r): Cosco, Harold Reid, Phil Baisley, Young, Don Reid and Jimmy Fortune.
Country Column

BY KAY KNIGHT

YOU CAN DIVE BUT YOU CAN'T HIDE: During a recent 10-day vacation for the Oak Ridge Boys, Steve Sanders flew to Florida to pursue one of his passions in life—scuba diving. Sanders has been diving for years and has also been a scuba instructor. One morning as he navigated the coastal waters at 45 feet below, he felt a tap on his shoulder and turned around to see another diver with a writing tablet and underwater pen, signaling that he wanted Sanders' autograph. "I've been asked for my autograph a lot since joining the Oaks," said Sanders, "but that takes the cake for the most unusual place.

Speaking of the Oaks...the guys, official spokesmen for the Take Pride in America campaign designated by the U.S. Secretary of Agriculture Jack Pannell, dedicated the Take Pride in America "Living Memorial" this past Memorial Day at Arlington National Cemetery. The memorial is a grove of trees, flowering plants, and benches with a panoramic view of some of Washington's historic landmarks. The memorial was funded in part by the Oaks, who are donating to the TPIA effort proceeds from sales of their recording "Take Pride in America," which appears on their Greatest Hits Vol. 3 album.

WAYLON JENNINGS IS FLYING HIGH on the first single from his debut Epic album, The Eagle. "Wrong" is proving to be one of his biggest radio hits ever. Jennings was recently selected as the poster person for the "Don't Drop Out Program"—a program that encourages high school students to stay in school. Jennings, who received his GED earlier this year, will be pictured in posters throughout 1991.

THAT BOOM CHICKA BOOM GUY, Johnny Cash, is back on the road again, playing dates that will take him from coast to coast. But the Man in Black is never too busy to brighten up the lives of those less fortunate, as he did recently when he called a California teenager stricken with elephantiasis (elephant-man's disease). Someone apparently mailed Cash a copy of an article about the girl, and he responded by calling her and promising to send her an autographed photo and a scarf he wore during a concert.

EPIC RECORDING ARTIST DOUG STONE celebrated the success of his #1 video, "I'd Be Better Off (In a Pine Box)," with Country Music Television's Stan Hitchcock. There for the festivities were (l to r): James Carlson, director of product marketing CBS Records, and producer of Stone's video; George Flanigen, co-director of the video; Stone; Robert Deaton, Deaton/Flanigen Productions; and Stan Hitchcock. (photo: Beth Gwinn)
Gospel...Hot off the Press...

BY KIMMY WIX

THE NEWSBOYS WHIP OUT RED-HOT VIDEO: Australian rockers the Newsboys are finishing up the filming of their red-hot video "Simple Man," off their new Star Song album *Red* For Wimps. All filming took place at a famed folk artist Rev. Howard Finster's artistic triumph—Paradise Garden in Summerville, Georgia. Finster's work has been seen on the album covers for the Talking Heads and R.E.M. His Paradise Garden has made a wonderful backdrop for the Newsboys' video. Look for Finster to make a cameo appearance.

SAVING ONE TO BENSON'S MOST RECENT RECORDING ARTISTS: Benson recording artist and renowned actor/composer/performer Clifton Davis recently began work on his debut Benson project, entitled *Amen*. Amen showcases the songwriting talents of Davis and production by Sanchez G. Harley and Jesse Boyce. This debut gospel project features background vocals by some of Christian music's finest vocalists, such as Bob Bailey, Kim Fleming and Howard Smith, and musicians such as Jackie Street, Derrick Lee, Mark Hammond, Steve Brewester and Mark Douthit. Amen, an October release, is geared to the black gospel marketplace as well as to the adult contemporary and inspirational audience.

COMMAND SIGNS JACKSONS: Gospel recording artist Phil Nicholas joined Monty Jackson, leader of the six member Jackson Family group, and Command Records' executive vice president Kent Washburn for the Jacksons' signing to Command. The Jackson Family's first album release will hit the streets this fall. Command is distributed worldwide by Word/A&M.

