

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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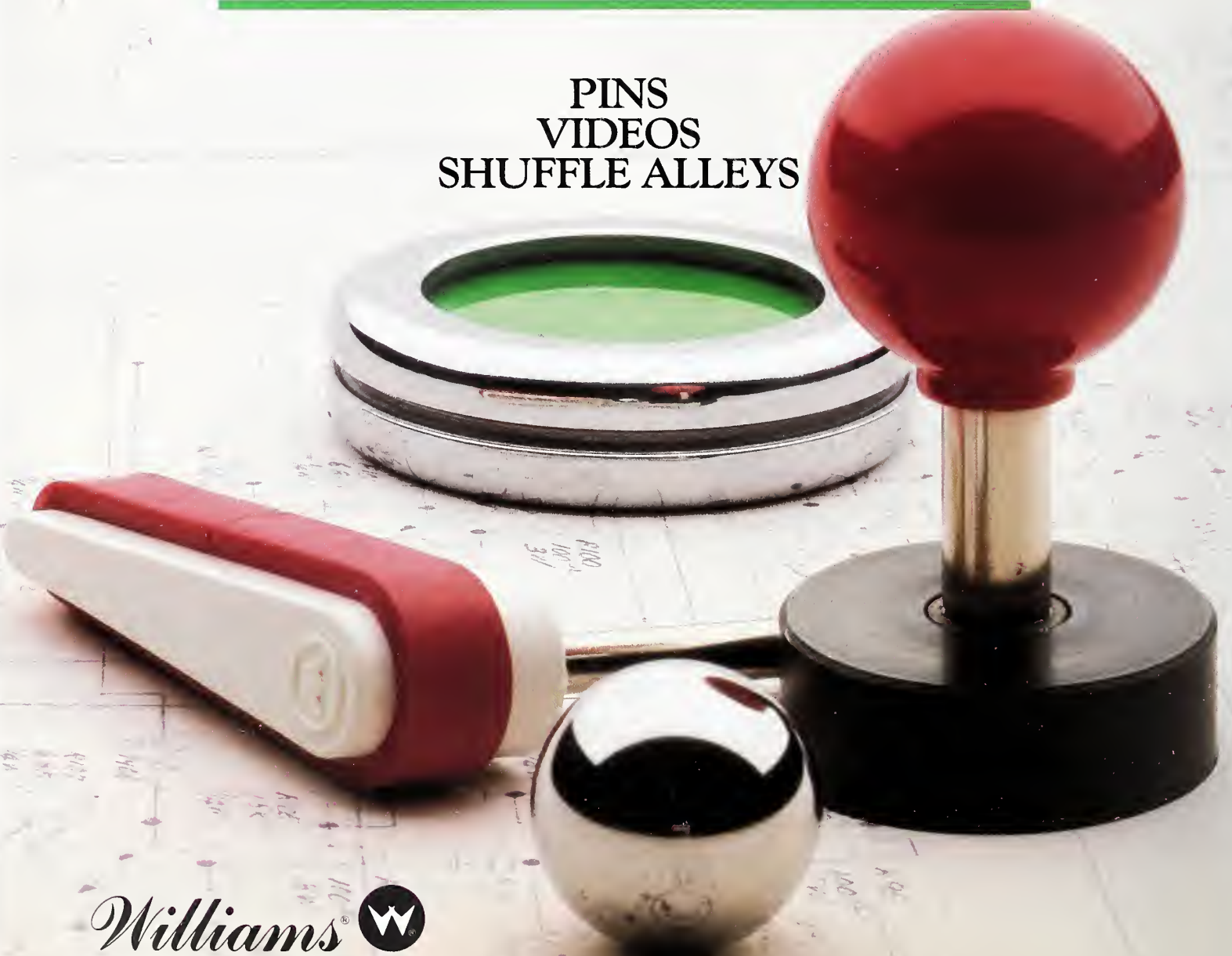
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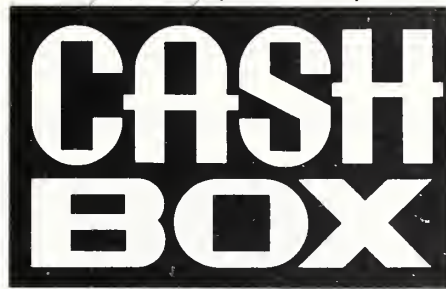
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TICKERTAPE

MOTOWN APPOINTMENT:

Motown Records president/CEO Jheryl Busby has announced that Harry Anger will join the company in the capacity of chief operating officer. Anger was most recently executive vice president/West Coast general manager of PolyGram Records. During his 20 years in the industry, he has held a number of key positions in marketing sales and international operations at both RCA and Arista, in addition to his lengthy service at PolyGram. Commenting on the appointment, Busby said, "I am extremely excited about Harry Anger's decision to join the Motown family as its CEO. His industry background, knowledge and expertise were the needed ingredients in the organization and development of our young company."



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



Bonnie Raitt

displayed in almost all mediums, including concert, theater and television. We are delighted to add her to our celebrated list of honorees."

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

OVER THERE: Both Phil Collins and Annie Lennox reprised their 1989 successes at the 1990 Brit Awards, the United Kingdom's version of the Grammys, by walking off with Best Male Artist and Best Female Artist, respectively. Fine Young Cannibals received the nod for Best British Group while the Best Movie Soundtrack, *Batman*, went to the Purple One, Prince. Best International Newcomer was awarded to Neneh Cherry and Best British Newcomer was handed to Lisa Stansfield. However, the evening's real high point came when Prime Minister Maggie Thatcher confessed on videotape that her favorite records were "How Much Is That Doggie in the Window," along with "Telstar," which she described as a "simply marvelous tune."

VIDEOSYNCRATIC EXPLOSION: The IceWorld Video Corporation has released a groovy compilation entitled *Slipping Through the Cracks (An Uprising of Young Pacifics)*. Compiled by Frank Veeson and Dave Eddy, the video features 17 independent West Coast artists, most of whom lean toward the garage-rock/psychedelia end of the spectrum. Included are performances by Russ Tolman, the Fuzztones, Sky "Sunlight" Saxon, Marshmallow Overcoat, Cherie Currie with Redd Kross, and many more. Also making cameos appearances are KROQ-LA disc jockey Rodney Bingenheimer, Hex vocalist



Martin von Haselberg, Bette Midler, and Ahmet M. Ertegun

EXECUTIVES ON THE MOVE



Fenster



Goodwin



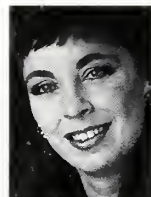
Lubin



Mandelbaum



LeMunyon



Davidson



McEwen



Hansson

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

Donette Thayer and those queens of rock as we know it, the **Pandoras**. If you dig this genre (and I know you do), scrape up \$19.95 and contact Frank at **Veebtronics** (213) 838-0712, or Dave Hall at **Skyclad** (201) 968-0073.

AND THE PRICE IS...?: The March issue of *Audio* magazine will report that West Germany's **Thompson Consumer Electronics** has made a technological breakthrough that permits the home recording of CDs. Thompson has already unveiled a prototype Magneto Optical Disc (MOD) recorder, designated the DR 1000 MOD, that brings into being the long-awaited second stage of the compact disc revolution. Thompson reports that the recorder features a unique data-reduction feature that allows up to 296 minutes of playing time from a single 5-inch CD. The DR 1000 MOD can also play standard CDs, but CDs that it has re-recorded cannot be played on conventional CD players as currently configured. *Audio* magazine's feature editor **Leonard Feldman** stated that, "test results are spectacular...with sound as good as anything I've heard on DAT (digital audio tape)."

NOT DAT AGAIN: The Digital Audio Tape Recorder Act of 1990 was introduced in the House of Representatives last week. This is an attempt to require that any DAT recorder sold in the U.S. contain the Serial Copy Management System technology, which prevents users of the machines from making digital copies. The RIAA and NARM are pushing for the legislation. Edward Murphy, president of the National Music Publishers' Foundation, said, "To propose SCMS as a solution to the DAT problem is like giving the passengers of the *Titanic* life rafts which don't float." Wake us when it's over...

FAME US: EMI has announced the release of "Fame '90," five re-mixes of the **David Bowie/John Lennon** classic. Released in coordination with the *Pretty Woman* soundtrack, the updated versions include remixes by **John Gass**, **Arthur Baker**, **David Barratt** and **Queen Latifah with DJ Mark**, "the 45 King." Although it features new drums, bass and percussion, "Fame '90" will include the original vocals and distorted guitar parts by Lennon, and a jazz flute that was recorded for the 1975 version, but not used.

"WHOA DUDE, BAD SCENE": LA Guns lead vocalist **Philip Lewis** was recently arrested for making an illegal U-turn in his brand new Corvette. When the officer checked for any outstanding warrants, he found one, a two-year-old jaywalking ticket. Lewis was then thrown into the police car and hauled off to

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jail, where he was fingerprinted and handcuffed to the underside of a steel cot. After being sprung, Lewis commented "Y'know, if I'd been twenty years older, I'd have wondered if any of those cops had seen *Alice's Restaurant!*"

STUFF YOU MIGHT WANT TO KNOW: ASCAP has distributed \$87,850 in supplemental cash grants for 1989-90, money doled out to a panel-picked group of writers "whose works have unique prestige value or which are performed substantially in media not surveyed by ASCAP"... **BMG Distribution** has inked a three-year distribution pact with Hollywood, Florida-based **Oceana Records**, previously distributed by Atlantic.

CONTINENTAL BREAKFAST: **Michael Jackson** sold 110 million records worldwide during the 1980s, something of a benchmark in his career. So **CBS Records** president **Tommy Mottola** feted the peculiar superstar at a Beverly Hills breakfast a week or two ago to give him a trophy commemorating the mind-boggling deed.

HEAR, HEAR: The late **Nesuhi Ertegun** is being remembered by his company, **WEA International**, to the tune of a \$450,000 grant to endow music scholarships in his name, primarily in the field of jazz, at Bard College. It will also allow the upstate New York university to build the Nesuhi Ertegun Music Listening Room.

IF THEY EVER END THE LOCKOUT YOU CAN ALSO CATCH A TWINS GAME: The **Minnesota Music Network** will present "Showcase '90" on the two nights following the 10th annual **Minnesota Music Awards**. The awards show is May 8; the showcase will feature 32 bands at four clubs (First Avenue, the Fine Line Music Cafe, the Cabooze and Mirage) on March 9 and 10.

COPYRIGHT WRONGS: South Korea is now prosecuting copyright violators, according to the **International Intellectual Property Alliance**. In doing so, it moves South Korea from the U.S. Trade Representative's "priority watch list" to "watch list." Other countries upgraded to "watch list" include Taiwan, Saudi Arabia, Mexico, Malaysia, Indonesia, the Philippines, Egypt and Turkey. The "priority watch list" now includes China, Thailand, India and Brazil. The violators, of course, ignore those purveyors of cheap pirate albums, videos, movies, books or computer software programs.

BUST A MOVE: An Alabama Circuit Court, in a moment of sanity, overturned the conviction of Alexander City record store owner **Tommy Hammond**, who, in 1988, was convicted of violating local obscenity laws and fined \$500 for selling a **2 Live Crew** tape to an unsuspecting local lad.

**Lee Jeske and
Robb Moore**

THE BUZZ

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

Ever since her role as "spiritual cheerleader" for Los Angeles popsters the Quick, Frontier owner **Lisa Fancher** has played an integral part in the West Coast scene. Witnessing the Quick's tribulations with clubs, management and major labels inspired her to get involved first-hand. "The band broke up simply because they could never get anyone behind them," Fancher remembers. "After the frustration of that, I decided to start the label up. I was determined not to behave like a record company



Thin White Rope

bozo, and instead, provide the bands with a sanctuary of sorts. I suppose that for some people, it's a lot easier to just act like a creep and lie to the bands, but I'd much rather try my damndest, even if nothing good comes of it."

Because Fancher had to self-finance the label, taking the bands into the studio was a slow process. "All of the money came straight out of my savings," Fancher remembers, "which meant that I'd have to work for a while to pay for recording time, then work some more to pay for the artwork. Even though the budgets were extremely low, it still took quite a while to accomplish anything." During this time, the L.A. punk scene was still reaching toward its apex, and Fancher realized that punk's do-it-yourself creed was actually her cue. "I was really into the whole scene, and bands like Black Flag," Fancher claims. "But I decided to go with the Flyboys as the first Frontier release because I thought that they were out of the norm, in the respect that they were a little poppier. But that release turned out to be an abysmal failure because the band broke up at the same moment that the record came out. Believe me, it was a pretty thrilling experience all of the way around... Yeah, you could say that the record stiffed out pretty badly."

However, Fancher didn't take it too hard, even though it completely wiped out her money. "At that point, I didn't even consider myself in the record biz, and even if I did, I don't give up that easily," she says. "Fortunately, the next thing to come along was the Circle Jerks, who had a record that was already done. At the time, they had recorded a song for Posh Boy, who then decided that they didn't like them. Slash wasn't really into them, and they were at war with SST because [singer] Keith Morris used to be in Black Flag. So by default, they wound up with me. It took a little while to get the record [*Group Sex*] out, but it was a huge success, to say the least. Since the punk thing was still really happening at the time, I had good luck with all of the releases after that, too, like the Adolescents, Christian Death, and even China White. But then Suicidal Tendencies came along and made the Circle Jerks record look like a slow seller."

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

Even though The Flyboys fiasco put a damper on her plans, Fancher's first major frustration resulted from her initial encounter with the big boys. "I was negotiating a distribution deal with Island Records back in 1985," Fancher explains. "It spanned over nine months and all during that time, it was lawyer bill after lawyer bill. I moved into an office space that I couldn't afford and hired my first employee, Graham Hatch, all in anticipation of the deal going through. But as they always seem to do over there, Island fired everybody and my plans just went out with the bathwater. I've had a few financial woes over the years, especially when both Jem and Soundsgood Distribution went under at the same time. And of course, watching a good band like E-I-E-I-O break up because the majors weren't paying attention... I knew that their next record would be the one to break them. And Graham leaving the label company was a big bummer too... But we've always managed to float back up."

With the ever-increasing sales and critical acclaim of Thin White Rope, American Music Club and the Young Fresh Fellows, the issue of major-label distribution was bound to resurface. Fancher says, "I think they're weary of

indie labels because they envision people selling records out of the back of their cars. But I've always been skeptical of them because they have the money to take care of you if they want to, but they don't. We insisted on maintaining creative control, and continuing to operate as we always have. That's one of the reasons that it's taken such a damn long time. Most majors just want to stick your logo in the corner and say, 'Don't you dare call anyone, we'll take care of it.' But we promised the bands not to let that ever happen. It doesn't look like it, but we do know what we're doing."

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

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

Robb Moore

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



KMFDM

Done. And seconded. *Get well.*
NEW STUFF: I try to follow up on Buzz bands as much as possible, as some members of our editorial hierarchy comment on frequently ("Please don't write about the Beautiful again this week..."), so it's only right I mention that the Burroughs' finest pop/rock band, the **Astorians**, has a new four-song demo. To refresh a few memories, the Astorians are **Phred Wilhelm** (that's the way he spells it), vocals and guitar; guitarist **Richard Pearce**; bassist **Chris Laine** and drummer **Liz Hughes**. They put out a DIY record called *Guffahw!* about three years ago, something that sounded like the soundtrack to a good weekend party—rough but fun, a little sloppy, but with loads o' potential. (I hate it when people use "o'," but it sort o' fits here.) A year later, they released an untitled/self-titled demo/cassette album sort of thing. It was slicker without being slippery; the rough edges were smoothed out a little, but the attitude and the easy-on-the-ears three-chord style were intact. Now, we have a new four-song tape. This, Maynard, is good stuff, what the Astorians have been working toward since conception. (Um, that was supposed to be *inception*.) If you are as sick as I am of bad 70s rip-off bands and boys with too much hair and too much attitude (I firmly believe that L'Oreal Blue-Black No. 2 does, in fact, have a detrimental effect on the ozone layer) and not much else, ask for a copy of this tape: 105 Avenue P. Suite 4E, Brooklyn, NY 11204.

Recycle.

Karen Woods

MUSIC PUBLISHING

BY SHELLY WEISS

BMG/NASHVILLE: Henry Hurt, VP/general manager in Nashville, has announced the signing of a co-pub agreement with top country music songwriter **Hugh Prestwood**. The agreement was launched with the bulleting **Randy Travis** single "Hard Rock Bottom of Your Heart," which is included on Travis' #1 platinum album *No Holdin' Back*. Prestwood also has the new **John Conlee** single "Don't Get Me Started," as well as new album cuts by **Shenandoah** ("Ghosts in This House"), **Baily & the Boys** ("I Just Can't Stand to Be Unhappy") and four songs on the John Conlee LP. Considered one of country music's most successful new songwriters, Prestwood has written numerous hits, including the #1 country singles "The Sound of Goodbye" by Crystal Gayle (top 10 A/C), "The Moon Is Still Over Her Shoulder" by Michael Johnson and "Hard Times for Lovers" by Judy Collins (A/C charts). He has also had songs recorded by Holly Dunn, Conway Twitty, Judy Rodman, Highway 101 and Michael Martin Murphy, among others. Although Prestwood is a native of El Paso, Texas, he currently divides his time between Nashville and New York City, where he teaches songwriting at the New School.

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

CHRYSALIS SPOTLIGHT: Elaine Summers reports that the New Jersey-based writer/artists **Winter Hours** has been steadily gathering accolades, and continue to garner praise from audiences and critics alike on their extensive U.S. tour, in places as disparate as Boston, Atlanta, Washington, D.C. and Dallas. Their album claimed the #4 spot in *Rolling Stone* magazine's alternative album chart, and remained in its top 10 for months. **Joe Marques**, the group's lead singer and songwriter, is responsible for shaping much of Winter Hours' focus and direction. In 1983, while studying comparative literature in college, Marques formed the band with guitarists **Michael Carlucci** and **Bob Perry**, and bassist **Bob Messing**. After several drummers, including the Feelies' Stan Demeski, they settled on Translator alumni **Dave Scheff**.

