

THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

March 30, 1991

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*Bridging  
The Future*



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THE MUSIC TRADE MAGAZINE

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**NARM And ACME Conventions Convene**

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS' (NARM)** 33rd Annual Convention, titled "Bridging The Future," will be held at The San Francisco Hilton from March 22-25. The NARM Convention is one of the largest gatherings of music manufacturers, distributors and retailers from around the country. NARM represents over 600 members involved in retail sales, wholesale distribution and manufacturing prerecorded music and related products. Other than the many record company new product presentations, highlights of the convention include NARM's annual scholarship dinner—where Mariah Carey and The Manhattan Transfer will be performing live—and the annual Best Sellers Awards Banquet, which honors artists and labels based on sales of their product. Artists performing at this year's awards ceremony include Huey Lewis & The News and Wilson Phillips. The NARM Convention is open to members only.

The American Coin Machine Exposition (ACME '91), taking place March 22-24 in Las Vegas, Nevada, will feature the latest coin-op amusement equipment being introduced by the industry's manufacturers. In addition to the 177 exhibiting firms occupying 662 booths that will dot the Sands Expo and Convention Center, ACME '91 offers a comprehensive program of seminars and business sessions, with the entire agenda geared towards helping and guiding all facets of the coin machine industry to make the right decisions in this highly competitive market. ○

**N U M B E R O N E S**

**POP SINGLE**

Coming Out of The Dark  
**Gloria Estefan**  
(EPIC)

**R&B SINGLE**

I Like The Way (The Kissing Game)  
**Hi-Five**  
(JIVE/RCA)

**COUNTRY SINGLE**

Heroes & Friends  
**Randy Travis**  
(WARNER BROS.)

**NEW YORK LATIN**

Baile Punta  
**Banda Blanca**  
(SONOTONE)

**POP ALBUM**

The Soul Cages  
**Sting**  
(A&M)

**R&B ALBUM**

I'm Your Baby Tonight  
**Whitney Houston**  
(MCA)

**COUNTRY ALBUM**

NoFences  
**Garth Brooks**  
(CAPITOL)

**DANCE/RAP ALBUM**

Touch Me (All Night Long)  
**Cathy Dennis**  
(POLYDOR)