JOHN MICHAEL TALBOT RECORDS FIRST CHRISTMAS ALBUM: John Michael Talbot has completed recording his first Christmas album, tentatively titled *Jesus Is Born—A Celebration of Christmas*, to release on Sparrow Records September 27, 1990. Jesus Is Born was produced by Sparrow president Billy Ray Hearn, marketing his tenth album with Talbot, and was arranged and orchestrated by Phil Perkins. The project uses a boy's choir and ancient instruments to obtain medieval and renaissance sounds.

Benson recording artists Heirloom recently performed their current single, "Serve One Another in Love," on TNN's weekend entertainment series Nashville Now. Heirloom's latest release, *Star* Song SCR 8145, titled *Apple's of Gold*, was released in June. The trio consists of (1 to 1) Tanya Goodman-Sykes, Barbara Fairchild and Candy Hendphill Christmas.

It's been a "toe-jammin'" time at Goldmine studio lately. Tony Melendez, along with producer Tom Hemby, have been working on Melendez' newest release, *Ways of Wise* for Star Song Records. Look for a guest appearance by Phil Keaggy on one of the cuts, and many other encouraging and challenging tunes on Melendez' release, due out September 13. Pictured (1 to 1): Jose Melendez (Tony's brother and manager), Tony Melendez and Tom Hemby.

### CONTEMPORARY TOP SLOTS

| #1 Single: Bruce Carroll | #1 Debut: Rich Mullins #15 |

### CONTEMPORARY CHRISTIAN TOP 40 SINGLES

Aug. 11, 1990 The square bullet indicates strong upward chart movement.

| 1. WHO WILL BE JESUS (Word 7019986526) | Bruce Carroll 3 4 |
| 2. I SEE YOU STANDING (Star Song SCR 8150) | Twins Parts 8 9 |
| 3. TO THE GLORY OF GOD (Sparrow SCR 8137) | David Meece 4 5 |
| 4. FATHER (Sparrow SCR 8126) | Morgan Caylor 1 7 |
| 5. PRAYER (Dayspring 1014) | Petra 3 9 |
| 6. YOUR LOVE (Alteus AM 992) | Lenny LeBlanc & Kelly Willard 6 6 |
| 7. EVERYDAY THE SAME (Warner Bros 8141) | The Wimans 7 7 |
| 8. BE IN MY HEART (Myth 7017051454) | Phil Keaggy 17 2 |
| 9. SOMEDAY (Word 7016893969) | First Call 10 5 |
| 10. SOMEBODY LOVES YOU (Sparrow 814) | Denise Williams 13 6 |
| 11. FOREVER LOVE (Myth 7016903691) | Eric Champion 24 2 |
| 12. WHERE THERE IS FAITH (Benson C0924) | 4 HIM 2 10 |
| 13. GIVE IT AWAY (Star Song SCR 8145) | Mylon & Broken Heart 15 3 |
| 14. HONESTY (Sparrow SCR 8120) | Margaret Becker 14 4 |
| 15. ALRIGHTOKUHIIHUAEM (Reunion SCR 813732) | Rich Mullins DEBUT |
| 16. I WILL FOLLOW YOU (Star Song SCR 8144) | Imperials 5 9 |
| 17. WHAT WOULD JESUS DO (Myth 7016895386) | Julie Miller 21 2 |
| 18. ALL THINGS (Live Oak 7010019703) | Rick Crawford 22 3 |
| 19. SET IT INTO MOTION (Forefront CD 82685) | Jeffrey Benward 19 7 |
| 20. RUN TO THE BATTLE (Sparrow SCR 8139) | Steve Camp 30 2 |
| 21. WHO WILL (Benson PWCO 1096) | DeGarmo & Key 11 6 |
| 22. LOVE IS YOU TO ME (Myth 688036) | Kim Boyce DEBUT |
| 23. A FEW GOOD MEN (Star Song SCR 8148) | Gaither Vocal Band 12 6 |
| 24. DOWN TO BUSINESS (Good News 501648750) | Robby Duke 16 8 |
| 25. BE MY SHELTER (Dayspring 7014855757) | Dallas Holmes DEBUT |
| 26. I'M YOURS (River 701000200) | Greg Volz 18 9 |
| 27. MARVELOUS (Word 71913606) | Scott Wesley Brown 20 13 |
| 28. REJOICE (Star Song SCR 8129) | Jerome Olds 23 5 |
| 29. OH HOW COULD I LIVE WITHOUT YOU (Dayspring 7010052572) | Cynthia Clawson 25 5 |
| 30. EYE OF THE HURRICANE (Dayspring 701418250) | Trace Balin DEBUT |
| 31. WHEN I SEE YOUR SMILE (Alteus AM 992) | Matthew Ward 26 9 |
| 32. RECKLESS HEART (Benson C062753) | Al Denson 28 4 |
| 33. IN THE QUIET (Benson C0924) | Michele Wagner 29 8 |
| 34. SOMETHING CHRIST DID (Frontline 99088) | Crystal Lewis 27 10 |
| 35. LIFT UP THE SUFFERING SYMBOL (Sparrow SCR 8129) | Michael Card 31 13 |
| 36. MAN AGAINST MAN (Word W1101) | Buddy Green DEBUT |
| 37. IF THE SON SETS YOU FREE (Maranatha! C087007) | Faithful Heart DEBUT |
| 38. LOVE YOU WITH MY LIFE (Sparrow SCR 8120) | Steven Curtis Chapman 34 15 |
| 39. TABLE IN THE WILDERNESS (Myth 7016880039) | Russ Tafl 35 12 |
| 40. DEAR FRIEND (Sparrow SCR 8121) | Charlie Peacock 40 10 |