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

MCA MUSIC: **Debbie Previti** informs us from New York that writer **Greg Smith** shares co-credits with **Will Downing** on Downing's current hit on the Black singles chart, "Come Together as One." Smith recently completed projects for **Lilo Thomas**, **Gwen Guthrie** and with the **Promise** on their debut LP for Arista... Following his recent hit for Eric Gable ("Love Has Got to Wait"), **Howard King** has songs on the just-released **Smokey Robinson** LP and on **Melba Moore's** next record. We'd also like to take this opportunity to wish King a speedy recovery from his recent car wreck... **Raymond Jones**, who achieved prominence through his work on the Spike Lee films *School Daze* and *Do the Right Thing*, is working with Lee on his next effort and is an artist/writer/producer on **State of Art's** (PolyGram) just-released debut single, "Hero." Jones has also written a cut for **Lisa Fisher's** upcoming Elektra LP. Fischer, a member of the MCA music roster, has also cut two songs written by frequent collaborators **Marcus Miller** and **Luther Vandross**. Vandross is producing the project with **Zane Giles**. As a songwriter, Fisher has written songs for the forthcoming album by **Melba Moore** and new artists, **Body**...

Carol Ware reports from the Los Angeles office that **Peter Wolf** has another hit, this time as producer and co-writer of **Lou Gramm's** next single, "True Blue Love"... **Alex Brown** is in the studio with producers **Ron Kersey** and **Danny Sembello**, both of whom are individually cutting sides with her... **Paul Jackson** has just finished his self-produced second LP for Atlantic... MCA Music's demo studio has been busy with **Mary's Danish**, working up songs for their new Chameleon/Capitol LP... **Robbie Neville** (EMI) is doing the same for his next release... **Jeff Pescetto** has new cuts on **Smokey Robinson's** (Motown) just-released album... **Mark Goldenberg** is starting co-production on the new

Peter Cetera (WB) LP... Also, newly signed Holland-based writer/artists **Sleeze Beez** (Atlantic), recently visited the MCA Music New York offices, as did **Verticle Hold**, a new band who just inked a production deal with the company, but is yet to be signed to a label... MCA Music is busy, busy, busy...

NEW COMPANIES: Congratulations to **Steve Bedell** on the formation of his new company, **The Music Department**. Bedell, as senior vice president of music for Paramount Pictures during the last six years, has worked on such blockbuster films as *Footloose*, *Terms of Endearment*, *Beverly Hills Cop I and II*, *Star Trek III, IV, and V*, *Ferris Bueller's Day Off*, *Top Gun*, *The Untouchables*, *Coming to America*, *Scrooged*, *Black Rain* and *Shirley Valentine*, among others. Bedell can be reached at (213) 651-1700.

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



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



Island Music proudly announces its signing, through the film/TV music department, of the versatile **Barry Goldberg**. A founding member of **Electric Flag**, Goldberg has had songs recorded by **Gladys Knight**, **Rod Stewart**, **Percy Sledge**, **Joe Cocker**, and many others. Goldberg's film credits include the score for *The Trip* (the '67 **Jack Nicholson** classic), *Pow Wow Highway* (**Tapeheads** (the feature song) and *Adventures in Babysitting* (the title track)). Goldberg recently finished scoring the new **Dennis Hopper** film, *Flashback* (Paramount Pictures). Pictured (l-r): **Danny Holloway**, VP film/TV music; **Lionel Conway**, president; **Barry Goldberg**; **Stacy Leib**, professional manager; and **Victoria Clare**, VP, creative.

COIN MACHINE

Let's Add Fuel to the Flame

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

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

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

We're three months into a new year and the start of a new decade. There are some existing problems to be reckoned with; distribs and ops are clamoring for new game themes. After all, you cannot survive for too long on one hit piece. We've been witnessing a re-evaluation of the pricing structure on games, the trend being to go for 50-cent play, which is something manufacturers are promoting and incorporating into their equipment. By the same token, more and more operators are experimenting with and successfully applying the increased pricing on their routes. It's the way to go.

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

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

See you at the show.

Camille Compasio

GUEST EDITORIAL

Redemption Provides New Avenues of Profitability

BY JOHN MARGOLD
Redemption Sales
Betson Enterprises—Moonachie, NJ

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

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

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

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

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

AROUND THE ROUTE

BY CAMILLE COMPASIO

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

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

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

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

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

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

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

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



JOHN MARGOLD

EXHIBIT HOURS & EVENTS

Thursday, March 8

9 a.m.-5 p.m.	Registration Open
3 p.m.-6 p.m.	Technical Session*
4 p.m.-6 p.m.	Jukebox Clinic*
4 p.m.-6 p.m.	Pinball Clinic*
5 p.m.-7 p.m.	Educational Sessions*
6:30 p.m.-8 p.m.	Exhibit Preview (Distributors Only)
8 p.m.-10 p.m.	Distributor's Cocktail Party*

Friday, March 9

8 a.m.-3 p.m.	Registration Open
8 a.m.-11 a.m.	Operators Complementary Coffee*
8 a.m.-11 a.m.	Technical Session*
8 a.m.-10 a.m.	Management Session*
8 a.m.-10 a.m.	Jukebox Clinic*
8 a.m.-10 a.m.	Pinball Clinic*
9 a.m.-11 a.m.	Educational Sessions*
9 a.m.-11 a.m.	Exhibits Open (Distributors Only)
9 a.m.-2 p.m.	Guest Program*
9:30 a.m.-10 a.m.	Opening Ceremonies & Ribbon Cutting
11 a.m.-5 p.m.	Exhibits Open—General Admission
3 p.m.-5 p.m.	Manufacturer's Firing Line*
5:30 p.m.-7 p.m.	All-Show Cocktail Party

Saturday, March 10

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

Sunday, March 11

8:30 a.m.-3 p.m.	Registration Only
8:30 a.m.-9:45 a.m.	"The Sporty Side of Life," featuring NFL Hall of Famer and former Pittsburgh Steeler quarterback Terry Bradshaw, with continental breakfast.*
10 a.m.-4 p.m.	EXHIBITS Open—General Trade Admission
10 a.m.-1 p.m.	Guest Program*
12 noon	AAMC Charitable Foundation Drawing*

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



ON THE COVER

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

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

Slick Shot is a street piece for one to four players and, as the factory pointed out, it's something that has never been done before in quite this fashion. The game is

attractively designed to fit into any type of street location. You've got a 25" monitor, all of the essentials for playing pool, and in front of the screen is a miniature pool table. You'll even notice the side rails! So what you do is chalk up, aim, shoot, and as the ball disappears from the table it immediately re-appears on the screen, to let you know exactly what's happening. Now, what more can you ask for in a game?

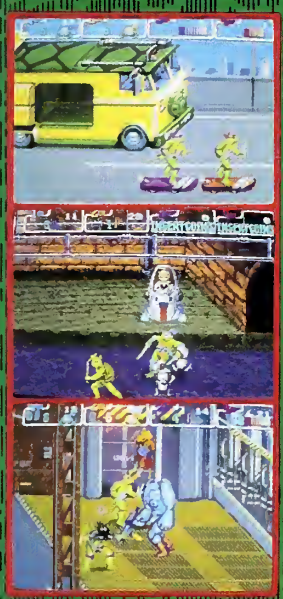
The dollar-bill acceptor is standard equipment, by the way; time is operator-adjustable; suggested play pricing is 1/50 cents, 2/\$1, 12/\$5—and *Slick Shot* is American made.

Grand Products, Inc. is located at 425 Meyer Road, Bensenville, IL 60106.

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

TEENAGE MUTANT NINJA TURTLES®



Description:

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

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

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

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

- DEDICATED UPRIGHT
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- BUY-IN FEATURE
- CONTINUATION FEATURE
- PLAYER CONTROLS:
 - 8 WAY JOYSTICK
 - JUMP BUTTON
 - ATTACK BUTTON



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Bally's Game Show

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

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

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

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

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



BALLY'S GAME SHOW

Konami's Aliens

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

Here's the scenario: 57 years have passed since the last confrontation with the aliens. The universe was thought to be safe; however, the nightmare is about to begin again, for at the abandoned space settlement on LV426 Acheron, an alien breeding ground has been detected, and you are sent as part of the special task force to destroy this deadly alien haven before it gets too far out of control.

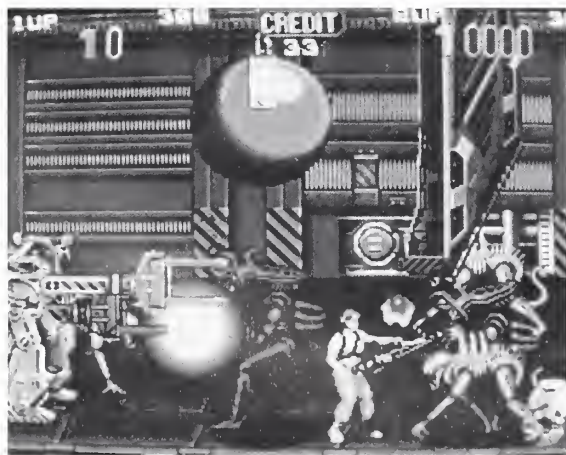
The settlement is overrun with aliens that have to be eliminated. The mission takes you through airways, elevators, underground waterways and tunnel systems within the space colony. Along the way, you will encounter a multitude of species of alien creatures.

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

As the exciting climax nears, you proceed to the mother alien's lair where her larvae are being hatched. However her destruction does not signal the end of the mission because you soon realize that the one remaining alien is actually in

your own ship! At this point, the question is will the alien win and come back to your colony to wipe out all human life, or will you emerge victorious by destroying the alien and blasting into outer space?

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



A screen shot of Konami's ALIENS

Data East's Phantom of the Opera

A classic new pinball thriller, *Phantom of the Opera*, is just being released by Data East Pinball. It marks the return of famed pinball artist Paul Faris. The new model employs solid-state flippers, digital stereo sound, along with a unique new opening and closing organ, and secret passageway. So you've got all of the elements that characterize the award-winning Broadway show wrapped up in an exciting pinball package.

Phantom features a new printing technique for the backglass that allows the phantom's face to be unmasked before the players' eyes. It's considered a technical marvel, with new gold microswitches on the flipper buttons and ultra locktite on such new features as the magic mirror shot. There's unique two- and three-ball multiball play to satisfy pin-

ball enthusiasts of all skill levels, and a mechanical secret passageway to further embellish the storyline.

The game was designed by Joe Kaminkow and Ed Cebula, the duo responsible for *Time Machine* and *ABC Monday Night Football*.

You'll agree this is a dynamic package. Further information may be obtained through factory distributors or by contacting Data East Pinball at 1990 Janice Ave., Melrose Park, IL 60160.

Famed Artist Returns

With the outstanding artwork on *Phantom of the Opera*, noted artist Paul Faris, makes his dramatic re-entry into the pinball arena after an absence of five years. His contributions, dating back to his tenure at Bally during the early 1980s, reflect a distinct style that is rich in color and detail. The Paul Faris signature graces such models as *Lost World*, *Paragon*, *Xenon*, *Space Invaders* and *Centaur*, to name a few. His return with *Phantom* introduces a revolutionary new backglass screening technique allowing a shielded image to appear and disappear magically before the players' eyes. Faris will be on hand in the Data East booth at ACME '90, between the hours of 1 p.m. to 3 p.m. on Saturday, March 10 to autograph photos and meet with his fans.

Gottlieb's Silver Slugger by Premier

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

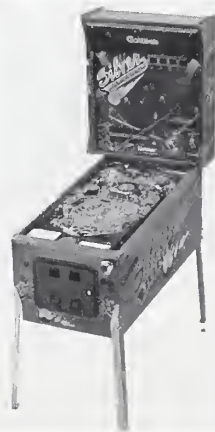
As the factory points out, this futuristic sports game is a must for all operators concerned with return on investment and excessive service calls. What's more, there will be a considerably reduced price tag on *Silver Slugger*.

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

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

As a further incentive for increasing collections, the game has an optional door featuring one coin slot and a slot for a dollar-bill validator.

Silver Slugger will be on display in the Premier exhibit at ACME '90. For further information contact your local distributor or Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.



SILVER SLUGGER

Jack Gordon, Industry Patriarch, Dies

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

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

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

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

Jarocki tried to document some of Jack Gordon's accomplishments over the past decades, such as the 7" 33 1/3 single (which was his idea), the "artist of the week" promo on jukeboxes, the stereo album music that he brought to the phonograph, the little LP, the dollar-bill acceptors on phonographs, income totalization, the introduction of 50-cent play (three songs), the specialized discotech packages with full accessories to transform the bar or tavern into a discotech environment... The list is endless. Gordon was never one to rest on his laurels; he was always thinking ahead and coming up with new ideas to revolutionize the jukebox business.

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

Private funeral services were held on Friday, February 23 at El Camino Memorial Park in La Jolla, California. Gordon is survived by his wife, Muriel; his son, Bobby Gordon, who is a noted musician; and two daughters. Expressions of sympathy may be sent to Mrs. Muriel Gordon, at 8850 Villa La Jolla, Apt. 106, La Jolla, CA 82037.



Jack Gordon

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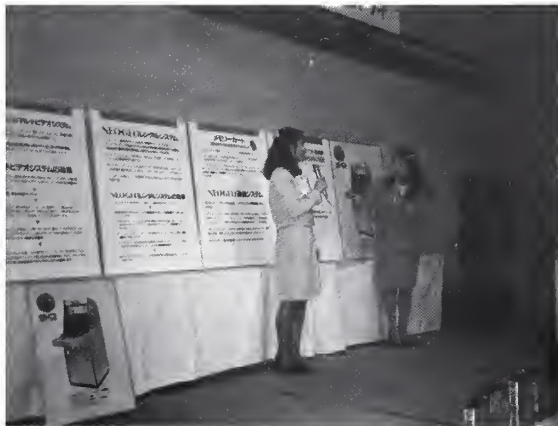
At left is SNK's six-story R&D building and at right is the three-story building that houses administrative offices and manufacturing.

Explaining the NEO GEO system to overseas distributors at one of the private meetings that were held in the SNK offices prior to the January 31, 1990 open house are (l-r): SNK president E. Kawasaki and director S. Ikawa.



This is the ballroom in the Esaka Tokyu Inn in Osaka, Japan where 1,047 tradesters, including Japanese ops and overseas distributors, gathered to see the NEO GEO system for the first time.

As you can see, the presentation was efficiently programmed. These are two of the models that assisted in explaining the virtues of the NEO GEO system at the open house.



(France) and Udo Nickel of Nova Apparate (West Germany).

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



Here's another shot that was taken at dinner. You'll recognize SNK Corp. of America prexy Paul Jacobs (center) with good buddies (l-r) John Stergides of Electrocoin Ltd. (London) and Malcolm Steinberg of General Vending (Perth, Australia) obviously enjoying themselves.

Now we'll focus on the SNK Corp. of America facilities in Sunnyvale, California, where the "Prez," Paul Jacobs, is pictured at his desk with (l-r) receptionist Jennifer Blackwell; Tina Monaco, executive secretary to Jacobs; and Taka Ogura, executive secretary to chairman E. Kawasaki.



What a nice shot in front of the SNK/America building in Sunnyvale. Pictured (l-r) are Rachel Davies (Eastern sales manager); Tracy Tate (Western sales manager); prexy Paul Jacobs; John Barone (vice president); and Susan Jarocki (marketing assistant).

Looks like they're all set to head for ACME in Chicago.

SNK Reveals New NEO GEO System

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

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

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

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

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

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Q's and A's

BY DOC ENGLISH

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

Q: *What is the key to a profitable 1990?*

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

Q: *Any tips on the upcoming ACME show?*

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

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

Q: *As more and more records come out exclusively on compact disc, what will happen to the thousands of jukeboxes already on location that play vinyl only?*

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

In reality, the bulk of the phonographs on the street are vinyl or combo; in most locations it is not profitable to operate the more expensive CD box. Why would an operator want to spend \$4,500 plus discs on a CD phonograph for a secondary location? And how many CD boxes are the mid-size and smaller operators going to purchase? They do not have the luxury or the cash flow of the big operator who can

buy ten for his high-powered stops, pay for them, move them down the location totem pole, and buy more. We need to keep vinyls alive until all operators can gradually integrate CDs into their music routes. It's not an overnight process. Now, would someone please help me down from the soap box...

Q: Why do manufacturers insist on releasing so many games with the same tired themes?

A: Choose one or all of the following: a) lack of imagination among many game designers; b) manufacturers go to the well until they're pulling up sand and grit, not water; c) a minimal understanding of the U.S. market by overseas owners; d) the same owners primarily concerned with what is easily adaptable to the home market.

Q: Some people compare the video game business to the movie business. Can you compare it to another industry?

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

Q: What do you think about this preoccupation with the hit syndrome?

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

Q: A concerned Tommy writes, "Are or are not pinballs making a comeback?"

A: Yes, they are, but used ones more so than new. The new are still too costly—average price is \$2,500 plus tax. On a 50/50 split, the pinball would have to collect in the neighborhood of \$100 per week during the year for the street operator to break even. How many pins can you name that average \$100 per week for a year? Can you say "none?"

The conclusion comes right about now. If you, gentle reader, have any questions, opinions or objections, feel free to send them in and we will feel free to pompously pontificate in response.



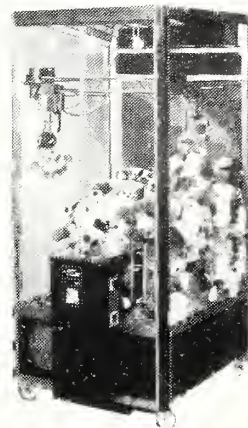
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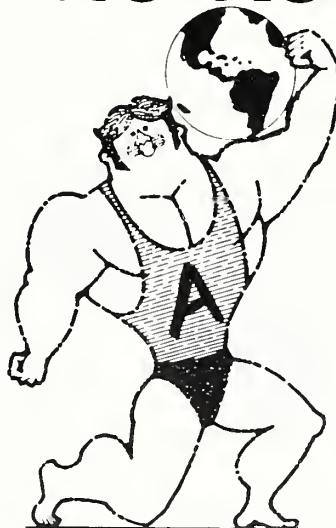
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Thanks, Roger!