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# TOP 100 SINGLES

March 30, 1991



#1 Single: Gloria Estefan



High Debut: R.E.M. #76



To Watch: The Triplets #48

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	COMING OUT OF THE DARK (Epic 34T-7366)	Gloria Estefan	3	10	51	SENSITIVITY (MCA 53932)	Ralph Tresvant	43	21
2	SOMEDAY (Columbia 38T-73561)	Mariah Carey	1	11	52	PLAY THAT FUNKY MUSIC (SBK 4JM-07339)	Vanilla Ice	44	17
3	ONE MORE TRY (Quality 15114)	Timmy T	2	14	53	I SAW RED (Columbia 73597)	Warrant	45	19
4	THIS HOUSE (Capitol 44652)	Tracie Spencer	5	15	54	VOICES THAT CARE (Giant 19350)	Voices That Care	65	3
6	HOLD YOU TIGHT (Giant 4-19458)	Tara Kemp	7	11	55	ALL TRUE MAN (Tabu/Epic 35-73627)	Alexander O'Neal	68	5
6	YOUR'E IN LOVE (SBK 19729)	Wilson Phillips	9	8	56	BABY'S COMING BACK (Charisma 98837)	Jellyfish	69	4
7	I'VE BEEN THINKING ABOUT YOU (MCA 53992)	London Beat	10	8	57	CALL IT ROCK & ROLL (Capitol 44676)	Great White	71	5
6	STATE OF THE WORLD (A&M 7514)	Janet Jackson	13	7	58	LOVE MAKES THINGS HAPPEN (MCA 53973)	Pebbles	47	18
9	ALL THE MAN THAT I NEED (Arista 2156)	Whitney Houston	4	15	59	SECRET (Capitol 4JM-44614)	Heart	52	10
10	GET HERE (Fontana/Mercury 878 476-4)	Oleta Adams	11	16	60	LOVE WILL NEVER DO (WITHOUT YOU) (A&M 15387)	Janet Jackson	46	19
11	ALL THIS TIME (A&M 2354)	Sting	6	11	61	HOW MUCH IS ENOUGH (Impact/MCA MCACS-54028)	The Fixx	89	2
12	SHOW ME THE WAY (A&M 1536)	Styx	8	16	62	TEMPLE OF LOVE (East West 4-98863)	Harriet	73	4
13	ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748)	Tevin Campbell	16	16	63	I LOVE YOU (SBK 07346)	Vanilla Ice	63	5
14	SIGNS (Geffen 4-19653)	Tesla	15	15	64	I LIKE THE WAY(THE KISSING GAME) (Jive/RCA 1424)	Hi-Five	74	2
15	I'LL BE BY YOUR SIDE (L.M.R./RCA 2758-4)	Stevie B	17	9	65	THAT'S WHY (Hollywood 8293)	The Party	70	6
16	MERCY MERCY ME (EMI 50344)	Robert Palmer	20	7	66	SILENT LUCIDITY (EMI 50345)	Queensryche	79	2
17	SADNESS PART 1 (Charisma 4-98864)	Enigma	23	7	67	DEEP DEEP TROUBLE (Geffen 24308)	Simpsons	76	4
18	BABY BABY (A&M 75021 1549)	Amy Grant	21	6	69	SHE TALKS TO ANGELS (Def American 4-19403)	Black Crowes	80	3
19	RESCUE ME (Sire/Warner Bros. 4-19490)	Madonna	18	5	69	MORE THAN WORDS (A&M 75021 75172)	Extreme	87	2
20	JOYRIDE (EMI 50342)	Roxette	25	5	70	I'LL GIVE ALL MY LOVE TO YOU (Elektra 4-64915)	Keith Sweat	50	18
21	CRY FOR HELP (RCA 2744)	Rick Astley	24	7	71	HEAT OF THE MOMENT (Virgin 4-96553)	After 7	51	18
22	WHERE DOES MY HEART BEAT NOW (Epic 34-73536)	Celine Dion	12	17	72	HEARTBREAK STATION (Mercury 878 796-4)	Cinderella	81	2
23	WAITING FOR LOVE (EMI 4JM-50337)	Alias	14	11	73	DEEPER SHADE OF SOUL (Arista 2026)	Urban Dance Squad	55	15
24	RHYTHM OF MY HEART (Warner Bros.)	Rod Stewart	34	3	74	FUNK BOUTIQUE (Epic 34-73698)	Cover Girls	64	7
25	AROUND THE WAY GIRL (Def Jam/Columbia 38-73610)	L.L. Cool J	22	17	75	IN YOUR ARMS (DGC 19003)	Little Ceasar	75	4
26	MY SIDE OF THE BED (Columbia 73529)	Suzanna Hoffs	26	9	76	LOSING MY RELIGION (Warner Bros. 19392)	R.E.M. DEBUT		
27	THAT'S JUST THE WAY IT IS, BABY (Atco 3532)	Rembrandts	28	8	77	JUST ANOTHER DREAM (Polydor 877 962-4)	Cathy Dennis	57	22
28	RICO SUAVE (Interscope/East West 4-98871)	Gerardo	32	7	78	AFTER THE RAIN (DGC 19667)	Nelson	53	22
29	GONNA MAKE YOU SWEAT (Columbia 38-73604)	C&C Music Factory Feat./Freedom Williams	19	19	79	STEP ON (Elektra 4-64899)	Happy Mondays DEBUT		
30	WICKED GAMES (Reprise.4-19704)	Cris Isaak	27	18	80	MONEY TALKS (Atco 3661-2)	AC/DC	58	17
31	TOUCH ME (ALL NIGHT LONG) (Polydor 879-4664)	Cathy Dennis	40	5	61	ONE IN A MILLION (Mechanic/MCA 54044)	Trixter	88	2
32	CALL IT POISON (Atlantic 3752-2)	Escape Club	37	6	82	SURE LOOKIN' (Capitol 4JM-44670)	Donny Osmond	56	11
33	THE FIRST TIME (Columbia 38-73502)	Surface	29	21	83	NIGHT AND DAY (Atlantic 3583-2)	Bette Midler	72	11
34	HERE WE GO (Columbia 38T-73690)	C&C Music Factory	42	4	64	MY HEART IS FAILING ME (SBK 07342)	Riff	90	2
35	EASY COME EASY GO (Atlantic 4-87773)	Winger	38	8	85	HIGH ENOUGH (Warner Bros. 19570)	Damn Yankees	62	28
36	RIDE THE WIND (Capitol 44616)	Poison	36	9	66	WHAT COMES NATURALLY (MCA 45-1346)	Sheena Easton DEBUT		
37	HOW TO DANCE (Atlantic 0-86083)	Blingo Boys	39	7	87	WORD OF MOUTH (Atlantic 97714)	Mike & The Mechanics DEBUT		
38	IESHA (Motown 2070)	Another Bad Creation	41	8	88	ANOTHER LIKE MY LOVER (Warner Bros. 4-19486)	Jasmine Guy DEBUT		
39	DISAPPEAR (Atlantic 4-87784)	Inxs	30	19	69	HERE I AM (COME AND TAKE ME) (Virgin 4-99141)	UB40 DEBUT		
40	IF YOU NEEDED SOMEBODY (Atco 98914)	Bad Company	31	21	90	WRAP MY BODY TIGHT (Motown 2077)	Johnny Gill DEBUT		
41	CHASIN' THE WIND(Reprise 4602)	Chicago	33	11	91	POWER OF LOVE (Elektra 64912-4)	Deee-Lite	78	15
42	WAITING FOR THE DAY (Columbia 38T-73663)	George Michael	35	11	92	MADE UP MY MIND (Mercury 878 784-4)	Safire	83	4
43	MORE THAN EVER (DGC 24290)	Nelson	60	4	93	ALICE EVERYDAY (Sire/Warner Bros. 19550)	Book Of Love	85	4
44	STONE COLD GENTLEMAN (MCA 5403)	Ralph Tresvant	48	5	94	I'M NOT IN LOVE (Epic 34T-73636)	Will To Power	77	20
45	I'LL DO 4 U (MCA 53912)	Father M.C.	49	7	95	DON'T HOLD BACK YOUR LOVE (Arista 2157)	Hali & Oates	82	14
46	I TOUCH MYSELF (Virgin 98873)	Divinyls	66	4	96	I'VE BEEN WAITING FOR YOU (SBK 4JM07340)	Guys Next Door	86	14
47	SAVE SOME LOVE (Arista 2153)	Keedy	61	2	97	SPEND MY LIFE (Chrysalis 23605)	Slaughter	91	16
48	YOU DON'T HAVE TO GO HOME (Mercury 878864-4)	Triplets	67	3	98	CANDY (Virgin 4-98900)	Iggy Pop With Kate Pierson	92	18
49	DON'T TREAT ME BAD (Epic 34T-73676)	Firehouse	54	5	99	JUSTIFY MY LOVE (Sire/Warner Bros. 19485)	Madonna	84	20
50	HIGHWIRE (Columbia 73742)	Rolling Stones	59	4	100	IT NEVER RAINS(IN SOUTHERN CALIFORNIA) (Wing/Polydor 879 068-4)	Tony! Toni! Tone!	94	14