### UP & COMING

Product most likely to reach the Top 40 Contemporary Christian Chart

1. STEVEN CURTIS CHAPMAN (Sparrow) "Treasure Island"
2. MICHAEL CARD (Sparrow) "They Call Him Laughter"
3. KIM HILL (Reunion) "Snake in the Grass"
a sack of his other charting singles? We're not really complaining...anything by the Steely Dan makes us happy.

WHAT WOULD YOU SAY TO PETE TOWNER'S, HERBIE HANCOCK, PAT METHENY AND JACK DEJOHNETTE JAMMING ON "MAGIC BUS" AND "I PUT A SPELL ON YOU"? How about "Yikes!" But it's true, indeed. As part of Showtime's ever-interesting Coast to Coast series, that very thing was taped in London recently, as well as some of the same jazzers backing up the likes of Mick Hucknall, the Chimes, Bob Geldof and Hot House. The show will also include Van Morrison jamming in L.A. with Larry Carlton, Chick Corea, Freddie Hubbard and Hancock. What can it all mean? We haven't a clue.

Island Recording artist Kimm Rogers is greeted by label exec's at a party at NY's Acme Bar & Grill to help celebrate the release of her debut album Soundtrack Of My Life. Pictured here are: Dave Yeskel, Island's National Director of Sales, Jon Leshay, Kimm's manager, Kimm, Michael Stotter, Island's VP of Marketing and Mike Bone, Island President.

Island Recording group The Christians are greeted by label exec's at a party for their new release Colour at NY's Nosmo King restaurant. Pictured here are: Henry Priestman / Christians, Michael Stotter / Island VP Marketing, Roger Christian / Christians, Rick Rogers / VP Field Marketing-P.G.D., Garry Christian / Christians, Mike Bone / President-Island and Jim Caparro / Sr. VP of Sales & Distribution.

NEW RELEASE: At a Manhattan press party recently held by Arista Records to celebrate the release of "Dionne Warwick Sings Cole Porter," the singer was joined by lyricist and former ASCAP President Hal David and ASCAP Associate Director of Member Relations Debra Cain.

LOVE DIDDLEY: Bo Diddley re-recorded the 1958 hit "Book of Love" for the title track of New Line Cinema's film entitled "Book of Love" due for release in October. New Line Cinema founder, Bob Shaye, makes his directorial debut with this film. Pictured (l-r) are Ben E. King, Stanley Clarke, Doug Lazy, and Bo Diddley.