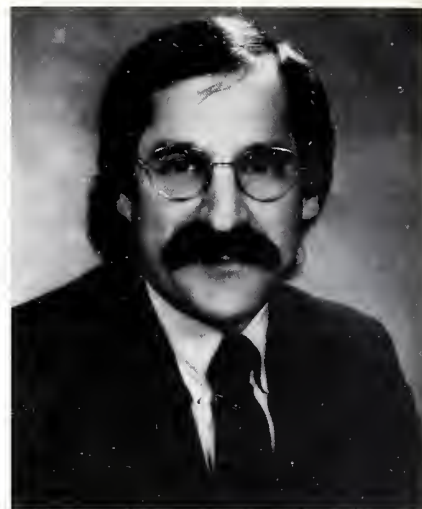
CHICAGO—If you've been tuning in on the national and local television news shows you've been noticing a lot of coverage relating to the pinball machine, its 60th anniversary, and the coin machine business as a whole. You've also been seeing extensive exposure in newspapers—national, local, community, business publications, or what have you.

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

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

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

Thanks, Roger!



ROGER SHARPE

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



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



PRESENTS

F O C U S O N
BUSINESS IN THE '90s

NARM

S P E C I A L I S S U E

SPOTLIGHTING • NEW ARTIST/FACES FOR THE '90s •
MUSICAL TRENDS • LABEL/DISTRIBUTOR PREDICTIONS •
NEW BUSINESS OPPORTUNITIES/DEVELOPMENT • FORMAT
UPDATES: VINYL, CASSETTES, CD'S, VHS, & LASER DISCS.

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CASH BOX CHART

Total Weeks
Last Week

TOP 200 ALBUMS

March 13, 1998

The double-dash represents a bullet in the chart moving upward chart position.



High Debut: Miki Howard #130

Total Weeks
Last Week

1	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	1	67
2	RHYTHM NATION 1814 (A&M 3920)BMG 8.98	JANET JACKSON	3	23
3	COSMIC THING (Reprise 25854)WEA 8.98	B-52'S	2	35
4	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	4	44
5	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	5	19
6	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	6	15
7	BACK ON THE BLOCK (Owest/Warner Bros. 26020)WEA 8.98	QUINCY JONES	7	14
8	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	8	15
9	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	9	21
10	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	10	33
11	TENDER LOVER (Solar 45288)CBS	BABYFACE	12	33
12	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98	TECHNOTRONIC	14	12
13	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98	MILLI VANILLI	13	51
14	THE BEST OF LUTHER(Epic 45320-EK45423)CBS	LUTHER VANDROSS	15	19
15	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	11	36
16	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	17	24
17	KENNY G LIVE (Arista 8613)BMG 8.98	KENNY G	19	14
18	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	16	25
19	AS NASTY AS THEY WANNA BE (Luke Skyywalker XR107)IND 8.98	2 LIVE CREW	21	34
20	LOOK SHARP! (EMI 91098)CEMA 9.98	ROXETTE	24	47
21	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	18	25
22	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	20	57
23	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	23	16
24	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	22	80
25	REPEAT OFFENDER (EMI 90380)CEMA 9.98	RICHARD MARX	25	43
26	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	30	33
27	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	26	16
28	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	27	19
29	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	29	21
30	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	35	7
31	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	JIVE BUNNY & THE MIXMASTERS	28	11
32	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	32	19
33	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	31	12
34	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	33	26
35	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	34	35
36	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	37	34
37	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	39	6
38	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	38	18
39	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	43	8
40	HIT LIST (Epic 45473)CBS	JOAN JETT	42	5
41	PRESTO (Atlantic)WEA 8.98	RUSH	36	15
42	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	40	23
43	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	41	15
44	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	44	31
45	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	45	37
46	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	46	13

47	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	47	24
48	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	48	49
49	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	50	56
50	NICK OF TIME (Capitol 91268)CEMA 8.98	BONNIE RAITT	52	49
51	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	49	17
52	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	58	12
53	WORLD BEAT (Epic 46010)CBS	KAOMA	57	7
54	LABOUR OF LOVE II (Virgin 91324)	UB40	56	7
55	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	51	21
56	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	53	12
57	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	54	15
58	TRASH (Epic 45137)CBS	ALICE COOPER	55	31
59	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	64	26
60	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	The Kentucky Head Hunters	66	12
61	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	59	35
62	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	60	13
63	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	61	23
64	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	69	4
65	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	62	22
66	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	63	13
67	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	67	19
68	CAN'T FIGHT FATE (Arista 8581)BMG 8.98	TAYLOR DAYNE	65	17
69	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	76	4
70	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	72	21
71	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	68	27
72	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	70	21
73	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	71	17
74	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	80	5
75	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	75	20
76	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	73	53
77	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURHYTHMICS	74	24
78	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	77	20
79	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	89	20
80	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	85	19
81	RVS III (Columbia 45250)CBS	RICKY VAN SHELTON	81	5
82	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	78	14
83	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	79	27
84	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	82	87
85	DECADE (Capitol 93178)CEMA 9.98	DURAN DURAN	83	13
86	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	84	14
87	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	86	22
88	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	106	7
89	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	87	23
90	FLOOD (Elektra 60907)WEA 8.98	THEY MIGHT BE GIANTS	90	6
91	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	91	7
92	STICK IT TO YA(Chrysalis 21702)CEMA 9.98	SLAUGHTER	96	3
93	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	Big Daddy Kane	93	23
94	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	88	23
95	XYZ (Enigma 73525)CEMA 9.98	XYZ	94	1
96	AND IN THIS CORNER... (Jive 1188)BMG 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	95	17
97	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	D-MOB	97	6
98	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	98	43
99	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	99	15
100	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98	PAUL McCARTNEY	111	39
101	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	110	4
102	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	16	
103	WHAT YOU DON'T KNOW (Arista)BMG 8.98	EXPOSE	101	37
104	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	102	12
105	LEGACY (RCA 9694-1-R)BMG 8.98	POCO	103	25
106	KILLIN' TIME (RCA 9668)BMG 8.98	CLINT BLACK	104	41

		Total Weeks Last Week	Total Weeks Last Week	Total Weeks Last Week
107	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	105	18
108	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	WRECKS-N-EFFECT	106	12
109	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	109	6
110	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	107	15
111	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	108	17
112	TWICE SHY (Capitol 90640)CEMA 9.98	GREAT WHITE	112	45
113	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	113	16
114	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	114	14
115	BABYLON A.D. (Arista AL 8580)BMG 9.98	BABYLON A.D.	115	11
116	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	119	3
117	THE FRONT (Columbia 45260)CBS	The Front	126	2
118	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	116	75
119	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	121	5
120	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	132	3
121	FOREIGN AFFAIR (Capitol 91873)CEMA 8.98	TINA TURNER	117	23
122	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	118	13
123	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	120	54
124	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	122	12
125	ADDICTIONS VOL.I (Island 91318)WEA 8.98	ROBERT PALMER	123	14
126	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	124	18
127	NOTHING FACE (MCA 6326)	VOIVOD	125	8
128	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	138	6
129	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	129	31
130	MIKI HOWARD (Atlantic 82024)Atl 9.98	MIKI HOWARD	DEBUT	
131	DEAD ON (SBK 93249)CEMA 9.98	DEAD ON	136	3
132	DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98	THE MOODY BLUES	128	11
133	ENUFF Z'NUFF (Atco/Antastic 91262)WEA 8.98	ENUFF Z'NUFF	133	22
134	PAGES OF LIFE (MCA 42332)MCA 8.98	THE DESERT ROSE BAND	139	3
135	WE CAN'T GO WRONG (Capitol 91041)CEMA 8.98	COVER GIRLS	135	6
136	PURE (RCA 9934-1-R)	THE PRIMITIVES	127	8
137	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	149	3
138	THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL	THE MOODY BLUES	128	11
139	BUILT TO LAST (Arista)BMG 8.98	GRATEFUL DEAD	130	17
140	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	152	4
141	LONDON WARSAW NEW YORK (Epic 45472)CBS	BASIA	147	2
142	WILLOW IN THE WIND (Mercury 836 9501)	KATHY MATTEA	DEBUT	
143	THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98	D.R.I.	131	5
144	A SHADE OF RED (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & The F.B.I.	137	7
145	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	140	21
146	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d. lang	141	40
147	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	142	60
148	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	143	16
149	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	150	3
150	JUST SAY OZZY (CBS 45451)	OZZY OSBOURNE	155	2
151	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	144	37
152	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY			
153	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	146	37
154	ZIG ZAG (Columbia OC 45058) 8.98	HOOTERS	148	11
155	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	151	22
156	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98	M.C. HAMMER	153	72
157	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	157	16
158	Y U I ORTA (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	154	14
159	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	156	69
160	JANE CHILD (Warner Bros. 25858)WEA 9.98	Jane Child	DEBUT	
161	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	161	3
162	WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 9.98	MICHAEL DAMIAN	158	6
163	OH MERCY (Columbia 45281)CBS	BOB DYLAN	159	23
164	BEYOND A DREAM (Island 91319)WEA 9.98	BY ALL MEANS	164	4
165	DESERT WIND (Sire 1-25976)WEA 9.98	OFRA HAZA	165	4
166	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	160	132
167	EYES ON THIS (First Priority/Antastic 91304)WEA 8.98	MC LYTE	162	22
168	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	174	2
169	A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98	THE SILENCERS	179	3

TOP 200 ALBUMS (ALPHABETIZED BY ARTIST)

2 Live Crew / 19	D.O.C. / 129	Lanois, Daniel / 192	Shocked, Michele / 126
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Bad English / 61	Eurythmics / 77	Milli Vanilli / 13	Heaven/Highway To
Bang Tango / 185	Expose' / 103	Money, Eddie / 62	Hell / 122
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Blue Nile / 149	Great White / 112	Nuclear Assault / 174	They Might Be Giants / 90
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Britny Fox / 110	Charlie Brown / 111	Orbison, Roy / 195	Travis, Randy / 70
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D.J. Jazzy Jeff / 96			
Dino / 141			