**SCRAMBLED LABELS:** Rykodisc has acquired London's Hannibal record label, whose catalogue includes albums by Richard and Linda Thompson, Defunkt and Kanda Bongo Man. In addition, Joe Boyd, former Hannibal chief, joins Rykodisc as managing director of European operations, overseeing the company's European distribution from the London offices that formerly housed Hannibal... EMI Music has entered into a foreign license agreement to handle the international distribution of Impact Records outside of North America. Impact Records, the new label venture of Allen Kovac and Jeff Sydney, will see its albums released on the Impact American imprint in all territories outside of North America.

**LACE UP THOSE BOOTLEGS!** We herewith take note of a trend: Paul McCartney recently taped an edition of MTV's *Unplugged*, which returns performers to their natural acoustic state. The show, which will air on April 3, features Paul and his current band (including new drummer Blair Cunningham) doing primarily Beatles tunes and early rock covers. To head bootleggers off at the pass on this one, the always business-minded McCartney will do it himself: *Unplugged: The Official Bootleg*, with three tracks not airing on the show, will be released by Capitol in early May in a strictly limited edition of a half million copies. Why a limited edition? Who knows? This follows on the heels of this week's release of *Bob Dylan: The Bootleg Series Volumes 1-3 (Rare and Unreleased) 1961-91*. What next? Frank Zappa is about to bootleg himself. A 10-LP/10-cassette boxed set of Zappa bootlegs is about to come out, part of Zappa's "Beat the Boots" campaign. "The only real answer to bootlegging is the use of tactical nuclear weapons," says Zappa, stating that this is the second-best approach. Tom Brown, of Rhino, chose the material; Zappa hasn't heard it. "I make no claims that any of the material contained on these records is of any musical value whatsoever," he says. "If you want crap," says his press release, "now you can get fully-authorized, affordable crap."

**GIVE HIM AN INCH...:** New York Mayor David Dinkins, still flush from the excitement (and financial windfall for his city) of having the Grammys in town, has already formed a New York Host Committee for the 1992 awards. "This year's Grammys were so successful that we aren't wasting any time in establishing our effort to bring next year's Grammys back to our city," said Hizzoner Jonathan Tisch, he of Loews Hotels, will serve as the 1992 Committee chairperson.

**DEAD ON THEIR FEET:** On April 23rd, Arista will release *Dedicated*, a Grateful Dead tribute compilation featuring, among others, Elvis Costello, Los Lobos, Burning Spear, Dwight Yoakam and Jane's Addiction doing Dead covers. "Significant proceeds"

from the album, we're told, will go to the Rainforest Action Network and Cultural Survival.

**SOUND INVESTMENT:** Bobby Brown has purchased Atlanta's six-year-old Soundscape Recording Studios, which he has renamed Bosstown Recording, a nod to his native Boston. Brown recently formed B. Brown Productions to, among other things, develop new artists.