JELLYFISH VIDEO: Charisma recording artists Jellyfish, recently completed a video for "The King Is Half Undressed," the first track from their just released debut, Bellybutton. Pictured during the shoot, standing left to right are: Chris Coyle, Industrias Management; Jellyfish Jason Falkner, Roger Manning and Andy Sturmer. Kneeling in front: Jellyfish Chris Manning.
Women in Coinbiz:
Data East Pinball's Shelley Sax

BY CAMILLE COMPASIO
HER BUSINESS CARD READS "JOAT" (Jack of All Trades) and, believe me, everyone in the industry who has come in contact with Shelley Sax will agree the title is justified. When Gary Stern (general manager), Joe Kaminik (director of design) and Shelley Urban started shop at Data East Pinball, Inc., Sax did everything. She was receptionist, purchasing clerk, bookkeeper, traffic manager, personnel manager, office manager and administrative assistant. How are you going to fit all of that on one business card? They have since hired other people to handle most of those responsibilities. However, as Sax told us, "every time we hired someone to relieve me of one duty, they always found something else for me to do." Guess that comes with the territory when you're a "JOAT." 

Sax grew up in the 1970s, working for four buyers in the furniture department at Montgomery Ward. As she sees the development of professional skills, management took notice, and began moving her up the ladder. Her first step was assistant to the national retail sales manager of the furniture department, which presented more challenges for her and laid the foundation for what was to come in her future business affiliations. "I dealt with all of the regional managers and helped plan national advertising as well as the yearly sales meetings, where I handled all of the arrangements, including hotel accommodations and air transportation," the more than 400 people who attended, she explained. Having mastered this job, she was then promoted to the labor relations department, where she became involved in arbitration, collective bargaining, grievance meetings, etc. Unfortunately, this did not prove to be as interesting as she hoped it would be. So she decided to make a change. The year was 1982 and it marked Sax's entry into the world of coin-op, which came by way of a friend who handled the group insurance for Stern Electronics. But they'll let Sax provide the details: "When this friend of mine told me there was an opening for an executive secretary at Stern Electronics, I first asked her what the company was all about. She told me the company manufactured pinball machines. 'My response was 'I always wondered where those things came from.'" 

Sax passed a 15-minute interview with flying colors and, though she had no previous experience in the industry, that is when the offer came. "I was hired to work for Gary Stern," she said. "I was hired to work for Gary Stern," she added. "I was told to make sure Gary's secretary left and I inherited her. The rest, as they say, is history. We've been together through Stern Electronics, Pinstar and now Data East," she con- tinued. "During the Stern days, I worked not only with Gary but with Stephen Kaufman—still one of my favorites—San Stern, Harry Williams, Marty Bromley and the ever-famous Lauran Bromley, just to mention a few." 

"I'm sure our readers will agree that is quite a list of coinball notables. What do you like best about your job, we asked? "I guess what I like best is all of the different people I work with, talking with the distributors, and always doing something different," she responded, adding. "How many people can say they planned a party at the Playboy Mansion for about 150 people?" 

Since this reporter has not as yet had the opportunity to visit the Data East Pinball facilities, my next question related to the working environment out there. "Our facility is con- tained in approximately 15,000 square feet, with about ten percent for the office area, which means the office space is pretty cramped. But everyone works well together," she told us. "It does get pretty quiet in the front office, though, so I do have to give a yell now and then for everyone to quiet down so that I can hear on the phone. Just ask Lauran." 

[Editor's note: Lauran Bromley, president of Bromley, Inc. and a previous Women in Coinbiz subject, is familiar with these surroundings, having worked there herself.] Of course, who says you have to have a staid atmosphere to get the job done? As Sax added, "we do everything out here—design, assembly, manufacturing. That's a lot in a small amount of space. But we have good people running the factory and our employees really care about our product and make certain that it's the best." 

Data East Pinball, Inc. is located at 1980 East Avenue in Melrose Park, Illinois. It's the new kid on the block with respect to pinball machine manufacturing, but this company has made its mark in a relatively short time, which is something to be proud of. "When we started, Gary Stern, Joe Kaminik and myself, with a lot of help and cooperation from Data East USA, are the founders of Data East Pinball," most people couldn't think it could be done. I mean, who had started a pinball company from scratch in recent history? But we had confidence, we knew we could do it, and we knew where we were a market out there," she continued. "Since we started out in November of 1986, we have grown tremendously, not only in terms of personnel but in stature in the marketplace. Our product line proves it," she added. "Phantom of the Opera is an incredible game, an incredibly well-put-together, total package. And back to Gary, the Pinball will literally blow you away with its universal appeal, light shows and music—no, Joe Kaminik did not force me to say that. Let me add that the trade can look forward to plenty of new and exciting games to come from us. I cannot divulge as yet what they are, but be on the lookout, because Data East Pinball's time has come." 