ON JAZZ

~~~~~: Note: I am not making this up. An album floated in here the other day called *Sleeper: Soundtrack to a Dream* by **Michael Lee Thomas**. The cover says the following: "*Sleeper: Soundtrack to a Dream* has been scientifically composed to guide you into a meditative state of deep relaxation and bring you back up to a refreshed state of mind, ready to meet the challenges of the rest of the day—all in just 29 minutes! Composer Michael Lee Thomas' expertise is the result of his extensive research in creating musical scores for specialized subliminal therapy recordings. He has designed *Sleeper* so that you can begin your day with it, using it to center your energies, or you can listen to it at bedtime and relax into a peaceful night's sleep." The cover also says, "Warning: This recording is guaranteed to cause drowsiness. Avoid driving a motor vehicle or operating heavy machinery while listening."

Think about this for a second: an album about which the very best thing you can say is, "It put me to sleep." Good grief.

The album is part of a weird little CD series from **Bainbridge** called "The 20/Something Series." No, the artists aren't in their twenties; the albums are generally under a half-hour in length. This is good? Well, no, but it does keep the list price down to \$6.98. So what else is available? A very, very good **J.R. Monterose** album from 1964, *In Action* (Monterose is one of those perennially underrated tenor saxophonists who surfaces in odd corners of the country every decade or so); a typically lively trad set from the **Turk Murphy Jazz Band**, *A Natural High*; and an album of the **San Jose Symphony** playing **Hindemith**. Bainbridge also sends along, in their "Colossus" series, two albums by students at the University of Miami: *Building Houses* by the school's fusion ensemble, called **Active Ingredient**; and *Doing the Classics* by a mainstream ensemble called the **Bop Brothers**. These are good albums for speculative collectors: who knows, they might feature the first recorded appearance of the John Coltrane or Charlie Parker of the '90s.

**KNIT ONE, PEARL TWO: The Knitting Factory**, well established as the New York outpost of experimental music of all stripes, marches along. Not only does it continue to have one, two, sometimes three performances a night at its Houston Street digs, but it continues to expand its purview, bringing downtown Manhattan to burgs and boroughs across this fair planet. Like the Knitting Factory Tour of Europe, which will take six mainstays of the home base to 28 European cities from March 25 to April 24: the **Jazz Passengers**, **Curlew**, **Myra Melford**, **Sonny Sharrock**, **Bosho** and **Miracle Room**. Like *Captured Live at the Knitting Factory* by **TDK**, a 12-week series that started last week over 200 radio stations. (Says the Factory: "We find it very interesting to consider: an improvisational music concert is attended by 24 people late on a Tuesday night, we record it, include it in the series, and a few months later it is heard by over two million people. Pretty weird.") Like *Live at the Knitting Factory, Volume Three*, the third **A&M** compilation, due in May and featuring **Don Byron's** music of **Mickey Katz**, **Arto Lindsay**/**Melvin Gibbs**/**Dougie Bowne**, **John Zorn**/**Elliot Sharp**/**Ted Epstein**, **Marilyn Crispell**/**Andrew Cyrille** and others. Like "An Evening at the Knitting Factory," which brings **Zorn/Sharp/Epstein**, **Curlew** and the **Jazz Passengers** to Chicago (May 16), **San Francisco** (May 17) and **L.A.** (May 18). Ambitious.

**BOPPING AROUND: Courtney Pine**, England's John Coltrane clone (one up on the American John Coltrane clones in that he manages to harness Trane's energy as well as his sound) is on these shores for a tour. He was in L.A. last week and he'll hit 11 other cities (he'll be at New York's Bottom Line March 19) by the end of the month in support of his new Antilles album of standards... The **Turtle Island String Quartet** has had a viola change: **Katrina Wreede** replaces **Irene Sazer**... I know the Summer jazz festivals are a ways off, but one of the most inventive of the festivals, "Classical Jazz at Lincoln Center," has already let its schedule slip out and it indicates why this little Alice Tully Hall festival is so special. There'll be a tribute to **King Oliver** with **Wynton Marsalis**, **Michael White** and other New Orleanians; the annual all-star big-band salute to **Duke Ellington**; evenings honoring **Ornette Coleman** and **Wayne Shorter**; and an evening of **Benny Carter** commissions for vibes kings **Lionel Hampton** and **Milt Jackson**. Now that's a jazz festival, music you just don't hear any old day of the week... But it's not too early for the Spring jazz festivals, like Lakeland, Florida's "Child of the Sun Festival," which headlines the **Woody Herman Orchestra**, **Delfeayo Marsalis**, **Ernie Watts** and others, March 30-April 1.

## Lee Jeske

**EVERYBODY'S BOPPIN': Jon Hendricks (right) and the Count Basie Orchestra's Frank Foster (left) and Cleveland Eaton tuning up for the March 29 Carnegie Hall tribute to Hendricks, the Verlaine of vocalese. The concert will also feature Annie Ross, the Manhattan Transfer, Al Jarreau and others.**



## JAZZ PICKS

□ **MATT ROLLINGS: Balconies** (MCA 6357)

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

## CASH BOX MICRO CHART

### JAZZ ALBUMS

March 10, 1990

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

|    |                                                             |                                            | Total Weeks<br>Last Week |
|----|-------------------------------------------------------------|--------------------------------------------|--------------------------|
| 1  | ON FIRE (Epic OE 45295)                                     | Michel Camilo                              | 2 18                     |
| 2  | WHEN HARRY MET SALLY (Columbia SC 45319)                    | Harry Connick Jr.                          | 1 30                     |
| 3  | MOOD INDIGO (Antilles/Island 91320)                         | Frank Morgan                               | 4 12                     |
| 4  | WAITING FOR SPRING (GRP GR 9595)                            | David Benoit                               | 3 18                     |
| 5  | PITTSBURGH (Atlantic 82029)                                 | Amad Jamal                                 | 8 10                     |
| 6  | MUSIC (Blue Note 92563)                                     | Michel Petrucciani                         | 6 10                     |
| 7  | MY FAVORITE SONGS (Enja 79600)                              | Chet Baker                                 | 5 18                     |
| 8  | THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)               | Dave Grusin                                | 7 16                     |
| 9  | STRAIGHT NO CHASER (Columbia CK 45358)                      | Thelonious Monk                            | 9 20                     |
| 10 | JAZZ JAZZ (Nova 8918)                                       | Rob Mullins                                | 12 24                    |
| 11 | AFTER HOURS (Telarc 83302)                                  | Andre Previn, Joe Pass & Ray Brown         | 13 10                    |
| 12 | THIRD DEGREE BURN (Milestone M-9174)                        | Charles Earland                            | 14 16                    |
| 13 | LIVE AT TOWN HALL, N.Y.C. (Concord Jazz CJ 4397)            | Gene Harris & the Phillip Morris Superband | ?? ??                    |
| 14 | SOLO GUITAR (Warner Bros. 26018)                            | Earl Klugh                                 | 10 18                    |
| 15 | TENDERLY (Warner Bros. 25907)                               | George Benson                              | 11 30                    |
| 16 | IN A SENTIMENTAL MOOD (Warner Bros. 25889)                  | Dr. John                                   | 15 40                    |
| 17 | BLUES ALL DAY LONG (Muse 5358)                              | Richard Groove Holmes                      | 16 16                    |
| 18 | THE SYMPHONY SESSIONS (Projazz 698)                         | Dizzy Gillespie                            | 22 7                     |
| 19 | COLOR (Blue Note 92779)                                     | Rick Margitza                              | 18 12                    |
| 20 | CHRISTOPHER HOLLYDAY (RCA/Novus 3055)                       | Christopher Hollyday                       | 18 119 24                |
| 21 | THE MAJESTY OF THE BLUES (Columbia OC 45091)                | Wynton Marsalis                            | 20 34                    |
| 22 | TWILIGHT IS UPON US (Windham Hill Jazz 0118/A&M)            | Billy Childs                               | 25 152                   |
| 23 | ART DECO (A&M 5258)                                         | Don Cherry                                 | 21 36                    |
| 24 | LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932) | Chet Baker                                 | 23 24                    |
| 25 | TRIANGULAR (Blue Note 92750)                                | Ralph Peterson                             | 24 20                    |
| 26 | REUNION (GRP 9598)                                          | Gary Burton                                | DEBUT                    |
| 27 | ALL OF ME (Columbia FC 44463)                               | Joey DeFrancesco                           | 26 28                    |
| 28 | THE INVENTOR (Blue Note 91915)                              | Bobby Watson & Horizon                     | 31 144                   |
| 29 | INTO THE FADDISHERE (Epic 45266)                            | John Faddis                                | 27 22                    |
| 30 | ON THE BLUES SIDE (Fantasy 9177)                            | Jimmy McGriff & Hank Crawford              | DEBUT                    |
| 31 | LIVE IN PARIS (MCA Impulse 6331)                            | Dee Dee Bridgewater                        | 28 16                    |
| 32 | SWEET AND LOVELY (Novus 3063)                               | James Moody                                | 29 20                    |
| 33 | ANNIVERSARY (Emarcy/Polygram 838 769)                       | Stan Getz                                  | DEBUT                    |
| 34 | MINDIF (Enja 79601)                                         | Abdullah Ibrahim                           | 30 20                    |
| 35 | BLUE DELIGHT (A&M 5260)                                     | Sun Ra                                     | 32 30                    |
| 36 | REMEMBRANCE (Verve/Polygram 841 723)                        | The Harper Brothers                        | DEBUT                    |
| 37 | "LET'S GET LOST" (RCA Novus 3054)                           | Chet Baker                                 | 33 42                    |
| 38 | TRIO JEEPY (Columbia FC 45231)                              | Branford Marsalis                          | 34 36                    |
| 39 | OTHER TIMES, OTHER PLACES (Global Pacific 45245)            | Dave Friesen                               | 35 22                    |
| 40 | VODOO (Columbia FC 45042)                                   | Dirty Dozen Brass Band                     | 36 47                    |

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

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

□ **BIG BAND CHARLIE MINGUS: Live at the Theatre Boulogne-Billancourt Paris Vol. 1** (Soul Note 121 192)

An enlarged Mingus Dynasty (including David Murray, Clifford Jordan, Randy Brecker and Jon Faddis) bustles through five of the big man's wild and woolly free-bop charts, including "Ecclesiastics," "Duke Ellington's Sound of Love" and "The Shoes of the Fisherman's Wife Are Some Jive-Ass Slippers."

□ **NANCY WILSON: A Lady With a Song** (Columbia C 45378)

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

□ **RAY MANTILLA: Dark Powers** (Red 123221)

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

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

Pleasant, melodic, acoustic fusion with a Brazilian tinge from pianist Laverne and guitarist Loeb, two veterans of Stan Getz's fusion band of a decade ago. Light, tuneful and rarely cloying. Will Lee and Dave Weckl are in the cast.

# ON THE DANCEFLOOR



Run-D.M.C.

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

cameo appearances on behalf of CHILDHELP, a charity for abused children. The confirmed line-up so far includes: **Tone Loc**, **Kool Moe Dee**, **Young MC**, **Run-D.M.C.**, **Jazzy Jeff & the Fresh Prince**, **De La Soul**, **MC Lyte**, **Big Daddy Kane**, **Ice-T**, **3rd Bass**, **Eric B. & Rakim** and **Whodini**, with more to be announced.

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

Hoping to spark more interest in his sorely underrated and overlooked **Funk City** album/cassette/CD is **Newkirk**, about to release



3rd Bass



Young M.C.

the second single, "Sweat You," following the minor success of "I Desire." It's highly recommended, though, that **Funk City** be picked up and given a spin; it's a mind-funk that is playful, groove-rich and reminiscent of not only Prince, but George Clinton and other stalwarts of seventies funk. Highly deserving of your attention.



Newkirk

Ernest Hardy

CASH BOX  
MICRO  
CHART

## DANCE SINGLES

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

Total Weeks ▼  
Last Week ▼

|    |                                                         |                                 |       |    |
|----|---------------------------------------------------------|---------------------------------|-------|----|
| 1  | NO MORE LIES (Ruthless/Atco 0-96521)                    | Michel'Le                       | 1     | 10 |
| 2  | C'MON AND GET MY LOVE (FFRR 886 799-1)                  | D.Mob                           | 4     | 13 |
| 3  | JAZZIE'S GROOVE (Virgin 0-96517)                        | Soul II Soul                    | 2     | 10 |
| 4  | WALK ON BY (Next Plateau NP50111W)                      | Sybil                           | 3     | 13 |
| 5  | WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)        | Inner City                      | 7     | 7  |
| 6  | OPPOSITES ATTRACT (Virgin 0-96507)                      | Paula Abdul                     | 8     | 10 |
| 7  | LET THE RHYTHM PUMP (Atlantic 0-86273)                  | Doug Lazy                       | 5     | 13 |
| 8  | EXPRESSION (Next Plateau NP50101W)                      | Salt-N-Pepa                     | 11    | 7  |
| 9  | BUDDY (Tommy Boy TB 943)                                | De La Soul                      | 12    | 7  |
| 10 | GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704)         | Technotronic                    | 17    | 5  |
| 11 | 1-2-3/UNDERESTIMATE (Columbia 44 73136)                 | The Chimes                      | 10    | 7  |
| 12 | LAMBADA (Epic 49 73139)                                 | Kaoma                           | 14    | 5  |
| 13 | I'LL BE GOOD TO YOU (Qwest/Warner Bros. 0-21408)        | Quincy Jones                    | 6     | 7  |
| 14 | TWO TO MAKE IT RIGHT (Vendetta/A&M VE-7031)             | Seduction                       | 9     | 10 |
| 15 | RIGHT FROM THE START (Reprise/Warner Bros. 0-21280)     | India                           | 16    | 7  |
| 16 | YOUR SWEETNESS (Motown MOT-4651)                        | Good Girls                      | 15    | 5  |
| 17 | TAINTED LOVE (Epic 49 73145)                            | Impedance                       | 18    | 5  |
| 18 | IT'S GONNA BE ALRIGHT (Jive/RCA 1290-1-JD)              | Ruby Turner                     | 20    | 5  |
| 19 | I WANNA BE RICH (Solar 4Z9 74503)                       | Calloway                        | 21    | 5  |
| 20 | RHYTHM NATION (A&M SP-12335)                            | Janet Jackson                   | 19    | 15 |
| 21 | PUMP UP THE JAM (SBK V-19701)                           | Technotronic                    | 13    | 21 |
| 22 | JUICY (Sound of New York/Motown 4682)                   | Wrecks-N-Effect                 | 24    | 5  |
| 23 | THE HUMPTY DANCE (Tommy Boy TB944)                      | Digital Underground             | 26    | 3  |
| 24 | SCANDALOUS (Warner Bros. 0-21422)                       | Prince                          | 22    | 7  |
| 25 | MOTHER LAND (Pow Wow PW-454)                            | Tribal House                    | DEBUT |    |
| 26 | HEART BEAT/FREE YOUR BODY (Vendetta VE-17976)           | Seduction                       | 29    | 3  |
| 27 | TELL ME WHY (Arista ADI-9918)                           | Expose                          | 30    | 5  |
| 28 | WHERE DO WE GO FROM HERE (Motown MOT-4701)              | Stacy Lattisaw With Johnny Gill | 31    | 3  |
| 29 | BURNING THE GROUD/DECADANCE (Capitol V-15546)           | Duran Duran                     | 28    | 5  |
| 30 | ROAM (Reprise 0-21441)                                  | The B-52's                      | 32    | 3  |
| 31 | GOT TO HAVE YOUR LOVE (Capitol V-15521)                 | Mantronix Featuring Wondress    | DEBUT |    |
| 32 | LADYS FIRST (Tommy Boy TB 942)                          | Queen Latifah                   | 35    | 3  |
| 33 | SECRET GARDEN (Quest/Warner Bros. 0-21459)              | Quincy Jones                    | DEBUT |    |
| 34 | KEEP IT TOGETHER (Sire/Warner Bros. 0-21427)            | Madonna                         | DEBUT |    |
| 35 | THE GAS FACE/WORDZ OF WIZDOM (Def Jam/Columbia 4473121) | 3RD Base                        | DEBUT |    |
| 36 | C'MON BABE (Skywalker GR 137)                           | The 2 Live Crew                 | DEBUT |    |
| 37 | TURN IT OUT (GO BASE) (Profile PRO-7275)                | Rob Base                        | 23    | 13 |
| 38 | TOUCH ME WITH YOUR HEART (Micmac 524)                   | Eileen Flores                   | 25    | 7  |
| 39 | TENDER LOVER (Solar 4Z9-74502)                          | Babyface                        | 27    | 15 |
| 40 | LET'S GET IT ON (Island 0-96522)                        | By All Means                    | 33    | 7  |

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# COCINANDO

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

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

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

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

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

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

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

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

"Luca is an excellent producer," said **Rosita Peru**, senior vice president of programming for the web. "In the editing process, placement is

## CASH BOX MICRO CHART

### NEW YORK LATIN LPs

|    |                                     |                   |
|----|-------------------------------------|-------------------|
| 1  | LAMBADA(CBS Discos)                 | KAOMA             |
| 2  | FUERA DE SERIE(Karen Records)       | LOS HNOS. ROSARIO |
| 3  | SEXACIONAL(TH/Rodven)               | LALO RODRIGUEZ    |
| 4  | EL CANTINERO(TTH)                   | LA PATRULLA 15    |
| 5  | MAS GRANDE QUE NUNCA(TH/Rodven)     | FRANKIE RUIZ      |
| 6  | NIGHT GOLD(PolyGram Latino)         | JOHNNY & RAY      |
| 7  | MI MUNDO(CBS Discos)                | LUIS ENRIQUEZ     |
| 8  | TENGO DERECHO A SER FELIZ(PolyGram) | J. L. RODRIGUEZ   |
| 9  | TIERRA DE NADIE(CBS Discos)         | ANA GABRIEL       |
| 10 | QUISIERA(CBS Discos)                | EMMANUEL          |

March 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

## CASH BOX MICRO CHART

### TEXAS LATIN LPs

|    |                                       |                |
|----|---------------------------------------|----------------|
| 1  | NO TE OLVIDARE(Capitol/EMI/Latin)     | MAZZ           |
| 2  | A TODO GALOPE(Fonovisa)               | BRONCO         |
| 3  | ON THE RISE(CBS Discos)               | FIEBRE         |
| 4  | LO MEJOR—12 EXITOS(Fonovisa)          | LOS BUKIS      |
| 5  | STRAIGHT FROM THE HEART(CBS Discos)   | MAZZ           |
| 6  | EXPLOSIVE(Cara)                       | LA MAFIA       |
| 7  | THE CHI-TOWN BOYS ARE BACK(Freddy)    | LA SOMBRA      |
| 8  | 20 HITS—VOL. II(TH/Rodven)            | LOS TEMERARIOS |
| 9  | NI POR MIL PUNADOS DE ORO(CBS Discos) | XCELENCIA      |
| 10 | WORLD BEAT(CBS Discos)                | KAOMA          |

March 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

everything. And the editing rhythm inside Luca's programs is unique, for the United States and certainly for Latin America."

Although Bentivoglio is currently on the pre-production stages of his annual *Viva La Raza* production, which earned LBP an ACE Award for Best Special in 1988, neither he nor Peru confirmed whispered plans of expanded programming hours for *Tu Musica*. Fond of re-creating mythical roles in *Tu Musica*, as Bentivoglio did with Zorro on the occasion of the character's 75th anniversary—dueling with his infamous arch-enemy Sgt. Garcia—it almost defies the imagination what additional hours will do to the show's continuously growing audience. But, then, this is hardly strange behavior from a man wont to belt an impromptu tune (or two or three) at any of his familiar Los Angeles piano-restaurant haunts. Perhaps Spanish-speaking Americans will be better served by a dancing Zorro.