**GATHERINGS:** "The Real Color of Black Music: Is There Racism in the Music Industry" is the provocative topic of a panel discussion being presented by the L.A. chapter of NARAS this Wed. (March 27) at 7 p.m. at the Beverly Garland Hotel. Among the participants: Paris Barclay, Al Bell, Def Jeff, Preston Glass, Sharon Heyward, Barry Mayo, Richard Palmese, Neil Portnow and Barry White. Dr. Kwaku Person-Lynn will moderate. Call (818) 843-8253 for info... The National Academy of Popular Music will sponsor eight separate songwriting courses and a performance workshop beginning this April. For details, call (212) 319-1444.

**DATES, WE GOT DATES:** April 16. Boston's Wang Center for the Performing Arts. The fifth annual Pepsi Boston Music Awards... April 20. Framingham, Mass.'s Foxboro Stadium. The "Earth Day 1991 Concert: Because the Earth Can't Wait." Already announced performers include Willie Nelson, Ziggy Marley, Jackson Browne, Roseanne Cash, Bruce Hornsby & the Range and Queen Latifah... April 29. L.A.'s Dorothy Chandler Pavillion. The sixth annual "Singers' Salute to the Songwriters" show, benefitting the Betty Clooney Foundation for Persons with Brain Injury. Rosemary Clooney hosts, Matt Dennis, Jerry Herman, Jerry Leiber and Mike Stoller, Cole Porter and Marty Paich are being honored, the line-up of singers is yet to be announced. Information: (213) 859-2725.

**WHAT DO YOU SUPPOSE IS ABOUT TO BECOME THE ONLY NON-SOVIET CHANNEL BROADCASTING 24 HOURS-A-DAY ON A SOVIET CABLE NETWORK?** MTV. You can catch it over Leningrad's Cable TV Network, if you're in the area.

**REWIND:** CBS/Fox Video Music has five titles just out in the *Great Singers and Songwriters Collection*: *Elton John: To Russia With Elton*, *Stevie Nicks In Concert*, *David Gilmour In Concert*, *Sade: Diamond Life* and *Paul Young: The Video Singles*. They each list for \$14.98.

**HOUSTON (IN) PERSON:** Whitney Houston, with her version of the "Star Spangled Banner" selling like hotcakes, will take advantage of her patriotic position by headlining her first televised concert, "Welcome Home Heroes with Whitney Houston," airing live from the Norfolk Naval Air Station on HBO on March 31st.

## EXECUTIVES ON THE MOVE

■ **PolyGram Holding Inc.**, the company that oversees all of PolyGram's interests in the U.S., has named **Eric Kronfeld** president and chief operating officer. Kronfeld will be directly responsible for coordinating the activities of the various companies owned by PolyGram in the areas of finance, personnel and corporate legal and business affairs administration, including the monitoring of all PGD activities. Kronfeld will have no direct operating responsibilities over A&M, Island, Mercury, PolyGram Classics and Jazz, the PolyGram Label Group and PolyGram Publishing. Prior to joining PolyGram, Kronfeld has been in private practice handling a variety of entertainment and corporate clients; his roles over the years have included manager, attorney and consultant. Kronfeld, who will report directly to PolyGram Holding Inc. CEO Alain Levy, who made the appointment, joins Levy, Chris Blackwell, Jerry Moss and Jan Cook on the board of PHI. **Mercury Records** has promoted **Dane Venable** to vice president, product development, making him responsible for the creation, execution and direction of all marketing plans. Venable was most recently vice president, artist development. He will report directly to Mercury co-presidents Ed Eckstine and Mike Bone. ■ **Marc Ratner** has been named vice president of pop promotion for **Reprise Records**, announced Reprise vice president of promotion Rich Fitzgerald and Russ Thyret, senior vice president of marketing and promotion for Warner Bros. Reprise Records. Before this appointment, Ratner spent 3 and 1/2 years as Reprise national singles promotion director. ■ **Steve Meyer**, senior vice president, promotion/product development for **MCA Records**, has announced the appointment of **Michael Steele** to vice president, field promotion and **Pat Martine** to national promotion director. Steele has been with MCA for eight years, most recently serving as national pop promotion director. Before this appointment, Martine spent five years as director of regional promotion, West Coast for MCA. ■ **Warner Bros. Records** has named **Wendy Griffiths** associate director of national video promotion. Griffiths has been with Warner Bros. since 1984, most recently acting as manager of national video promotion. ■ **Sony Music Entertainment** has appointed **James F. Lightstone** counsel in its law department. He comes to the company from SBK, where he was vice president, business affairs. And **Rose Mary Everett** has been appointed director, telecommunications, corporate MIS. ■ **Columbia House** has promoted **Thomas V. O'Malley** to vice president, information systems from his previous post as director, New York MIS. He's a 15 year veteran of the company. And Columbia House has also made the following senior management promotions: **Harjinder Atwai** becomes senior vice president & general manager, Canada; **Ralph F. Colin** is made senior vice president, business & government affairs; **Sharon Kuroki** is made senior vice president, music marketing; **Mark Osterer** is now senior vice president, finance; **Max Pinkerton** becomes senior vice president, operations; and **Brian S. Wood** is now senior vice president, video. ■ **Impact Records** has hired **Gina Iorillo** as associate director of promotion. The announcement was made by senior vice president, promotion Bruce Tenenbaum, who selected Iorillo for the position. Before joining Impact, Iorillo was L.A. promotion manager for Polydor Records and promotion director for Cleveland stations WMMS and WNCX. ■ **Lori Nafshun**, formerly of Cypress Records, has joined **Scotti Brothers Records** as director of A&R. ■ **Bob Payne** and **Steven Mandel** have been appointed associate directors, publicity for **EMI Records USA**. Payne and Mandel will both report directly senior national director, publicity Kim Akhtar. Before their appointments, Payne was publicity manager for Columbia Records, and Mandel was publicity director for Cherry Lane Music. ■ **Terry Ellis**, president of the newly formed **Imago Recording Company**, has announced the appointment of **Alex Miller** to the position of vice president of promotion and **Jim Kelly** to the position of vice president and director of sales. Kelly recently served as senior director of marketing for BMG Distribution, while Miller was national director of promotion for Virgin Records.