And now, as we conclude this feature, let us focus on the personal side of Shelley Sax. She is not married, but she is not single. "I've been with the same wonderful guy, Gary Eldridge, for the past 11 years," Sax is from Rock Island, Illinois, which is on the Mississippi River about 180 miles west of Chicago. She attended the University of Oklahoma, Blackhawk College and Moser Business School.

NAMA Presents Statement on $1 Coin at Senate Hearing

CHICAGO—The National Automatic Merchandising Association (NAMA), in a statement to the Senate Committee on Banking, Housing, and Urban Affairs, stressed that the replacement of the $1 bill with a new $1 coin will help consumers as well as vending machine operators. A hearing was held in late June on legislation to create a new $1 coin (S. 814), which would be the same size as the previous Susan B. Anthony $1 coin, but with a smooth rim and a gold color so that it could be easily distinguished from a quarter. 

The move for a $1 coin has also made advances in the House of Representatives. On May 23, the Government Accounting Office (GAO) told the House Subcommittee on Consumer Affairs and Coinage that the government could save $3.8 million a year by switching to a $1 coin. GAO estimated that it would cost about 6 cents to mint the coin, versus 2.6 cents to print a $1 bill. However, coins last about 30 years, as opposed to 17 months for a paper dollar. NAMA is a major supporter of the Coin Coalition. Its statement will become part of the official record of the $1 coin hearing.

In a separate letter accompanying the statement, NAMA president James A. Rost urged that S. 814 be amended. "Unlike the House version, she currently lives on the north side of Chicago, in close proximity to Wrigley Field. (Does that mean you're a Cubs fan, Shelley?) So how does this busy lady unwind at the conclusion of her business day? "After a 'normal' day at the office—if there is such a thing in this business—I like to come home and relax. No phones, please. Basically, I'm a homebody who enjoys relaxing by reading or knitting or just plain watching TV."
MY MOST RECENT CONVERSATION with Al Dist. precy Jerry Marcus came just after the parts department had relocated to the new Atlas building, and about three days before everything else would be moved. I don’t wish to mislead you that things were a bit chaotic at this point. Besides which, financial/administrative veepee Joe Serpico, who had been smoothly overseeing the moving process, was afflicted with a kidney stone, rushed to Resurrection Hospital, and was not expected back for at least another week or so—meaning after the move was completed. But the story has a happy ending. As of July 30, right on target, Atlas Distg., Inc. settled into its modern, new facilities at 4500 W. Dickens in Chicago. Phone number (312-276-5005) and fax number (312-276-9752) remain the same. Parts department, however, has a new number—(312) 292-4490. As we went to press, Atlas was looking forward to the arrival of some new pieces, including Atard’s Pit Fighter, Sega’s Moonwalker and Leland’s Pit Out. Good luck in your new digs, guys.

CORRECTION: The Data East video mentioned in the July 28 edition of Cash Box in the column “Game of Doom (not Game of Doom),” I’ve made more than a few boo-boos in my time, but this was not one of them. Nevertheless, apologies to Data East USA.

DATELINE WERTON, WEST VIRGINIA, home of Hilltop Distg., Inc., which recently took on the Pioneer music line and is doing just beautifully with it, according to head honcho Doug Wilson. First shipment of the PLE CD jukeboxes arrived in May. Hilltop is now on their third shipment and getting ready for their fourth. “Pioneer’s CD jukebox is a super-quality product,” said Wilson, and he has heard notes with other distributars whom, he added, are in complete agreement, with special emphasis on “reliability.” He told us he’s impressed with not only the system but the compilation disc, which focuses on hit product and brings the “cost per selection to less than that of a vinyl record.” As he pointed out, the two major products that have been keeping things alive at Hilltop during the summer months are music and Meritt’s Pub Time Premier dart games. WATCH FOR EM: Got the word from Atari Games’ marketing chief Mary Fujihara that the factory is about to launch two new pieces: Pit Fighter (an action-packed thrice-player) and their second-generation Race Driver.