**SALPICOS Y MORDISCOS:** Discos CBS International has issued a formal statement freeing **Lunna** from any contractual ties with the label and "wishing her every success in her new company." It's almost a foregone conclusion that, as you read this, Lunna will have already signed with Capitol/EMI-Latin, although the label hasn't confirmed it. The comical thing is that the Good Rumor Man assured us that there are other label execs *still* wining and dining Lunna and husband/producer **Cuco Pena**, in the unrequited hopes of still signing the Puerto Rican songstress... Cancel all orders for the much-awaited release of a double-blast salsa album by Eddie Santiago and **Luis Enrique**, featuring some of their greatest hits and re-mixes of one or two of their tunes together. Plans were seemingly under way, but it's firmly believed that Santiago applied his veto.... **Jorge A. Pino** has been appointed to a new, wide-angle role within TH/Rodven, encompassing national marketing and sales to international matters and special projects. Expect an official announcement from the label any day soon.

**Tony Sabournin**

# RHYTHM & BLUES

**PPI'S URBAN DIVISION GROUP:** When Peter Pan Industries president and CEO Donald Kasen appointed **Dunn Pearson Jr.** as vice president of PPI's urban division, he never expected things would progress so quickly.

Under Pearson's leadership, PPI's urban division is laying the foundation to build its own record label, **Compose Records**. First-quarter releases for 1990 include the *Color Tapestry* album, a 12" soundtrack single, "Identity Crisis" and the talents of father and son **Melvin Van Peebles** and **Mario Van Peebles**, as well as MCA recording artist **Jody Watley's** *Dance to Fitness* home video.

*Color Tapestry* is Pearson's first solo album, co-produced by Dunn Pearson, Jr. and **Joseph M. Porrello**. The album features several of Pearson's friends and peers: **Grover Washington, Jr.**, **Noel Pointer** and **Jocelyn Brown**, just to mention a few of the talented artists who helped make this album a huge success. His single release, "Programmed for Love," featuring the outstanding sax work of Grover Washington, Jr., is being very well received at radio around the country.

*Identity Crisis* is Melvin Van Peebles latest movie, which he directed and co-produced with his son Mario. The 12" soundtrack single of the same name was written and co-produced by the father/son team. Melvin was the writer, director and producer of the cinematic milestone, the motion picture *Sweet Sweetback's Baadasssss Song*. He also directed and wrote the score for *Watermelon Man*.

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

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

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

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

Peter Pan Industries, the world's largest producer of home-fitness video programs and the second largest producer of children's video product, is definitely expanding its horizons to include the urban/black music market. For further information, contact either Dunn Pearson, Jr., Gus Redmond or Marianne Eggleston at (201) 344-4214.

## Bob Long



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

## R&B LPs

March 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

|    |                                                           | Total Weeks ▼                                |
|----|-----------------------------------------------------------|----------------------------------------------|
|    |                                                           | Last Week ▼                                  |
| 1  | BACK ON THE BLOCK (Qwest/Warner Bros. 26020)              | Quincy Jones 1 13                            |
| 2  | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)             | Janet Jackson 2 22                           |
| 3  | WRECKS-N-EFFECT (Motown 6281)                             | Wrecks-N-Effect 6 23                         |
| 4  | TENDER LOVER (Solar/Epic FZ45288)                         | Babyface 3 32                                |
| 5  | MIKI HOWARD (Atlantic 82024)                              | Miki Howard 7 16                             |
| 6  | THE CACTUS ALBUM (Columbia FC 45415)                      | 3rd Bass 4 14                                |
| 7  | MICHEL'LE (Ruthless 91282)                                | Michel'le 11 8                               |
| 8  | THE BEST OF LUTHER VANDROSS (Epic EZT 45422)              | Luther Vandross 5 18                         |
| 9  | Dance!... Ya Know It (MCA 6342)                           | Bobby Brown 8 13                             |
| 10 | ROUND TRIP (Capitol 90799)                                | The Gap Band 13 15                           |
| 11 | THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)   | Biz Markie 12 18                             |
| 12 | LIVE (Arista 8613)                                        | Kenny G 17 8                                 |
| 13 | ALL HAIL THE QUEEN (Tommy Boy 1022)                       | Queen Latifah 9 16                           |
| 14 | STAY WITH ME (Columbia FC 44367)                          | Regina Belle 10 24                           |
| 15 | BIG Tyme (MCA 42302)                                      | Heavy D. & The Boyz 14 36                    |
| 16 | EYES ON THIS (First Priority/Atlantic 91304)              | MC Lyte 14 22                                |
| 17 | FOREVER YOUR GIRL (P) (Virgin 90943)                      | Paula Abdul 20 60                            |
| 18 | THE INCREDIBLE BASE (Profile 1285)                        | Rob Base 16 14                               |
| 19 | PUMP UP THE JAM - THE ALBUM (SBK 73422)                   | Technotronic 19 11                           |
| 20 | KEEP ON MOVIN' (Virgin 91267)                             | Soul II Soul 18 36                           |
| 21 | WHAT YOU NEED (Motown 6280)                               | Stacy Lattisaw 23 16                         |
| 22 | ATTITUDE (Atlantic 82035)                                 | Troop 27 16                                  |
| 23 | HOME (MCA 6312)                                           | Stephanie Mills 21 34                        |
| 24 | SILKY SOUL (Warner Bros. 25802)                           | Maze Featuring Frankie Beverly 22 24         |
| 25 | RICH AND POOR (Warner Bros. 26002)                        | Randy Crawford 24 17                         |
| 26 | ALL OR YOUR LOVE (Motown 6278)                            | The Good Girls 25 12                         |
| 27 | THE REAL THING (Mercury/PolyGram 838 366)                 | Angela Winbush 26 19                         |
| 28 | DON'T TAKE IT PERSONAL (Arista 8493)                      | Jermaine Jackson 28 18                       |
| 29 | UNDER A NOUVEAU GROOVE (Warner Bros. 25991)               | Club Nouveau 29 12                           |
| 30 | AFTER 7 (Virgin 91061)                                    | After 7 30 23                                |
| 31 | GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)               | The Ghetto Boys 38 8                         |
| 32 | STONE COLD RHYMIN' (Delicious/Island 91309)               | Young M.C. 31 23                             |
| 33 | SYBIL (Next Plateau 1018)                                 | Sybil 32 23                                  |
| 34 | THE ICEBERG/FREEDOM OF SPEECH... (Sire 26028)             | Ice-T 33 19                                  |
| 35 | THE MAN IS BACK (A&M 5256)                                | Barry White 34 14                            |
| 36 | BEYOND A DREAM (Island 91319)                             | By All Means 35 15                           |
| 37 | SEMINAR (Nasty Mix 70150)                                 | Sir Mix-A-Lot 36 18                          |
| 38 | NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)          | Seduction 42 7                               |
| 39 | AS NASTY AS THEY WANNA BE (Luke Skywalker 107)            | 2 Live Crew 37 33                            |
| 40 | HERITAGE (Columbia C45268)                                | Earth Wind & Fire 45 3                       |
| 41 | DONE BY THE FORCES OF NATURE (Warner Bros. 26072)         | Jungle Bros 41 11                            |
| 42 | CRAZY BOUT YOU (Malaco 7452)                              | Johnnie Taylor 39 7                          |
| 43 | ACE JUICE (Capitol 90925)                                 | Ace Juice 40 8                               |
| 44 | IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641) | Big Daddy Kane 43 22                         |
| 45 | NICE & SMOOTH (Sleeping Bag 82013)                        | Nice N' Smooth 44 11                         |
| 46 | SPECIAL (Motown 6275)                                     | The Temptations 49 26                        |
| 47 | ALL THE WAY (Solar/Epic 7531)                             | Calloway 47 5                                |
| 48 | SWEET AND SAXY (Warlock 2713)                             | Kim Waters 52 2                              |
| 49 | PARADISE (Jive 1298) <b>Ruby Turner 53 3</b>              |                                              |
| 50 | RAW (Def Jam FC 45015)                                    | Alyson Williams 46 48                        |
| 51 | A SHADE OF RED (Virgin 91269)                             | Redhead Kingpin 51 26                        |
| 52 | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159) | D-Mob 56 3                                   |
| 53 | NO MORE MR. NICE GUY (Wild Pitch 2001)                    | Gang Starr DEBUT                             |
| 54 | RIDE THE RHYTHM (Wild Pitch 2002)                         | Chill Rob G 54 4                             |
| 55 | IN THA HOOD (On Top 9002)                                 | Success-N-Effect 60 4                        |
| 56 | BIG FUN (Virgin 91242)                                    | Inner City 61 3                              |
| 57 | NEVER TO FAR (EMI 92401)                                  | Diane Reeves 62 2                            |
| 58 | LET ME TAKE YOU TO THE ROCK HOUSE (Effect 3000/Skywalker) | Tony M.F. Rock 63 4                          |
| 59 | ALL NIGHT (Elektra 60858)                                 | Entouch 48 32                                |
| 60 | GET INTO IT (Egyptian Empire 933/West Coast)              | The Egyptian Lover DEBUT                     |
| 61 | WORD POWER (Epic 45299)                                   | Divine Styler Featuring Rhyme Syndicate 67 2 |
| 62 | AND IN THIS CORNER... (Jive/RCA 1188)                     | D.J. Jazzy Jeff & The Fresh Prince 50 16     |
| 63 | BE YOURSELF (MCA 6292)                                    | Patti Labelle 55 34                          |
| 64 | GOING STEADY (Jive/RCA 1284)                              | Steady B 57 13                               |
| 65 | TIME OUT OF MIND (Columbia OC 45253)                      | Grover Washington Jr. DEBUT                  |
| 66 | INTRODUCING...DAVID PEASTON (Geffen 24228)                | David Peaston 58 34                          |
| 67 | ALL ABOUT LOVE (Sleeping Bag 52017)                       | Joyce Sims 70 6                              |
| 68 | SPREAD THE WORD (Rockwell 3316/Hot Prods.)                | Bose 68 3                                    |
| 69 | BROTHER ARAB (Orpheus/EMI 75614)                          | Arabian Prince 59 11                         |
| 70 | MICHAEL JEFFRIES (Warner Bros. 25925)                     | Michael Jeffries 64 4                        |
| 71 | 'BOUT DAT TIME (EMI 92050)                                | Pieces Of A Dream 65 4                       |
| 72 | GREATEST HITS (Jive/RCA 1271)                             | Billy Ocean 66 6                             |
| 73 | LARGE AND IN CHARGE (MCA 6354)                            | Chunky A 69 13                               |
| 74 | SERIOUS (EMI 90921)                                       | The O'Jays 71 42                             |
| 75 | GIRL YOU KNOW ITS TRUE (Arista 8592)                      | Milli Vanilli 72 51                          |

**TOP R&B  
SINGLES**

The grey shading represents a bullet, indicating strong upward movement.

March 10, 1990



#1 Single: Janet Jackson



#1 Debut: Bell Biv DeVoe #63



To Watch: Babyface #26

|    |                                                | Total Weeks ▼                    |    | Total Weeks ▼ |                                                              |                                    |       |    |
|----|------------------------------------------------|----------------------------------|----|---------------|--------------------------------------------------------------|------------------------------------|-------|----|
|    |                                                | Last Week ▼                      |    | Last Week ▼   |                                                              |                                    |       |    |
| 1  | ESCAPADE (A&M 1490)                            | Janet Jackson                    | 4  | 51            | GIRLS NITE OUT (RCA 9174-1-RD)                               | Tyler Collins                      | 61    | 4  |
| 2  | SECRET GARDEN (Qwest/Warner Bros. 7-19992)     | Quincy Jones                     | 6  | 52            | WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135)        | Public Enemy                       | 27    | 7  |
| 3  | UNDER NEW MANAGEMENT (Atlantic 88766)          | Miki Howard                      | 10 | 53            | SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)             | Prince                             | 28    | 15 |
| 4  | WHERE DO WE GO FROM HERE (Motown 2026)         | Stacy Latisaw (With Johnny Gill) | 1  | 54            | WHAT CAN I DO (EMI 50111)                                    | Pieces Of A Dream                  | 29    | 15 |
| 5  | OPPOSITES ATTRACT (Virgin 7-19578)             | Paula Abdul                      | 2  | 55            | I WANNA BE RICH (Solar 740052)                               | Calloway                           | 36    | 18 |
| 6  | ALL AROUND THE WORLD (Arista AS1-9928)         | Lisa Stanfield                   | 18 | 56            | HARD UP (ORPHEUS 72271)                                      | ERIC GABLE                         | 60    | 2  |
| 7  | PROMISES, PROMISES (Geffen/Reprise 7-22781)    | Christopher Williams             | 8  | 57            | BODY TALK (Wing/Polygram 873-599-1)                          | Sharon Bryant                      | 67    | 3  |
| 8  | HERITAGE (Columbia CSK 73205)                  | Earth, Wind & Fire               | 16 | 58            | I GET THE JOB DONE (Warner Bros. 7-22719)                    | Big Daddy Kane                     | 38    | 11 |
| 9  | NO MORE LIES (Ruthless Atlantic 7-99149)       | Michelle                         | 3  | 59            | NO MORE TEARS (Mercury 876 367)                              | Angela Winbush                     | 77    | 3  |
| 10 | I NEED YOUR LOVIN' (Def Jam/Columbia)          | Alyson Williams                  | 22 | 60            | ALL OVER YOU (Orpheus/EMI 7277)                              | Freddie Jackson                    | 63    | 2  |
| 11 | IT'S GONNA BE ALLRIGHT (Jive 1290)             | Ruby Turner                      | 5  | 61            | TIME WAITS FOR NO ONE (Paisley Park/WB 0-227177)             | Mavis Staples                      | 66    | 4  |
| 12 | JAZZIE'S GROOVE (Virgin 7-99145)               | Soul II Soul                     | 7  | 62            | NEVER TOO MUCH OF YOU (4th & B'Way/Island 7832)              | Dino                               | 62    | 5  |
| 13 | GIRLS, THEY LOVE ME (Uptown/MCA 53784)         | Heavy D. & the Boyz              | 15 | 63            | POISON (MCA 53772)                                           | Bell Biv DeVoe                     | DEBUT |    |
| 14 | HELP THE CHILDREN (Capitol 4JM 44497)          | M.C. Hammer                      | 23 | 64            | THE HUMPTY DANCE (Tommy Boy 944)                             | Digital Underground                | 64    | 3  |
| 15 | CAN WE SPEND SOME TIME (Columbia 38-73028)     | Surface                          | 9  | 65            | DO YOU REMEMBER (Island PR3193)                              | By All Means                       | DEBUT |    |
| 16 | EXPESSION (Next Plateau 50101)                 | Salt-N-Pepa                      | 11 | 66            | I WANT YOU YOU WANT ME (Elektra 64979-4)                     | Starpoint                          | DEBUT |    |
| 17 | THE COMFORT OF A MAN (MCA 53769)               | Stephanie Mills                  | 25 | 67            | PLAYTOY (Outpost OET 3005A)                                  | Carmin                             | 65    | 6  |
| 18 | EVERYTHING YOU TOUCH (Motown MOT 6268)         | Smokey Robinson                  | 26 | 68            | ONE OF A KIND (Warner Bros. 19910)                           | The Isley Brothers                 | 73    | 2  |
| 19 | TOUCH (Atlantic 7-88841)                       | Chucki Booker                    | 12 | 69            | SACRED KIND OF LOVE (Columbia 38-73234)                      |                                    |       |    |
| 20 | YOUR PRECIOUS LOVE (Orpheus/EMI 72254)         | Tamika Patton                    | 20 | 70            | I WANT YOU (GOT 2002)                                        | Billy Davis                        | DEBUT |    |
| 21 | HEARTBEAT (Vendetta/A&M 1473)                  | Seduction                        | 21 | 71            | 1-2-3 (Columbia 38-73087)                                    | The Chimes                         | 40    | 7  |
| 22 | NEVER TOO FAR (EMI 92401)                      | Dianne Reeves                    | 31 | 72            | THE GROOVE (Jive/RCA 1313)                                   |                                    |       |    |
| 23 | TREAT HER RIGHT (Epic XSS-01956A)              | Luther Vandross                  | 32 |               | D.J. Jazzy Jeff/Fresh Prince Featuring Grover Washington JR. | DEBUT                              |       |    |
| 24 | WE'RE ALL IN THIS TOETHER (Geffen 19950)       | David Peaston                    | 33 | 73            | SHOWER YOU WITH LOVE (MCA 53697)                             | George Howard With John Pagano     | 80    | 3  |
| 25 | BUDDY (Tommy Boy 943)                          | De La Soul                       | 19 | 74            | I WANT TO DO IT GOOD TO YA (A&M SP-17997)                    | Barry White                        | 78    | 2  |
| 26 | WHIP APPEAL (Solar/Epic 816008)                | Babyface                         | 70 | 75            | JINGLING BABY (Def Jam/Columbia 44-73147)                    | L.L. Cool J                        | DEBUT |    |
| 27 | ADDICTED TO YOUR LOVE (Capitol 4JM 44490)      | Gap Band                         | 35 | 76            | TICK TOCK (RING MY PHONE) (Columbia 44-73129)                | Big Mack                           | 79    | 3  |
| 28 | REAL LOVE (Atlantic 7-88816)                   | Skyy                             | 13 | 77            | LOVE IS LIKE A ITCHIN' (Mowtown 8765)                        | Good Girls                         | 82    | 3  |
| 29 | READY OR NOT (Virgin 98995)                    | After 7                          | 45 | 78            | FOOTSTEPS IN THE DARK (MCA 53768)                            | Body                               | 69    | 3  |
| 30 | WRAP YOU UP (Warner Bros. 719969)              | Randy Crawford                   | 44 | 79            | THUMBS UP (Enigma 75534)                                     | Bardeux                            | 84    | 2  |
| 31 | MAKE IT LIKE IT WAS (Columbia 38-73022)        | Regina Belle                     | 17 | 80            | JUICY GOTCHA CRAZY (Capitol 15510)                           | Oaktowns 3-5-7                     | DEBUT |    |
| 32 | I FOUND LOVIN' (Uptown/MCA 53729)              | Jeff Redd                        | 43 | 81            | C'MON AND GET MY LOVE (FFRR 886-799-1)                       | D-Mob with Cathy Dennis            | 81    | 3  |
| 33 | HEAVEN (Island 7-99136)                        | Miles Jaye                       | 24 | 82            | PRECIOUS LOVE (MCA 53790)                                    | Jody Watley                        | 86    | 2  |
| 34 | WALK ON BY (Next Plateau 50111)                | Sybil                            | 14 | 83            | SORRY (MCA 53798)                                            | Chunky A                           | DEBUT |    |
| 35 | THE GAS FACE (Def Jam/Columbia 38-73046)       | 3rd Bass                         | 30 | 84            | SHOULD HAVE BEEN YOU (Geffen 3533)                           | Michael Cooper                     | 54    | 12 |
| 36 | SPREAD MY WINGS (Atlantic 4-88734)             | Troop                            | 34 | 85            | YOUR SWEETNESS (Motown 1976)                                 | Good Girls                         | 55    | 18 |
| 37 | KNOCK ME OFF MY FEET (Orpheus/EMI)             | Mikki Bleu                       | 39 | 86            | TOUCH ME (EMI 50284)                                         | R.J.'s Latest Arival               | 89    | 2  |
| 38 | (TWO SHIPS) IN THE NIGHT (Arista AL-8493)      | Jermaine Jackson                 | 42 | 87            | CAN'T GET ENOUGH OF U (Alpha Int'l 73004)                    | Robbie Mychals                     | 91    | 2  |
| 39 | SOUL TO SOUL (Mowtown-2023)                    | Temptations                      | 50 | 88            | SECRET WISH (Tabu/Epic 73089)                                | S.O.S. Band                        | 56    | 8  |
| 40 | WHATCHA GONNA DO WITH MY LOVIN (Virgin 96507)  | Inner City                       | 36 | 89            | NO FIEND OF MINE (Warner Bros. 7-22769)                      | Club Nouveau                       | 57    | 18 |
| 41 | LOVE'S ON THE RUN (Warner Brothers)            | Maze featuring Frankie Beverly   | 46 | 90            | I WON'T STOP (Valley View 75330)                             | The Manhattens                     | DEBUT |    |
| 42 | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315) | Technotronic                     | 47 | 91            | STAY HERE, STAY NEAR (Tabu/Epic 73088)                       | Rhonda Clarke                      | 59    | 8  |
| 43 | NOTHING'S TOO GOOD FOR YOU (Polydor)           | Main Ingredient                  | 48 | 92            | JUST KICKIN' IT (Mercury 876-367-7)                          | Walter Beasley                     | 71    | 3  |
| 44 | GOT TO HAVE YOUR LOVE (Capitol 15521)          | Mantronix Featuring Wondress     | 49 | 93            | POISON IVY (Pandisc 036)                                     | The Young And The Restless         | 74    | 6  |
| 45 | DON'T WEAR IT OUT (Tabu/Epic 73005)            | Mary Davis                       | 51 | 94            | LADIES FIRST (Tommy Boy 942)                                 | Queen Latifah Featuring Monie Love | 75    | 3  |