Ratner



Steele



Martine



Griffiths



Lightstone



O'Malley



Iorillo



Nafshun



## ■ SINGLES

□ **MORRISSEY:** "Our Frank" (Sire/Reprise 9 40043-2)

"Our Frank" and the CD single's two other tracks, "Journalists Who Life" and "Tony The Pony" are edgy yet accessible pop-rock songs underscoring Morrissey's knack for thought-provoking lyrics. "Our Frank" appears on Morrissey's current album, *Kill Uncle*.

□ **DON DOKKEN:** "Give It Up" (Geffen PRO-CD 4214)

"Give It Up," the latest single from Don Dokken's debut solo album, *Up From The Ashes*, is a forceful commercial rocker with strong AOR potential. Programmers should note that clean "radio version." Dokken produced the song with Wyn Davis, while Tom Zutaut served as executive producer.

□ **NICKI RICHARDS:** "Naked" (Atlantic PRCD 3785-2)



"Naked," the first single from 21-year-old vocalist/songwriter/keyboardist Nicki Richards' forthcoming debut album, *Naked (To The World)*, is "urban radio"-friendly techno-funk. The song, which Richards wrote herself, was produced by Lenny White—whose credits range from the jazz-fusion outfit Return To Forever to funksters Twennynine ("Peanut Butter") to Jamaica Boys. Richards has co-produced for Stacy Lattisaw and sung backup for Freddie Jackson and Jeffrey Osborne.

## ■ ALBUMS

□ **TEDDY PENDERGRASS:** *Truly Blessed* (Elektra 9 60891)

Blessed with one of the richest, most soulful voices in r&b music, Teddy Pendergrass could sing his way through the Mother Goose collection and make it sound like

gospel. On his new disc, Pendergrass actually treats fans to some actual gospel (the title song and "We Can't Keep Going On Like This") while also rendering his trademarked scorching love songs.

□ **YO YO:** *Make Way For The Motherlode* (East West America 91605-4)

Yo Yo first came to the attention of rap fans with her guest appearance of Ice Cube's "It's A Man's World," a cut from *AmeriKKKa's Most Wanted*. *Make Way For The Motherlode*, the hardcore female rapper's much anticipated debut album, is a message-oriented effort on the feminist tip encouraging sisters to be strong and respect themselves. "I Got Played" warns women not to be taken advantage of by men with one-track minds, while "I.B.W.C. National Anthem" is about an organization Yo Yo founded called the Intelligent Black Woman's Coalition. Yo Yo wrote the album's lyrics, but the music was produced by Ice Cube and Sir Jinx of Cube's posse The Lench Mob.

□ **THE YELLOWJACKETS:** *Greenhouse* (GRP GRD-9630)

In the past, The Yellowjackets' jazz-fusion has been denounced as overproduced, overly slick and short on improvisation. But The Yellowjackets became more improvisatory on more recent albums, and overall, *Greenhouse* is The Yellowjackets' most improvisatory and spontaneous album to date. The 10-track CD's most engaging cuts include "Seven Stars," "Freedomland," "Indian Summer" and a reading of Steve Khan's "Brown Zone." The Yellowjackets—Russell Ferrante on acoustic piano and synthesizers, Jimmy Haslip on bass and William Kennedy on drums—are joined by guests Bob Mintzer (tenor & soprano sax, bass clarinet, alto flute), Alex Acuna (percussion) and, on three songs, a string orchestra.