COMING ALONG NICELY: Happy to report that C.A. Robinson’s Hank Tronick was out of bed and moving around with the aid of crutches when I called him recently at St. John’s Hospital in Santa Monica. Although he was still being pumped with antibiotics, he felt certain he would be sent home by the end of July to complete his convalescence. That’s good news about a very special person. We’re all pulling for you, baby, and hoping you’ll be back in action real soon.

BUSINESS IS BOOMING: Yes indeed, there’s been no summer slowdown at Betson Enterprises in Middletown, New Jersey. Spoke with redemption chief John Margold, fresh from the firm’s participation in the PAMMA state convention at the Sheraton in Lancaster, Pennsylvania. The Betson exhibit showcased the Ske Toss, B.C. and Drribbles Jr. Basketball, fresh pieces, which captivated the youngsters (aged 6-11) who attended the show with their op dads (and subsequently produced some post-convention orders to boot). Betson also had a crane on tap at the show, filled with plush toys so that the kids could redeem their tickets. But setting this particular occasion aside, Margold noted that redemption equipment has been in consistent demand, and Betson is heavily pre-sold on machines that are being built every day. “Arcade owners keep telling us that the ticket-dispensing games attract a wider player base, from kids, to parents, and even to grandparents,” he told us. “The machines have tremendous staying power and all the operator has to do, actually, is provide an updated variety of prizes and keep in tune with the times.”

INDUSTRY CALENDAR 1990

August 15-18: National Automatic Merchandising Association (NAMA) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Geerdes at (312) 346-8370.

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

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

August 17-19: Amusement Music Operators of Tennessee; Stouffer Nashville Hotel/Nashville Convention Center; Nashville, TN; annual state convention and trade show. For info, contact Jan Green at (901) 521-2324.

September 13-15: West Virginia Music & Vending Association; Ramada Inn; South Charleston, WV; 36th Annual Convention & Exposition.

CASH BOX AUGUST 11, 1990

WMS Industries Refurbishes Its Entire Chicago Factory

CHICAGO—For the past year or so, the WMS Industries, Inc. facilities in Chicago have been undergoing extensive renovation and modernization, primed at re-emphasizing the company’s “commitment to excellence” not only in product and design but in all facets of assembly as well. The results are evident; improved quality control, streamlined materials handling and full capabilities for addressing the present and future needs of the marketplace.

WMS Industries, Inc. is the manufacturer of Williams and Midway products. This ambitious effort, or re-charting of its course, had been under discussion for some time, a major goal being to position the company so that it would “meet market demands for the next decade and the next century,” as explained by general manager Ken Fedesna. “We set a new philosophy of change into motion,” he said. “We had already produced the top-performing games in the industry for several years in a row. Now, we have committed to an even more challenging objective—to dramatically increase profitability...to listen to the market as never before...to produce new games, new features, new styles and new opportunities for our customers.”

For nearly a year, the WMS manufacturing staff worked diligently on plans and innovations—among which was to gut the plant and implement a total renovation, including two new assembly lines. The two production lines currently manufacture Williams’ Diner and Bally Midway’s Radical, with one line concentrating on Williams’ games and the other on Bally products. Unlike in the past, when they were co-dependent, neither line depends on the other.

Augmenting the two lines is a third, smaller facility known as the “sample line,” which produces approximately 200 pre-production games for in-house and market testing.

This massive effort on the part of one of the industry’s leading manufacturing firms has touched and enhanced just about every departmental function of the company—from parts to assembly, to marketing, production, shipping, administration, and so on.

As Fedesna summed it up, “We have a corporate-wide pledge that extends to the personal level, from management to staff, to workers, to foremen—a commitment to excellence. We’re very proud of our refurbishment project, but the fact remains, we couldn’t have done it and we couldn’t progress, without input from our customers. They touch everyone in the office and everyone in the plant. With our customers behind us there can be no limit to our achievements.”

The accompanying “before” and “after” photos reflect just one phase of the many improvements that resulted from this project.

BEFORE: Solderer Charlotte Jordan manually checks each of the 200 to 300 solder points on each playfield for proper location and connection.

AFTER: Testers Sophie Zivulovic uses the sequential electronic testers, which provide an instant printout identifying the exact location of any soldering error.
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