| 46 | WHAT GOES AROUND (Columbia 38-73201)           | Regina Belle                     | 53 | 95            | I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)               | Quincy Jones                       | 76    | 18 |
| 47 | SHOW ME (Elektra 7-64978)                      | Howard Hewett                    | 68 | 96            | EVERY LITTLE BIT HURTS (Orpheus/EMI 72264)                   | Jaki Graham                        | 83    | 5  |
| 48 | COME TOGETHER AS ONE (Island 7-98998)          | Will Downing                     | 52 | 97            | (I'LL BE YOUR) DREAM LOVER (Sam 5004)                        | Richard Rodgers                    | 85    | 15 |
| 49 | LOVE YOU HONEY (A&M)                           | Randy & The Gypsies              | 58 | 98            | STILL CRAZY FOR YOU (Malaco 2159)                            | Johnnie Taylor                     | 87    | 5  |
| 50 | ALL OR NOTHING                                 | Milli Vanilli                    | 41 | 99            | I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Jive/RCA 1311)  | Billy Ocean                        | 88    | 6  |
|    |                                                |                                  |    | 100           | SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452)                  | Foxy Brown                         | 90    | 8  |

# BOB LONG SPEAKS ON GOSPEL

**BEBE & CeCe WINANS GRAMMY:** One of the most prolific and popular gospel duos in the industry, BeBe and CeCe Winans continued their incredible award-winning streak. As individuals and as a part of the musical family the Winans, BeBe and CeCe Winans have repeatedly accepted Grammy Awards every year since 1985.

In 1990, BeBe and CeCe won the Grammy for Best Gospel Performance, Female for the song "Don't Cry," from BeBe and CeCe Winans' album *Heaven*. BeBe won the complimentary Grammy for Best Gospel Vocal Performance, Male for the song "Meantime," also from *Heaven*.

## Bob Long



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



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

## CASH BOX CHARTS

### BLACK GOSPEL ALBUMS

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

|    |                                                        | Total Weeks                                     | Last Week |
|----|--------------------------------------------------------|-------------------------------------------------|-----------|
| 1  | MISSISSIPPI MASS CHOIR (Malaco 6003)                   | Mississippi Mass Choir                          | 1 21      |
| 2  | CAN'T HOLD BACK (Light 7115-720-282)                   | L.A. Mass Choir                                 | 2 19      |
| 3  | I REMEMBER MOMMA (Word/A&M 8447)                       | Shirley Ceasar                                  | 3 10      |
| 4  | AIN'T LIFE WONDERFUL (Malaco 4420)                     | The Williams Brothers                           | 4 16      |
| 5  | YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)        | Young Artist for Christ                         | 5 16      |
| 6  | ORDINARY JUST WON'T DO (Light 72026)                   | Commisioned                                     | 6 3       |
| 7  | HOLD ON, HELP IS ON THE WAY (Savoy 7098)               | Georgia Mass Choir                              | 10 3      |
| 8  | WAIT ON HIM (Tyscot 89415)                             | New Life Community Choir (Featuring John P.Kee) | 11 3      |
| 9  | CHILDREN IN PRAISE VOL. 1 (Sparrow 1711)               | West Angeles C.O.G.I.C.                         | 12 16     |
| 10 | WHO'S ON THE LORD'S SIDE (Savoy 14794)                 | Rev. Timothy Wright                             | 7 21      |
| 11 | WONDERFUL (Light 7115720215)                           | Bo Williams                                     | 8 21      |
| 12 | ON THE THIRD DAY (Malaco 4435)                         | Jackson Southernaires                           | 9 21      |
| 13 | BRINGING IT BACK HOME (Word/A&M 8449)                  | The Clark Sisters                               | 15 3      |
| 14 | HE'S WORTHY (Savoy 14797)                              | Dr. Jonathan Greer/Cathedral of Faith Choir     | 21 3      |
| 15 | TOTAL VICTORY (Light 7115720207)                       | Vicki Winans                                    | 13 21     |
| 16 | WE'RE GOING TO MAKE IT (Savoy 14795)                   | Myrna Summers                                   | 14 21     |
| 17 | WORTH THE WAIT (Light 72029)                           | Futrel                                          | 24 2      |
| 18 | BREATHE ON ME (Savoy 7097)                             | James Cleveland                                 | 16 16     |
| 19 | HEROS (Light 7115720231)                               | N.J. Mass Choir                                 | 17 21     |
| 20 | TIME WINDING UP (Sound Of Gospel 182)                  | Jerry Q. Parries & The Christian Family Choir   | 25 2      |
| 21 | LIVE IN CHICAGO (Rejoice WR-WC CD8385)                 | Shirley Ceasar                                  | 18 21     |
| 22 | SO SATISFIED (Air 10135)                               | Luther Barnes & Redd Budd Gospel Choir          | 19 21     |
| 23 | AVAILABLE TO YOU (Rejoice WR-WC 8418)                  | Rev. Milton Brunson                             | 20 21     |
| 24 | FLOWING (Malaco 4434)                                  | Truthettes                                      | 22 21     |
| 25 | LET THE HOLY GHOST LEAD YOU (Malaco 6002)              | Florida Mass Choir                              | 23 21     |
| 26 | I'M YOURS LORD (Mob Hop 03)                            | Russell Fox & Mount Olive Mass Choir            | 33 2      |
| 27 | MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)              | Night Song                                      | 26 21     |
| 28 | HEAVEN (Sparrow SPR 1169)                              | B.B. & C.C. Winans                              | 27 21     |
| 29 | JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)             | Tramaine Hawkins                                | 28 21     |
| 30 | REV. JAMES MOORE LIVE (Malaco 4429)                    | Rev. James Moore                                | 36 2      |
| 31 | WONDERFUL ONE (Jive/RCA 1200)                          | Vanessa Bell Armstrong                          | 29 9      |
| 32 | MOVING BY SPIRIT (Sound of Gospel 186)                 | J.L. Ferrell/N.Y. Seminar Mass Choir            | 30 10     |
| 33 | CONQUEROR (Rejoice WR-WC 8400)                         | Clark Sisters                                   | 32 21     |
| 34 | A NEW BEGINNING (Melendo 2257)                         | The Williams Brothers                           | DEBUT     |
| 35 | ALL TIME GOSPEL CLASSICS 2 (Light 72016/Lexicon)       | The Voices Of Light                             | DEBUT     |
| 36 | GOT MY TICKET (WFL/Spektra 2623)                       | Washington State Mass Choir                     | 31 10     |
| 37 | MY TIME IS NOT OVER (Word 7015030292)                  | Albertina Walker                                | 34 21     |
| 38 | THE BIBLE IS RIGHT (J&B 0092)                          | Southern Faith Singers                          | 35 9      |
| 39 | BACK TO BASICS (Malaco 4431)                           | Pilgrim Jubilees                                | 37 21     |
| 40 | DON'T WORRY BE HAPPY (Atlanta International AIR 10137) | Rev. Thomas L. Walker                           | 38 8      |



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

**TOP 100 SINGLES**

The grey shading represents a bullet, indicating strong upward movement.

March 10, 1990



#1 Single: Janet Jackson



#1 Debut: Bonnie Raitt #59



To Watch: Calloway #47

|          |                                                           | Total Weeks ▼                   |           |     |                                     | Total Weeks ▼                    |                                    |              |    |
|----------|-----------------------------------------------------------|---------------------------------|-----------|-----|-------------------------------------|----------------------------------|------------------------------------|--------------|----|
|          |                                                           | Last Week ▼                     |           |     |                                     | Last Week ▼                      |                                    |              |    |
| <b>1</b> | <b>ESCAPADE</b> (A&M 1490)                                | <b>Janet Jackson</b>            | <b>2</b>  | 51  | HOUSE OF FIRE                       | (Epic 34-73085)                  | Alice Cooper                       | 50           | 7  |
| 2        | DANGEROUS (EMI 50233)                                     | Roxette                         | 1         | 52  | REAL LOVE                           | (Atlantic 7-88816)               | Sky                                | 51           | 7  |
| 3        | OPPOSITES ATTRACT (Virgin 7-99168)                        | Paula Abdul                     | 3         | 53  | ALMOST HEAR YOU SIGH                | (Columbia 38-73093)              | Rolling Stones                     | 58           | 6  |
| 4        | ALL OR NOTHING (Arista 9923)                              | Milli Vanilli                   | 5         | 54  | TRUE BLUE LOVE                      | (Atlantic 7-88768)               | Lou Gramm                          | 62           | 3  |
| 5        | WE CAN'T GO WRONG (Capitol 44498)                         | Cover Girls                     | 7         | 55  | A GIRL LIKE YOU                     | (Enigma 44480)                   | The Smithereens                    | 45           | 12 |
| 6        | ROAM (Reprise/Warner Bros. 4/7-22667)                     | B52's                           | 10        | 56  | HEARTBEAT                           | (Vendetta 1473)                  | Seduction                          | 59           | 2  |
| 7        | PRICE OF LOVE (Epic 34-73094)                             | Bad English                     | 11        | 57  | PUMP UP THE JAM                     | (SBK 07311)                      | Technotronic (featuring Felly)     | 39           | 20 |
| 8        | TELL ME WHY (Arista 9916)                                 | Expose                          | 6         | 58  | IF U WERE MINE                      | (Enigma 75051)                   | U-Krew                             | 56           | 6  |
| 9        | HERE WE ARE (Epic 34T-73084)                              | Gloria Estefan                  | 8         | 59  | <b>HAVE A HEART</b> (Capitol 44501) |                                  | <b>Bonnie Raitt</b>                | <b>DEBUT</b> |    |
| 10       | C'MON & GET MY LOVE (Polydor FFRR 886)                    | D-Mob Introducing Cathey Dennis | 13        | 60  | GOT TO GET                          | (Arista AD1-9932)                | Leila K. With Rob 'N Raz           | 64           | 3  |
| 11       | NO MORE LIES (Atco Ruthless 7-99169)                      | Michel'le                       | 12        | 61  | JUST BETWEEN YOU AND ME             | (Atlantic 88781)                 | Lou Gramm                          | 49           | 20 |
| 12       | I GO TO EXTREMES (Columbia 38-73091)                      | Billy Joel                      | 14        | 62  | 99 WORLDS                           | (MCA 53726)                      | Peter Wolf                         | 65           | 2  |
| 13       | HERE AND NOW (Epic 34-73029)                              | Luther Vandross                 | 15        | 63  | EVERYTHING                          | (MCA 53714)                      | Jody Watley                        | 60           | 21 |
| 14       | TOO LATE TO SAY GOODBYE (EMI 90380)                       | Richard Marx                    | 17        | 64  | ROOM AT THE TOP                     | (MCA 6315)                       | Adam Ant                           | <b>DEBUT</b> |    |
| 15       | TWO TO MAKE IT RIGHT (Vendetta 1464)                      | Seduction                       | 4         | 65  | YOU'RE THE ONLY WOMAN               | (Vendetta/A&M 1447)              | The Brat Pack                      | 66           | 5  |
| 16       | BLACK VELVET (Atlantic 4-88742)                           | Allanah Myles                   | 20        | 66  | WHEN THE NIGHT COMES                | (Capitol 44437)                  | Joe Cocker                         | 48           | 19 |
| 17       | SOMETIMES SHE CRIES (Columbia 38-73095)                   | Warrant                         | 19        | 67  | LIVING IN OBLIVION                  | (Epic 34-73231)                  | Anything Box                       | 73           | 3  |
| 18       | WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)           | Chicago                         | 9         | 68  | WHAT GOES AROUND                    | (Columbia 38-73201)              | Regina Belle                       | 68           | 2  |
| 19       | JANIE'S GOT A GUN (Geffen 22727)                          | Aerosmith                       | 16        | 69  | I COME OFF                          | (Delicious Vinyl/Island 0-96499) | Young MC                           | <b>DEBUT</b> |    |
| 20       | HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017) | Michael Bolton                  | 18        | 70  | I'LL BE THERE                       | (Mowtown 2032)                   | Joyce Fenderella Irby              | 70           | 3  |
| 21       | NO MYTH (RCA 9111)                                        | Michael Penn                    | 24        | 71  | ANOTHER DAY IN PARADISE             | (Atlantic 7-88774)               | Phil Collins                       | 61           | 19 |
| 22       | LOVE WILL LEAD YOU BACK (Arista AS1-9938)                 | Taylor Dayne                    | 25        | 72  | YOU'RE THE VOICE                    | (RCA 9086-4-RS)                  | John Farnham                       | 72           | 3  |
| 23       | SACRIFICE (MCA 53750)                                     | Elton John                      | 26        | 73  | LAMBADA                             | (Epic 34-73090)                  | Kaoma                              | <b>DEBUT</b> |    |
| 24       | GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)            | Technotronic                    | 28        | 74  | ADVICE FOR THE YOUNG AT HEART       | (Fontana/Mercury 87789)          | Tears For Fears                    | 77           | 2  |
| 25       | KEEP IT TOGETHER (Sire 7-19986)                           | Madonna                         | 30        | 75  | ANYTIME                             | (Capitol 44471)                  | McAuley Schenker Group             | 79           | 3  |
| 26       | JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)        | Biz Markie                      | 29        | 76  | A FACE IN THE CROWD                 | (MCA 53781)                      | Tom Petty                          | <b>DEBUT</b> |    |
| 27       | I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)                | Tommy Page                      | 36        | 77  | WHIP APPEAL                         | (Solar 4-74007)                  | Babyface                           | 81           | 2  |
| 28       | I REMEMBER YOU (Atlantic 7-88886)                         | Skid Row                        | 22        | 78  | SENDING ALL MY LOVE                 | (Atlantic 4-87961)               | Linear                             | 82           | 2  |
| 29       | ALL AROUND THE WORLD (Arista 8554)                        | Lisa Stansfield                 | 33        | 79  | WAS IT NOTHING AT ALL               | (A & M 1451)                     | Michael Damian                     | 63           | 16 |
| 30       | THE DEEPER THE LOVE (Geffen 19951)                        | Whitesnake                      | 32        | 80  | HOUSE OF PAIN                       | (Elektra 7-64995)                | Faster Pussycat                    | 83           | 2  |
| 31       | I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)              | Phil Collins                    | 35        | 81  | THAT'S WHAT I LIKE                  | (Music Factory/Atco 7-99122)     | Jive Bunny & the Mixmasters        | 67           | 5  |
| 32       | ANYTHING I WANT (Chrysalis 23444)                         | Kevin Paige                     | 34        | 82  | GOT TO HAVE YOUR LOVE               | (Capitol 44466)                  | Mantronix Featuring Wondress       | <b>DEBUT</b> |    |
| 33       | PERSONAL JESUS (Sire/Reprise 21328)                       | Depeche Mode                    | 31        | 83  | HOW CAN WE BE LOVERS                | (Columbia 38T73257)              | Michael Bolton                     | 86           | 2  |
| 34       | FOREVER (Mercury/PolyGram 876 716)                        | Kiss                            | 37        | 84  | DON'T KNOW MUCH                     | (Elektra 7-69261)                | Linda Rondstadt with Aaron Neville | 69           | 24 |
| 35       | PEACE IN OUR TIME (Columbia 38-68996)                     | Eddie Money                     | 21        | 85  | KICKSTART MY HEART                  | (Elektra 7-69248)                | Motley Crue                        | 71           | 15 |
| 36       | DOWNTOWN TRAIN (Warner Bros. 7-22685)                     | Rod Stewart                     | 23        | 86  | SWING THE MOOD                      | (Atco 7-99140)                   | Jive Bunny And The Mastermixers    | 74           | 17 |
| 37       | DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)           | Jane Child                      | 43        | 87  | WHATCHA GONNA DO WITH MY LOVIN      | (Virgin 7-98999)                 | Inner City                         | <b>DEBUT</b> |    |
| 38       | SUMMER RAIN (MCA 53783)                                   | Belinda Carlisle                | 40        | 88  | I'LL BE GOOD TO YOU                 | (Qwest/Warner Bros. 22697)       | Quincy Jones                       | 75           | 17 |
| 39       | ALL MY LIFE (Elektra ED5440)                              | Linda Rondstadt                 | 44        | 89  | A FACE IN THE CROWD                 | (MCA 53781)                      | Tom Petty                          | 76           | 3  |
| 40       | TENDER LOVER (Solar 4-74003)                              | Babyface                        | 27        | 90  | IMAGINATION                         | (Wing/Polydor 873 000-4)         | Xymox                              | <b>DEBUT</b> |    |
| 41       | BLUE SKY MINE (Columbia 38T-73250)                        | Midnight Oil                    | 46        | 91  | ALL NITE                            | (Vintertainment/Elektra 7-69260) | Entouch Featuring Keith Sweat      | 78           | 8  |
| 42       | WITHOUT YOU (Elektra 64985)                               | Motley Crue                     | 52        | 92  | WALK ON BY                          | (Next Plateau 327)               | Sybil                              | 80           | 6  |
| 43       | DIRTY DEEDS (Epic 45473)                                  | Joan Jett                       | 42        | 93  | I'M NOT SATISFIED                   | (IRS/MCA 44473)                  | Fine Young Cannibal                | 84           | 3  |
| 44       | WHOLE WIDE WORLD (RCA 9098)                               | A'me Lorain                     | 47        | 94  | BROTHER DON'T YOU WALK AWAY         | (Columbia 876 070-7)             | Hooters                            | 85           | 3  |
| 45       | THE HEART OF THE MATTER (Geffen 4-19898)                  | Don Henley                      | 53        | 95  | WOMAN IN CHAINS                     | (Fontana/Polygram 8762487)       | Tears For Fears                    | 87           | 14 |
| 46       | FREE FALLIN' (MCA AC-53728)                               | Tom Petty                       | 38        | 96  | WITH EVERY BEAT OF MY HEART         | (Arista AS1-9895)                | Taylor Dayne                       | 88           | 21 |
| 47       | <b>I WANNA BE RICH</b> (Solar 74005)                      | <b>Calloway</b>                 | <b>57</b> | 97  | RHYTHM NATION                       | (A&M 1455)                       | Janet Jackson                      | 89           | 17 |
| 48       | HEART OF STONE (Geffen 4-19953)                           | Cher                            | 54        | 98  | BACK TO LIFE                        | (Virgin 7-99171)                 | Soul II Soul                       | 90           | 23 |
| 49       | LOVE SONG (Geffen 7-22856)                                | Tesla                           | 41        | 99  | WILD WOMEN DO                       | (EMI 4JM-50275)                  | Natalie Cole                       | 91           | 3  |
| 50       | LOVE ME FOR LIFE (LRG 84006)                              | Stevie B                        | 55        | 100 | WE DIDN'T START THE FIRE            | (Columbia CSK73021)              | Billy Joel                         | 92           | 22 |

## TNN's All-Star Salute to Country Music

BY KAY KNIGHT

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

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

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

to American life."

Also appearing in pre-taped segments are Dolly Parton, Kenny

Rogers, Reba McEntire, Willie Nelson, Jimmy Dean, Crystal Gayle, John Ritter, K.T. Oslin, Waylon Jennings,

Merle Haggard, Roger Miller, the Statlers, Hank Williams, Jr. and TNN's Shotgun Red, among others.



### CALENDAR OF EVENTS Coming Up:

ASCAP'S TENTH COUNTRY SONGWRITER WORKSHOP, sponsored by the ASCAP Foundation, will begin on Tuesday, March 20, at 7 p.m. at the Society's Nashville offices. The workshop will be lead by ASCAP songwriters Kix Brooks and Don Cook and will feature guest panelists from the entire spectrum of country music, including composers, lyricists, publishers, producers, performers, arrangers and others. Panelists will discuss various topics of interest to songwriters and will review material of participants.

The ASCAP Country Workshop will meet on six consecutive Tuesday nights, from 7 to 9 p.m. ASCAP workshops are free of charge and open to everyone, regardless of performing rights society affiliation or non-affiliation.