□ **THE HORSE FLIES:** *Gravity Dance* (MCA MCAD-10176)

Quirky, arty "alternative" touches are in abundance on The Horse Flies' latest effort, *Gravity Dance*, which uses such instruments as the banjo, the violin and the accordion in unorthodox ways. "Alternative" fans should ap-

preciate "Needles On The Beach," "Life Is A Rubber Rope," "Your Eyes Are Elevators," "I Need A Plastic Bag (To Keep My Brains In)," "Roadkill" and other songs on this digitally recorded 12-track CD. *Gravity Dance* was produced by Hilton Rosenthal.

□ **THE TRIPLETS:** *Thicker Than Water* (Mercury/PolyGram 848 290-2)

PolyGram seems to be aiming at both the Latin and non-Latin markets with *Thicker Than Water*, the debut album by Sylvia, Diana and Vicky Villegas—collectively The Triplets. A highly commercial collection of pop and pop-rock, *Thicker Than Water* offers such Top 40/CHR-friendly cuts as "You Don't Have To Go Home Tonight," "Where Were You When I Needed You" (not to be confused with Stevie Wonder's classic), "Sunrise," "Light A Candle" and other songs on the 11-track CD all have Top 40/CHR potential. The Triplets' Latin heritage is especially evident on "Spanish Surrender" and "Dancing In The Shadows." The Villegas Sisters did much of the songwriting, while Steve Barri and Tony Peluso handled the production.

□ **PHRANC:** *Positively Phranc* (Island 422-848 282-2)

Phranc is rightly regarded as a trailblazer. Smoothly navigating the punk and folk genres, she kicked open the door for the Chapmans,

Shockeds, and Etheridges while being completely unique. Sexy, funny and intelligent are descriptions of the singer and her music. Never maudlin she still manages to be touching; never silly, she still manages to generate chuckles.

□ **SOUTHGANG:** *Tainted Angel* (Charisma 2-91639)

It's power chords and hooks galore on Southgang's *Tainted Angel*, a headbangin' effort in the vein of a Warrant or a Poison. "Shoot Me Down," "Love For Sale," "She's Danger City/Seven Hills Saloon," "Big City Woman," "Boys Night Out" and "Georgia Lights" are among the formulaic, commercial hard rock (or "pop-metal," if you prefer) slamjams AOR programmers should find useful. *Tainted Angel* was produced by Howard Benson, with Desmond Child (known for his work with Bon Jovi and Alice Cooper) serving as executive producer and assisting Southgang members Butch Walker, Jesse Hate and Jayce Fincher with the songwriting.

□ **CORO:** *Coro* (Cutting/Charisma 2-91595)

This self-titled album has already spawned the hit "Where Are You Tonight" and similar Latin dance tracks on the disc ensure that fans won't be disappointed. The Cutting/Charisma alliance is one that promises hot dance floor action and Coro is no exception.

## LOOKING AHEAD

March 30, 1991 Independent product most likely to reach the Top 100 Pop Singles Chart

1. WRITTEN ALL OVER YOUR FACE (Atlantic) . . . . . Rude Boys
2. RIGHT HERE, RIGHT NOW (SBK) . . . . . Jesus Jones
3. SOMETHING IN MY HEART (A&O) . . . . . Michel'le
4. I DON'T WANNA CRY (Columbia) . . . . . Mariah Carey
5. (IF THERE WAS) ANY OTHER WAY (Epic) . . . . . Celine Dion
6. E.S.P. (Elektra) . . . . . Deee-Lite
7. IT'S A SHAME (Warner Bros.) . . . . . Monie Love
8. TOGETHER FOREVER (Columbia) . . . . . Lisette Melendez
9. THIS LOVE (Beggars Banquet/RCA) . . . . . Daniel Ash
10. CRYSTAL CLEAR (Columbia) . . . . . Darling Buds
11. SAME SONG (Tommy Boy) . . . . . Digital Underground
12. WALKING IN MEMPHIS (Atlantic) . . . . . Marc Cohn
13. I'LL NEVER LET YOU GO (MCA) . . . . . Steelheart
14. OOOH THIS I NEED (Chrysalis) . . . . . Elisa Fiorillo
15. LET'S CHILL (MCA) . . . . . Guy



## The Fonke Socialistiks

BY Ernest Hardy

THE FONKE SOCIALISTIKS are a sharp-witted, articulate and spirited trio intent on bringing a spirit of fun and imagination to the hip-hop scene. Lock, Jazz and K-Genius (or K.G.) all launched their music careers in high school (K.G. and Lock, who are cousins, got their start in Columbus, Ohio while Jazz is originally from Washington D.C.). After a few family and individual moves, the three joined forces in California and ended up in Los Angeles with four dollars between them. Armed with demos, they connected with Priority Records; the company saw in the group the opportunity to push the boundaries of rap beyond its established boundaries and the Socialistiks cover the musical spectrum. Songs like "You Are My Heaven" blend romance and "street love," revealing the group's melodic strengths; the track "Socialaktics," a humorous rap about condoms, reflect the humor and wit that have already become the trademark of the Socialistiks. "We've got funky dance music, straight rapping, we do it all," says Lock. And the common link between the varying styles is that, "We view everything from a lighter side."

## Lazet Michaels

BY ALEX HENDERSON

R&B SINGER/SONGWRITER LAZET MICHAELS MAKES AN EFFORT TO BE LYRICALLY SUBSTANTIAL on her debut album, *Too Strong*. The album's highlights include "Midnight Magic"—a tribute to her playwright sister, who was killed in the crash Of Pan Am Flight 103 over Lockerbie, Scotland in late 1988; and "My Rage," which attacks bigotry and discrimination. The 26-year-old Michaels was inspired to write the song by the same thing that inspired Lenny Kravitz' hard-hitting "Mr. Cab Driver"—being unable to get a cab in New York, presumably because of skin color. "It's written from a Black perspective," explains Michaels, a native of Detroit. "But it touches people of all colors... Music is like fashion in that they both keep going back to the '60s. I'm ready to take music forward. I want to project the views of this new generation of women lyrically, with new styles musically... You don't get to be a superstar unless you're willing to work very hard."

## Madrok

BY ALEX HENDERSON

MADROK IS A 21-YEAR-OLD RAPPER FROM LOS ANGELES who, although hardcore, isn't on the gangster tip *a la* N.W.A, Above The Law, Compton's Most Wanted, CPO or D.J. Quik. Madrok, who has a college degree in literature, will be heard on his forthcoming debut album, *Knowledge To Noise*—a 13-song effort scheduled for release on the CEMA-distributed Life/AVC label. Madrok's debut single is a slammin' remake of The Ohio Players funk classic "Skin Tight" that features members of The Players themselves. Players lead vocalist Leroy "Sugar" Bonnor sings some of "Skin Tight's" original lyrics, while Madrok raps some new ones he wrote. The blend of '70s and hardcore '90s hip-hop makes for a powerful combination. Other songs on *Knowledge to Noise*—which Madrok worked on with his associate Antron—include the introductory "In Service," the intense "Checkmate" and the socially conscious songs like "Diligence" and "Schoolin' 'Em." With this album, Madrok asserts, he hopes to not only entertain, but also, to educate and encourage.

## Saigon Kick

BY ALEX HENDERSON

HEAVY METAL/HARD ROCK, PUNK ROCK AND 1960S-LIKE PSYCHEDELIA are among the elements on Saigon Kick's self titled debut album on Third Stone/Atlantic Records. "We're not trying to be different—we're just being us," explains Mark Kramer, lead vocalist for the four-member band. "And that seems to be different. Some tunes are really heavy; but then, we'll write a really melodic vocal that will totally offset the harshness of the song. We don't pay attention to rules."

Kramer contends that the variety of listeners found at the four-member Saigon Kick's live shows reflects the Miami-based outfit's diversity of influences. "You'll see rockers up front banging their heads to one song, while skinheads are making a mosh pit and stage-diving to the next tune," Kramer notes. "Then, we'll go into a relatively straight-forward rock song like 'Love Of God,' and another bunch will be dancing and swaying in front of the stage."

## Laurie Records – YOU'VE COME A LONG WAY, BABY!

Laurie Records is changing. Best known for its classic oldies line and licensing operation, this thriving independent is expanding into an aggressive, dynamic sales and distribution company for some of today's most popular musical genres. **Tommy Cash's 25th Anniversary Album** with special guests **Johnny Cash, George Jones, Tom T. Hall** and **Connie Smith** is just one of the many country music albums that Laurie is distributing on the Playback Records label. This recording with its all-star country line-up already has a single in the TOP 40—"Thoughts On The Flag." Over 60 radio stations nationwide are now playing **Tom T. Hall's** timely and moving patriotic tribute to "Old Glory," while the video is being shown on 50 TV stations including **TNT and CMT.**

Happy Hour's **Alumni Tribute To Stan Kenton** has moved Laurie into the mainstream obsession with the Big Band sound. This album features all *newly recorded* sides by members of Kenton's various bands. But unlike any other Kenton album on the market, it takes the listener on a fifteen minute trip down memory lane with the musicians who knew this great band-leader best. This one is a must for Kentonites and all lovers of the Big Band Sound.

Straight from the heart of **Brazil** comes Happy Hour artist **Hermeto Pascoal's Hermeto e Grupo.** The man *Jazziz* once called a "kind of musical Mad Hatter," is revered in his native land as the "Wizard of Sounds." Pascoal offers "music that

resembles the world"—an eclectic blend of mainstream Jazz, fusion, slow melodies and various global influences. Recorded in Brazil, this album catapults Laurie into both the contemporary Jazz and World Music scenes.