Writers interested in applying for the workshop are requested to send a resume, typed lyric sheets and cassette tape with two original songs, marked with name, address and telephone number, to: ASCAP Country Workshop, Sixty-six Music Square West, Nashville, TN 37203.

### Back in Time:

**MARCH 4**—"Where Does the Good Times Go" hits the #1 spot for Buck Owens (1967)

**MARCH 5**—Patsy Cline, Hawkshaw Hawkins and Cowboy Copas are killed in a plane crash (1963)

**MARCH 6**—Happy Birthday to Skip Ewing

**MARCH 7**—Jack Anglin is killed in an auto crash en route to Patsy Cline's memorial service (1963)

**MARCH 8**—Happy Birthday to the Statler Brothers' Lew Dewitt (1939)

**MARCH 9**—The last Saturday night Opry performance at Ryman Auditorium (1974)

**MARCH 10**—Happy Birthday to Ralph Emery (1933)

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

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

A special "Second Generation" segment pays tribute to Ralph's relation-

ship with several country music greats through the eyes of their children. Among those involved are John Ritter, who lovingly remembers Tex Ritter; Marty Haggard, who salutes Merle Haggard; and Lorrie Morgan and Ronny Robbins, who pay honor to their fathers, George Morgan and Marty Robbins.

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

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

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

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



# COUNTRY MUSIC

## Album Releases



### JEFF STEVENS & THE BULLETS: *Jeff Stevens & The Bullets* (Atlantic 90)

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

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

## Single Releases

### Out of the Box



### DAVID LYNN JONES: "Lonely Town" (Mercury/PolyGram 836 951-2/4)

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

## Country Feature Picks

### STEVE WARINER: "The Domino Theory" (MCA 53733)

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

### LACY J. DALTON: "Black Coffee" (Capitol 7PRO-79962)

You can almost hear the coffee brewing in the background and the rain falling outside as Dalton pours her heart into this one about dying love. Stellar production by Dalton, Jimmy Bowen and James Stroud bring this song to life, and is sure to wake up those sleeping stations that have overlooked Dalton's unique sound in the past. This effort should put her back in the spotlight, where she deserves to be.

### BILLY "CRASH" CRADDOCK: "To Love Somebody" (Atlantic PR 3058-2)

Believe it or not, Craddock takes this Bee Gees tune and gives it a true country flavor. Country radio should pick up on it immediately because it just has that radio feel. Nelson Larkin's production and Craddock's heart-felt vocals are sure to take this one straight up the charts.

### SCOTT McQUAIG: "Old Memory" (Capitol 7PRO-79970)

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

## COUNTRY ALBUMS

March 10, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

|    |                                                      | Total Weeks ▼                         | Last Week ▼                  |
|----|------------------------------------------------------|---------------------------------------|------------------------------|
| 1  | NO HOLDIN' BACK (Warner Bros. 25988)                 |                                       | Randy Travis 4 20            |
| 2  | PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1) |                                       | Kentucky Headhunters 1 15    |
| 3  | RICKY VAN SHELTON III (Columbia 45250)               |                                       | Ricky Van Shelton 2 5        |
| 4  | GARTH BROOKS (Capitol C1-1-90897)                    |                                       | Garth Brooks 7 30            |
| 5  | KILLIN' TIME (RCA 8781-7)                            |                                       | Clint Black 3 42             |
| 6  | THE BOYS ARE BACK (Capitol 93258)                    |                                       | Sawyer Brown 6 13            |
| 7  | REBA LIVE (MCA C2-8034)                              |                                       | Reba McEntire 9 22           |
| 8  | LEAVE THE LIGHT ON (RCA 9594)                        |                                       | Lorrie Morgan 11 31          |
| 9  | KEYS TO THE HIGHWAY (Columbia C-45242)               |                                       | Rodney Crowell 13 15         |
| 10 | BEYOND THE BLUE NEON (MCA 42266)                     |                                       | George Strait 21 53          |
| 11 | ALONE (Columbia FC5104)                              |                                       | Vern Gosdin 10 29            |
| 12 | I WONDER DO YOU THINK OF ME (RCA 9889-1-R)           |                                       | Keith Whitley 8 27           |
| 13 | WHITE LIMOZEEN (Columbia 44384)                      |                                       | Dolly Parton 12 37           |
| 14 | THE ROAD NOT TAKEN (Columbia 44468/CBS)              |                                       | Shenandoah 14 51             |
| 15 | A HORSE CALLED MUSIC (Columbia 45046)                |                                       | Willie Nelson 15 27          |
| 16 | LOOKIN' FOR A HIT (Reprise 9-25939-1)                |                                       | Dwight Yoakam 16 20          |
| 17 | SIMPLE MAN (Epic E-45316)                            |                                       | Charlie Daniels Band 5 15    |
| 18 | LONE WOLF (Warner Bros./Curb 1-26090)                |                                       | Hank Williams Jr. 17 3       |
| 19 | TELL IT LIKE IT IS (Atlantic 91064-1)                |                                       | Billy Joe Royal 19 5         |
| 20 | WILLOW IN THE WIND (Mercury 422 836 950)             |                                       | Kathy Mattea 26 43           |
| 21 | HONKY TONK ANGEL (MCA 42223)                         |                                       | Patty Loveless 29 71         |
| 22 | PAGES OF LIFE (MCA/Curb MCA-A9479)                   |                                       | Desert Rose Band 20 6        |
| 23 | LOVING PROOF (Columbia 44221/CBS) (G)                |                                       | Ricky Van Shelton 22 74      |
| 24 | STATE OF THE HEART (Columbia 44228)                  |                                       | Mary-Chapin Carpenter 24 13  |
| 25 | RIVER OF TIME (Curb/RCA 9595-1/RCA)                  |                                       | The Judds 31 45              |
| 26 | WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)    |                                       | Nitty Gritty Dirt Band 25 40 |
| 27 | GREATEST HITS III (Warner Bros./Curb 1-25834)        |                                       | Hank Williams Jr. 18 53      |
| 28 | PAINT THE TOWN (Warner Bros. 1-25992)                |                                       | Highway 101 28 15            |
| 29 | ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)         |                                       | k.d lang 30 4                |
| 30 | THIS WOMAN (RCA 8369) (G)                            |                                       | K.T. Oslin 23 76             |
| 31 | FAST MOVING TRAIN (RCA 9961-R)                       |                                       | Restless Heart 27 5          |
| 32 | SOWIN' LOVE (RCA 9717-1)                             |                                       | Paul Overstreet 38 4         |
| 33 | I GOT DREAMS (MCA MCA-42272)                         |                                       | Steve Wariner 39 8           |
| 34 | LIVE-SOLD OUT (Mercury/PolyGram 422-838-231-1)       |                                       | Stattler Brothers 4040       |
| 35 | AMERICAN DREAMS (MCA-42311)                          |                                       | The Oak Ridge Boys 36 21     |
| 36 | TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)      |                                       | Tanya Tucker 32 8            |
| 37 | HIGHWAYMEN 2 (Capitol 45249)                         | Jennings, Nelson, Cash, Kristofferson | DEBUT                        |
| 38 | DIAMONDS AND DIRT (Columbia 44076/CBS)               |                                       | Rodney Crowell 34 96         |
| 39 | DON'T CLOSE YOUR EYES (RCA 6494-1)                   |                                       | Keith Whitley RE-ENTRY       |
| 40 | KENTUCKY THUNDER (Epic 45027)                        |                                       | Ricky Skaggs 37 31           |

## COUNTRY HOT CUTS

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

## TOP 5 SINGLES—10 YEARS AGO

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



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**CASH BOX CHART**

**COUNTRY SINGLES**

March 10, 1990

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



#1 Single: Oak Ridge Boys



#1 Debut: Rodney Crowell #50



To Watch: Keith Whitley #32

|    |                                                                              | Total Weeks                    |    | Total Weeks |                                                           |                                   |       |           |
|----|------------------------------------------------------------------------------|--------------------------------|----|-------------|-----------------------------------------------------------|-----------------------------------|-------|-----------|
|    |                                                                              | Last Week                      |    | Last Week   |                                                           |                                   |       |           |
| 1  | NO MATTER HOW HIGH (MCA MCA-53757)                                           | Oak Ridge Boys                 | 2  | 49          | WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)            | Kathy Mattea                      | 33    | 15        |
| 2  | CHAINS (MCA MCA-53764)                                                       | Patty Loveless                 | 5  | 50          | IF LOOKS COULD KILL (Columbia 3873254)                    | Rodney Crowell                    | DEBUT |           |
| 3  | LITTLE GIRL (MCA MCA-53763)                                                  | Reba McEntire                  | 3  | 51          | LESSONS OF LOVE (SOR SOR-411A)                            | Jerry Lansdowne                   | 56    | 5         |
| 4  | SEEN' MY FATHER IN ME (RCA 9116-7-RAA)                                       | Paul Overstreet                | 6  | 52          | BETTER BE HOME SOON (Warner Bros. 719964A)                | Jennifer McCarter & The McCarters | 58    | 2         |
| 5  | HARD ROCK BOTTOM (Warner Bros. 7-19935-A)                                    | Randy Travis                   | 11 | 53          | WILD AND WOOLY (American Cowboy Songs 25001)              | Chris LeDoux                      | DEBUT |           |
| 6  | SOONER OR LATER (Universal UVL-66029)                                        | Eddy Raven                     | 7  | 54          | SLOW COUNTRY DANCING (MSR MSR-19903-A)                    | Suzi Deveroux                     | 61    | 2         |
| 7  | QUITTIN' TIME (Columbia 38-73202)                                            | Mary-Chapin Carpenter          | 8  | 55          | WITHOUT YOU (Oak 1074)                                    | Carlette                          | 42    | 7         |
| 8  | ON SECOND THOUGHT (Universal ULV-66025)                                      | Eddie Rabbitt                  | 1  | 56          | THE RIDE (Tra-Star TS-1231-A)                             | Heath Locklear                    | 62    | 4         |
| 9  | NOT COUNTING YOU (Capitol 44492)                                             | Garth Brooks                   | 10 | 57          | BLACK VELVET (Atlantic 7-97979)                           | Robin Lee                         | DEBUT |           |
| 10 | FIVE MINUTES (RCA 9118-7-RAA)                                                | Lorrie Morgan                  | 14 | 58          | THE HIGHWAY (Columbia 38-73249)                           | Willie Nelson                     | 68    | 2         |
| 11 | HERE IN THE REAL WORLD (Arista AS1-9922)                                     | Alan Jackson                   | 16 | 59          | WHO'S GONNA KNOW (MCA MCA-53759)                          | Conway Twitty                     | 34    | 11        |
| 12 | HEARTBREAK HURRICANE (Epic 3473078)                                          | Ricky Skaggs                   | 4  | 60          | FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)           | Steve Douglas                     | 66    | 2         |
| 13 | JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)                                  | Don Williams                   | 15 | 61          | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339) | Andi & The Brown Sisters          | 64    | 5         |
| 14 | OKLAHOMA SWING (MCA MCA-53780)                                               | Vince Gill w/Reba              | 20 | 62          | GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)                 | Prairie Oyster                    | 70    | 2         |
| 15 | THIS HEART (Columbia 3873213)                                                | Sweethearts Of The Rodeo       | 19 | 63          | SUKIYAKI (Badger BG-201AA)                                | Hank Sasaki                       | 65    | 4         |
| 16 | OVERNIGHT SUCCESS (MCA MCA-53755)                                            | George Strait                  | 9  | 64          | AMERICAN HEROES (Fraternity F-3557-A)                     | Vetz                              | 69    | 3         |
| 17 | RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)                             | Vern Gosdin                    | 23 | 65          | JOHN DEERE LETTER (Hilltop HT-127A)                       | Curley Surles                     | 72    | 4         |
| 18 | STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)                               | Ronnie Milsap                  | 21 | 66          | SHAME ON THE MOON (Play Back P-1341-A)                    | Bonnie Guitar                     | 71    | 3         |
| 19 | AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)                             | Hank Williams Jr.              | 24 | 67          | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)        | Touch Of Country                  | 73    | Parnell 3 |
| 20 | SEE IF I CARE (Columbia 3873237)                                             | Shenandoah                     | 25 | 68          | PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Curb)      | Moe Bandy & Becky Hobbs           | 79    | 3         |
| 21 | KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)                          | Exile                          | 12 | 69          | DAYS LIKE THESE (Evergreen EV-1115)                       | Kevin Pearce                      | DEBUT |           |
| 22 | WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968) | Highway 101                    | 30 | 70          | I CAN'T TURN THE TIDE (RCA 90767-RAA)                     | Baillie & The Boys                | 45    | 18        |
| 23 | LOVE ON ARRIVAL (Capitol 44435)                                              | Dan Seals                      | 29 | 71          | I'M MINUS YOU (GBS GBS-803)                               | Carl Bird                         | 78    | 3         |
| 24 | TIME FOR ME TO FLY (Columbia 38-73226)                                       | Dolly Parton                   | 27 | 72          | A COUNTRY BOY'S DREAM (Ridgewood R-3011-A)                | Mike O'Hara                       | 76    | 3         |
| 25 | FAST MOVIN' TRAIN (RCA 9115-7-RAA)                                           | Restless Heart                 | 13 | 73          | WALKIN' IN THE SUN (Capitol 4JM-44524)                    | Glen Campbell                     | DEBUT |           |
| 26 | DUMAS WALKER (Mercury/PolyGram 876536-7)                                     | The Kentucky HeadHunters       | 39 | 74          | AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)               | Dawnett Fawcett                   | 82    | 2         |
| 27 | SOUTHERN STAR (RCA 9083-7-RAA)                                               | Alabama                        | 17 | 75          | TIME'S UP (Warner Bros. 7-22714-A)                        | Southern Pacific & Carlene Carter | 47    | 13        |
| 28 | DID IT FOR LOVE (Capitol 44483)                                              | Sawyer Brown                   | 44 | 76          | IT'S EASY FOR YOU (F&L FL557A)                            | Storm Seymour                     | DEBUT |           |
| 29 | ONE STEP OVER THE LINE (MCA MCA-53795)                                       | Nitty Gritty Dirt Band         | 32 | 77          | DON'T GET ME STARTED (16th Ave. PB-70436)                 | John Conlee                       | 49    | 6         |
| 30 | BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)                                  | Earl Thomas Conley             | 35 | 78          | I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)           | Doug Stone                        | DEBUT |           |
| 31 | STATUE OF A FOOL (Columbia 38-73077)                                         | Ricky Van Shelton              | 18 | 79          | WHY SHOULD I (Columbia 3873216)                           | O'Kanes                           | 53    | 7         |
| 32 | I'M OVER YOU (RCA 9122-7-RAA)                                                | Keith Whitley                  | 46 | 80          | CARRYIN' ON (16th Ave. B-70439)                           | Canyon                            | DEBUT |           |
| 33 | HELP ME HOLD ON (Warner Bros. 7-19918-A)                                     | Travis Tritt                   | 41 | 81          | LEAVE IT ALONE (Warner Bros. 7-22773-A)                   | The Foresters                     | 57    | 15        |
| 34 | IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)                            | Skip Ewing                     | 37 | 82          | LOVE GAMES (Legacy LR-1005-B)                             | South Point                       | DEBUT |           |
| 35 | ONE MAN WOMAN (Curb/RCA 9077-RAA)                                            | The Judds                      | 22 | 83          | WHEN I COULD COME HOME TO YOU (MCA 53738)                 | Steve Wariner                     | 60    | 20        |
| 36 | SOMETHING WITH A RING TO IT (MCA 53778)                                      | Mark Collie                    | 40 | 84          | THE GREAT DIVIDE (Warner Bros. 7-22751-A)                 | Gene Watson                       | 63    | 15        |
| 37 | I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)                               | Lionel Cartwright              | 50 | 85          | GHOST RIDERS IN THE SKY (Badger BG-200A)                  | Jack Patton                       | 67    | 5         |
| 38 | MAYBE (Reprise 5-3904)                                                       | Kenny Rogers Duet w/Holly Dunn | 38 | 86          | CROCODILE TEARS (Arista AS1-9912)                         | Lee Roy Parnell                   | 73    | 4         |
| 39 | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)                     | Charlie Louvin                 | 43 | 87          | BOUND FOR BALTIMORE (Door Knob DK-90-340)                 | Big Al Downing                    | DEBUT |           |
| 40 | A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)                             | Marsha Thornton                | 51 | 88          | GOD'S COUNTRY (Sound Waves SW-4834-NSD)                   | New Beginnings Band               | 75    | 4         |
| 41 | GO DOWN SWINGIN' (Universal UVL-66033)                                       | Wild Rose                      | 26 | 89          | WHERE THERE'S A MEMORY (Round Robin RR-1884)              | Harlan Helgeson                   | 77    | 4         |
| 42 | MISTER DJ (Epic 3473236)                                                     | Charlie Daniels Band           | 48 | 90          | IT AIN'T NOTHING (RCA 9059-7-RAA)                         | Keith Whitley                     | 80    | 20        |
| 43 | EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)                      | Larry Boone                    | 28 | 91          | I'D REFALL IN LOVE TONIGHT (Capitol B-44495)              | Anne Murray                       | 81    | 3         |
| 44 | BACK WHERE I COME FROM (Warner Bros. 7-22662)                                | Mac McAnally                   | 59 | 92          | MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)      | Rodney Crowell                    | 83    | 19        |
| 45 | SILVER STALLION (Columbia 3873233)                                           | The Highwaymen                 | 55 | 93          | NOBODY'S HOME (RCA 9078-7-RAA)                            | Clint Black                       | 84    | 17        |
| 46 | IF YOU WANT TO BE MY WOMAN (Epic 34-73076)                                   | Merle Haggard                  | 31 | 94          | IN MY EYES (MCA 53727)                                    | Lionel Cartwright                 | 85    | 18        |
| 47 | BEFORE THE BED GETS COLD (Evergreen EV-1111-A)                               | Holly Lipton                   | 52 |             |                                                           |                                   |       |           |
| 48 | IF I'M GONNA FALL (Sing Me SM-45-47A)                                        | Lorie Ann                      | 54 |             |                                                           |                                   |       |           |

# Robin Lee: Daring to be Different

BY KIMMY WIX

IT WAS ONLY BY HER EXPLOSIVE personality that Lee immediately discovered that a bolt of electricity was on her horizon, drawing us all into a world of musical bliss. Perhaps such a promotion is somewhat lavish for a country artist, but when the subject is Atlantic Records' Robin Lee, the word "unlimited" overwhelms every possible aspect.



Already turning heads and stirring hearts with her current single, "Black Velvet," Lee consistently flavors her country music with an incomparable tang. Although her approach to "Black Velvet" could be considered a bit risky for the country market, the result proves this rock and roll-dashed tune to be a successful welcome.

"At first I think part of me was a little scared," admits Lee. "I was thinking that maybe I shouldn't do this or maybe I'm over-stepping my boundaries. I think that's probably why I liked it so much. I first heard the song about a year ago on Allannah Miles' album. I listen to a lot of new music while I'm running. So I was running and that song came on and I thought 'Wow!' It was kinda eerie because I immediately knew it was about Elvis. In the rock version, it's hard to understand what she's saying, but I could understand it enough.

"I went back to Nelson Larkin [Lee's producer]," she continues, "and said 'God, there's this great song on this rock and roll album that could be done country.' Whether it's about Elvis or not, I think it's the feel of the song that gets me the most. Normally, when I cut a song or an album, I have to remove myself from it for a while. But I can't get tired of this. I love it every time I hear it. When we cut it, it just felt so right and even the musicians created such a magic. It was like 'WOW—LET'S DO A TEN-MINUTE VERSION OF THIS,'" she screams. "It was just one of those things where that sometimes you just gotta close your eyes and jump."

Lee's childhood dream of becoming a classical pianist was soon modified after singing with a high school rock group called the Practical Stylists. In addition to being born and raised in Nashville with a lifelong exposure to country music, she eventually realized what career route to follow. After flaunting her voice on numerous demo tapes for various publishing companies along Music Row, Lee found herself being tagged as a "Best New Female Vocalist" nominee by the Academy of Country Music. She received this honor during her five-year stint with an independent label.

When Lee signed with Atlantic Records, the small-time soon transfigured into the big-time, bringing forth her debut album *This Old Flame*. Since then, however, she's somehow managed to gather a lot of long-time experience, incorporate a natural maturity and top it off with a unique gutsy charm. The final results lie within her second project, *Black Velvet*, which will be released this month.

"I think I'm singing better on this album, compared to the first one," says Lee. "It sounds much more relaxed and the songs are better. We spent more time looking for the right songs. Yeah, the whole album is really different. With my first album, I was afraid and was like 'O.k.—this is my new album and I hope ya like it.' Now, it's like 'HERE—THIS IS JUST GREAT,'" she shouts with a broad smile. "It's also important to me that I don't sound like anyone else. I wanna sound like Robin Lee. It's nice to have your own identity, which I hope we get out of this album."

It's quite obvious that Lee is currently gaining much more than just her own identity. In addition to "Black Velvet" receiving heavy radio airplay, she's also cranking out a sultry video, which welcomes her to the public eye even more. With such rapid success destined to continue, Lee admits that the excitement is sometimes a bit much.

"People are saying to me 'Robin, aren't you excited?' It all looks so good to the point that it's almost scary at times. I'm trying not to think about it so much, though. I'm afraid that I might get too excited. I've heard the hype so many times ya know? I've been putting records out for seven years and you hear 'That's a hit, babe' a lot. So this time I really wanted to see for myself and all of a sudden, I'm seeing it."

Lee credits much of the recognition she's recently gained to her band, which consists of Mike Grimes, Dave Dunston, Elton Allen, Kevin Mason and Tommy Hibblen. "I've been with the same band for four years," says Lee. "We've really grown together. A couple of them are pretty young, too. Now, we're just so tight. We like each other, we get along and that comes across well on stage. The audience can just tell that we're having a lot of fun."

Although radio is clinging to this gal now more than ever, she explains that the most gratification comes from her experience on stage.

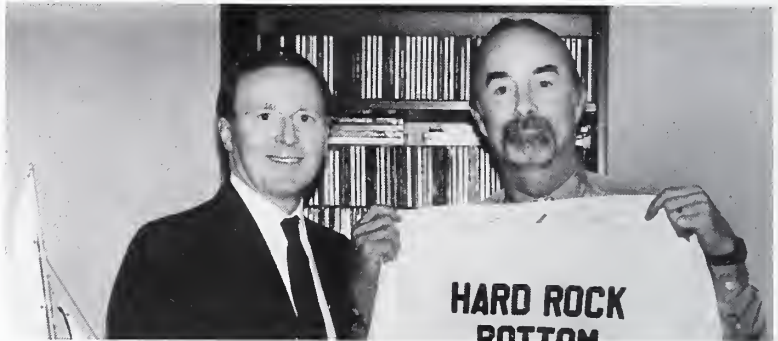
"We did this really big fair last year with Ricky Van Shelton," she remembers. "I knew we were all thinking the same thing. This crowd of thousands was just screaming their lungs out at Ricky Van Shelton, and I thought this is what it's all about—screaming people. You don't think about money, fame, fortune or anything. It's just that moment. It's hard to explain that to someone who's never walked onto that stage, but it's such a rush or one of those natural highs," she laughs.

From hillbilly country to rock and roll, Lee is able to flavor varying musical styles with an exuberant personal spice of her own. Perhaps it's a little adventurous for the typical realm of country music, but according to Lee, that's the fun of it.

"I don't want to be just another country singer, ya know? That's what makes it all so much fun—just daring to be different." ☐



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



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



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



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

# COUNTRY MUSIC

## CASH BOX MICRO CHART

### COUNTRY INDIE SINGLES

March 10, 1990

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

|    |                                                            |                   | Total Weeks<br>Last Week ▼ |
|----|------------------------------------------------------------|-------------------|----------------------------|
| 1  | HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)   | Charlie Louvin    | 1 8                        |
| 2  | BEFORE THE BED GETS COLD (Evergreen EV-1111A)              | Holly Lipton      | 2 6                        |
| 3  | IF I'M GONNA FALL (Sing Me SM-45-47A)                      | Lori Ann          | 3 5                        |
| 4  | LESSONS OF LOVE (SOR SOR-411A)                             | Jerry Lansdowne   | 4 5                        |
| 5  | WILD AND WOOLY (American Cowboy Songs 25001)               | Chris LeDoux      | DEBUT                      |
| 6  | SLOW COUNTRY DANCING (MSR MSR-19903-A)                     | Suzi Deveraux     | 5 2                        |
| 7  | THE RIDE (Tra-Star TS-1231-A)                              | Heath Locklear    | 6 6                        |
| 8  | FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)            | Steve Douglas     | 9 2                        |
| 9  | WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90-339) | Andi & The Browns | 7 5                        |
| 10 | AMERICAN HEROES (Fraternity F-3557-A)                      | Vettz             | 10 3                       |
| 11 | JOHN DEERE LETTERS (Hilltop HT-127)                        | Curley Surles     | 12 4                       |
| 12 | AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)         | Touch Of Country  | 13 3                       |
| 13 | DAYS LIKE THESE (Evergreen EV-1115)                        | Kevin Pearce      | DEBUT                      |
| 14 | I'M MINUS YOU (GBS GBS-803)                                | Carl Bird         | 15 3                       |
| 15 | AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)                | Dawnett Fawcett   | 16 2                       |
| 16 | IT'S EASY FOR YOU (F&L FL557A)                             | Storm Seymour     | DEBUT                      |
| 17 | LOVE GAMES (Legacy LR-1005-B)                              | South Point       | DEBUT                      |
| 18 | BOUND FOR BALTIMORE (Door Knob DK90-340)557A               | Big Al Downing    | DEBUT                      |
| 19 | SUKIYAKI (Badger BG-201AA)                                 | Hank Sasaki       | 8 4                        |
| 20 | SHAME ON THE MOON (Play Back P-1341-A)                     | Bonnie Guitar     | 11 3                       |

## Country Indies



### Indie Spotlight

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

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

### Indie Feature Pick

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

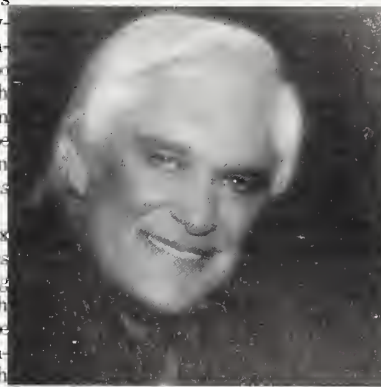
This song is about a good ole' boy who lies on the couch watching his wife do all the housework and tries to figure out why she cheats on him. He knows she loves him (more than anything), but just not all the time. This song should be a hit at the honky-tonks where all the other husbands of this nature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

### Up & Coming

- **PAT MURPHY:** "Every Heart" (Overton Lee 45-140)
- **RICHIE BALIN:** "Seven Wonders of the World" (Tug Boat TG-1009)
- **JERRY JARAMILLO:** "Step Aside" (LRJ LRJ-2022)

## Indie Insight

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



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

The **Doug Dillard Band**, featuring banjo whiz **Doug Dillard** and vocalist **Ginger Boatwright**, was recently nominated for a Grammy Award for their single, "Heartbreak Hotel," written by Mae Axton and Tommy Durden, and released on Flying Fish Records. Dillard was very excited about the nomination because it was his first Grammy nod. He has been in bluegrass music for many years and was featured on *The Andy Griffith Show*, still in syndication, as the poker-faced banjo picker in "The Darlings."



Leo Jackson

A song written by long-time great **Sheb Wooley** is back in the spotlight again, this time as a prominent character in a cable movie on the Disney Channel. The "Flying Purple People Eater," a one-eyed, one-horned creature, first reared its unlovely head in the summer of 1958. That's when the tune, written and sung by multi-talented Nashvillian Sheb Wooley, rose to the number one position on the pop charts and stayed there for six straight weeks. Three weeks after its release, the recording had sold in excess of three million

records. The movie has just debuted and kids who really liked the little creature "Purple" in this movie will be happy to know that by next year he will be on Saturday mornings with his own cartoon series. Nineteen-ninety will also be a busy year for Sheb Wooley. He is scheduled for several movies and concert tours...so be looking for him.

Another long-time veteran of the industry is staying very busy these days. **Leo Jackson**, primarily a session player through the years, was brought to Nashville by the great Jim Reeves and was Reeves' lead guitar player for eleven years. Jackson has always been in much demand as a session musician and has played on recordings for such greats as Alabama (seven albums), George Strait, Hank Williams, Jr., Eddie Raven, Moe Bandy, Joe Stampley and Lorrie Morgan, in addition to Reeves and many others. Today Jackson plays acoustic guitar and is an independent producer for select artists. In fact, Jackson was recently nominated as Best Independent Producer of the Year at the 1989 *Cash Box* Nashville Music Awards Show.

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

Next up is *People* magazine's annual Reader's Poll, a survey of the magazine's readers as to their favorites of the year. Again this year, McEntire was named one of the top three favorite female vocalists, coming in just behind top female vocalist Barbara Streisand, and ahead of last year's winner, Whitney Houston. Houston tied for third place with Cher and Madonna.

McEntire also made her movie debut in January with the release of *Tremors*, a Universal Pictures release starring Kevin Bacon, Fred Ward and Michael Gross.

**Shaking It Official:  
Warner Bros. and Sparrow\*Star Song**



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



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

**COMING SOON TO A  
CASH BOX NEAR YOU:**

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

# GOSPEL MUSIC

## CONTEMPORARY TOP SLOT

Artist: The Hemphills

Title: "Paid In Full"

Album: *Celebration*

Label: Homeland HR8909

Producer: Larry Goss

Writer: Joel Hemphill

Publisher: Family &

Friends Music-BMI



## SOUTHERN TOP SLOT

Artist: Michael Card

Producer: Norbert Putnam

Title: "Jubilee"

Writer: Michael Card

Album: *The Beginning*

Publisher: Birdwing Music

Label: Sparrow SPC/D1219—ASCAP

### CONTEMPORARY CHRISTIAN SINGLES

March 10, 1990

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

|    |                                                     | Total Weeks<br>Last Week ▼ |
|----|-----------------------------------------------------|----------------------------|
| 1  | JUBILEE (Sparrow SPC-1219)                          | 2 6                        |
| 2  | BEAT OF A DIFFERENT HEART (DaySpring 701417757)     | 1 7                        |
| 3  | I CRY (Myrrh 7016880389)                            | 5 11                       |
| 4  | I SHALL SEE GOD (Good News 901-647-3157)            | 7 6                        |
| 5  | THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)    | 3 13                       |
| 6  | EXALT THE NAME (Word 701-914-4500)                  | 4 14                       |
| 7  | DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)  | 6 14                       |
| 8  | I WILL BE HERE (Sparrow SPD-1201)                   | 16 4                       |
| 9  | HEART OF THE HOMELESS (Day Spring 7014180576)       | 11 6                       |
| 10 | STAND IN MY PLACE (Myrrh 701460256X)                | 10 12                      |
| 11 | MORE LOVE TO THEE (New Canaan 7019986536)           | 12 11                      |
| 12 | MY ONE THING (Reunion 7010053723)                   | 15 8                       |
| 13 | JUST COME IN (Sparrow SPC-1202)                     | 8 15                       |
| 14 | WAITIN' ON SOMEBODY (River 7901300213)              | 23 4                       |
| 15 | LORD OF THE PAST (Urgent ISBN#0001381849)           | 9 15                       |
| 16 | BEST OF FRIENDS (Urgent 00013731888)                | 18 6                       |
| 17 | WE SING PRAISES (Sparrow SPD-1174892387)            | 22 3                       |
|    | Deniece Williams Duet w/Natalie Cole                | 22 3                       |
| 18 | COUNT ON ME (Giant 02555S)                          | 21 5                       |
| 19 | CHARM IS DECEITFUL (Reunion 7010049521)             | 13 16                      |
| 20 | MEANTIME (Sparrow SPD-1169)                         | 26 3                       |
| 21 | GOD WILL FIND YA (Frontline CD9051)                 | 25 5                       |
| 22 | IT IS WELL WITH MY SOUL (Word 7019107708)           | 14 16                      |
| 23 | I'M ACCEPTED (Benson PWCO-1096)                     | 30 4                       |
| 24 | BEFORE YOU KNOW IT (Frontline CO9050)               | 27 5                       |
| 25 | DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172) | 17 16                      |
| 26 | I HEAR LEESHA (Reunion 7010037523)                  | 31 3                       |
| 27 | FATHER OF LOVE (Word 7014176579)                    | 29 5                       |
| 28 | FAITHLESS HEART (Myrrh 901-6329-20X)                | DEBUT                      |
| 29 | FRIENDS IN HIGH PLACES (Benson CO2506)              | 19 15                      |
| 30 | BREAKING THROUGH (Myrrh 7010889386)                 | 33 2                       |
| 31 | REASON ENOUGH (Reunion CD 7010046 727)              | DEBUT                      |
| 32 | SIMPLE, DEVOTED & TRUE (Benson CO2548)              | 36 2                       |
| 33 | THE MISSION (Sparrow SPD-1196)                      | 20 17                      |
| 34 | SHINE THROUGH ME (Benson CO2588)                    | 37 2                       |
| 35 | IT'S RAINING AGAIN (Starsong SSD 8144)              | DEBUT                      |
| 36 | INSIDE OF YOU (Reunion CD700049 726)                | DEBUT                      |
| 37 | IF IT WASN'T FOR GRACE (Frontline CO9060)           | 24 13                      |
| 38 | THE ALTAR (Diadem 7-90113-057-1)                    | 28 17                      |
| 39 | LOVE'S ON THE OTHER SIDE (Benson BR-59511)          | 32 16                      |
| 40 | WELL DONE (DaySpring 9016396152)                    | 34 17                      |

### SOUTHERN GOSPEL SINGLES

March 10, 1990

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

|    |                                                           | Total Weeks<br>Last Week ▼         |
|----|-----------------------------------------------------------|------------------------------------|
| 1  | PAID IN FULL (Homeland HC-8907)                           | Hemphills 3 6                      |
| 2  | THE JUDGEMENT (RiverSong CO2569)                          | Kingsmen 1 7                       |
| 3  | SIN MET GRACE (Canaan 7019982530)                         | Mid South Boys 5 6                 |
| 4  | HE'S STILL IN THE FIRE (Homeland HL-8804)                 | Speers 2 24                        |
| 5  | I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)    | Ronny Hinson 9 14                  |
| 6  | GLORY DIVINE (Morning Star MST-4104)                      | Perrys 7 16                        |
| 7  | LET THE REDEEMED SAY SO (Canaan 7019984533)               | Nelons 1 11                        |
| 8  | BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)        | Allison Durham 8 7                 |
| 9  | HERE I AM (Sonlite SON-1235)                              | Hoppers 12 11                      |
| 10 | WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)           | Chosen 4 14                        |
| 11 | WHAT A WAY TO GO (Harvest HAR-1186)                       | Reinhardtts 14 12                  |
| 12 | GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)        | Paynes 13 11                       |
| 13 | SHADOW OF THE STEEPLE (Homeland HC-8902)                  | Singing Americans 15 6             |
| 14 | NEW MAN (Harvest HAR-1173)                                | Carroll Roberson 6 19              |
| 15 | UNDER HIS FEET (Morning Star MSC-4103)                    | McKameys 21 5                      |
| 16 | I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)            | Isaacs 19 5                        |
| 17 | LIVING IN BEULAH LAND (Pinnacle PRC00110)                 | Karen Peck 11 21                   |
| 18 | HEALING ME (Morning Star U25628)                          | Dixie Melody Boys 20 6             |
| 19 | HE HAS RISEN (Sonlite SON-122)                            | Singing Cookes 16 23               |
| 20 | BEAUTIFUL VALLEY (Sonlite SON-118)                        | Down East Boys 24 3                |
| 21 | ARISE, MY LOVE (American Christian Artists ACA-0071)      | Greenes 23 7                       |
| 22 | CARRY ON CHILDREN (Morning Star MST-4095)                 | Fox Brothers 17 31                 |
| 23 | SING ME HOME (Canaan 7019967531)                          | Wendy Bagwell & The Sunliters 26 4 |
| 24 | THE FLOWERS WE LOVE (Dawn 3636)                           | Primitive Quartet 28 4             |
| 25 | HE BORE MY BURDENS (DF-101)                               | Freemans 27 5                      |
| 26 | HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504) | Chuck Wagon Gang 18 19             |
| 27 | IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700)    | Spencers 34 2                      |
| 28 | IT'S NOT FORM, IT'S NOT FASHION (Sonlite SON-116)         | McGruders 30 5                     |
| 29 | I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)            | Kingdom Heirs 31 3                 |
| 30 | GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)   | Gold City 22 25                    |
| 31 | I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973)        | Buxtons 32 3                       |
| 32 | CRYING IN THE GARDEN (RiverSong RF5953)                   | Heirloom 37 2                      |
| 33 | WHAT'S THAT I HEAR (Dawn INS-006)                         | Inspiration DEBUT                  |
| 34 | RESURRECTION MORN (Morning Star MST-4104)                 | Perry Sisters 25 16                |
| 35 | THAT'S WHY WE'RE HERE (RiverSong RF5952)                  | RiverSong Artists & Friends 38 2   |
| 36 | IT'S THE KING (RiverSong CO2522)                          | Heaven Bound 29 28                 |
| 37 | WAKE THE DEAD (Word 7019986536)                           | Bruce Carroll DEBUT                |
| 38 | ONE STEP BEHIND (Harvest HAR-1179)                        | Cornerstone DEBUT                  |
| 39 | THE CROSS IN THE MIDDLE (New Haven NHS-005)               | Florida Boys 33 36                 |
| 40 | I FORGIVE YOU (New Haven NHC-200064)                      | Florida Boys 35 13                 |

# GOSPEL MUSIC



## Album Review

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

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



## Welcomes Southern Gospel

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

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

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

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

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

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

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



Hicks and Cohagan



The Cathedrals

## Gospel Hot Off The Press

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

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

**URGENT RECORDS**—Recording artists **Bob Bennett** and **Phillip Sandifer** participated with **Tony Campolo** in a very successful fundraiser for World Hunger at Texas Tech University in Lub-

bock... **Billy Crockett** is currently finishing up his new album. Sources say it's pretty awesome, lyrically deep and with a musical style that is indescribable.

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



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