In a harder vein, the **multi-platinum** band **Blackfoot** is also being distributed by Laurie. A major promotion for the group's hot new album **Medicine Man** on Nalli Records will be underway by the spring. **Rick Medlocke** the heart and soul of Blackfoot, produced **Medicine Man** and will lead the band on a national tour this summer.

Laurie's first **New Age** release by its innovative group **Wild Strawberries** should be available at the end of March. This concept album fuses simple exquisite melodies with percussive Jazz and World music elements. Its pure ear candy—sit back and enjoy! Several other Laurie New Age albums are also in the works and will be out by the fall. As will additional New Age product the company is acquiring for distribution.

On a bluer note, Laurie will be putting out two albums by the late great Oklahoma blues singer **Ted Taylor.** "Loaded with masterfully sung blues songs,"—that's how *Living Blues* described "**Taylor Made for You**" and "**Be Ever Wonderful.**"

Laurie is an indie to watch out for in the 90's. The great variety of music that it will be selling and distributing in 1991 is proof. You've come a long way, baby!



## EAST COASTING

BY LEE JESKE



**JUNIOR PROM:** One of these people is the great blues guitarist Luther Guitar Jr. Johnson, who has a new album out on Rounder's Bullseye Blues label. The others aren't, they're from Tower or Rounder or Newsday. They are (from left) Pat Chastain, Dave Nives, Noreen Lewis, John Anderson, Tom Miller, Tom Cochran and Lance Phillips.

**MY LITTLE TOWN:** There was an air of triumph to Paul Simon's Madison Square Garden show last week, a well-deserved air of triumph. Simon is a steadfast New Yorker and this tour (his first in arenas) is a beautiful retrospective of a beautiful (and, remarkably, ever-evolving) career. The old songs sounded great, the *Rhythm of the Saints* and *Graceland* songs sounded great, it was one fine show. But audiences still have this annoying tendency to roar whenever their hometown is in any way mentioned. You know what this meant? Thunderous applause after each one of the following references: "cars on the New Jersey Turnpike," "the whores on Seventh Avenue," "the lights of upper Broadway," "subway walls and tenement halls," "New York City winters" and, "from Brooklyn, Richard Tee." There were probably a few others, but you get the idea.

**DO KIDS STILL FLIP THESE THINGS?** Remember Beatles cards? If not, you've probably seen them at flea markets and antique sales (I always liked the one that imagined what the Beatles would look like as old men). Well what do you say to M.C. Hammer and Eric Clapton cards? Kool Moe Dee and Alannah Myles cards? Seems like a logical idea, right? Well, they're out now: MusiCards, a 265-card set of "musical luminaries in the pop, hip-hop/rap, heavy metal and hall of fame categories," is a joint venture between Pro Set, which does NFL cards, and Winterland Productions. The cards cost between 50 and 69 cents for a ten-pack, which includes a chance to win stuff but, sadly, no bubble gum (unless, of course, the Archies end up in the hall of fame series).

**HOOTENANNY REDUX:** As part of Carnegie Hall's 100th anniversary festivities, "A Celebration of Folk Music" will gather the most impressive line-up of folkies since the old Newport days, on the fabled 57th St. stage April 30. Among those who'll be encouraging you to sing along: Pete Seeger, Arlo Guthrie, Peter, Paul & Mary, Tommy Maken, Jean Ritchie, Sweet Honey in the Rock and Yomo Toro... Six nights earlier, Seeger and Billy Bragg, a generations-spanning pair of guitar-wielding musical activists, will perform at a good old-fashioned sounding benefit, *The Concert for Jobs, Peace and Freedom*, April 23rd at the Riverside Church, on New York's old-school activist West Side. The concert benefits Youth for Jobs, Peace and Freedom, a new project of the Institute for Democratic Socialism and the Youth Section of the Democratic Socialists of America, a mouthful... While Phil Ochs won't, of course, be at either show, you know his old rabble-rousing spirit will be, and I wouldn't be surprised if an Ochs song or two goes by at either event. If not, check out Rhino's *There and Now*, a previously-unreleased Phil Ochs concert recording. Done in Vancouver in 1968, it's a typically moving, stirring acoustic set and it has liner notes by one Billy Bragg who writes, "Call it pride or call it principle, even with his faults and vanities, Phil Ochs was still a hero." Hear, hear.

**ROCKS AND GRAVEL:** I'm not the first one to notice that "Springsteen" is a perfect anagram for "Sting preens," am I?... David Salidor, whom Debbie Gibson once correctly dubbed the "best dressed press" agent, and his wife Suzanne are the recent parents of one Chloe Fay Salidor. Baby and parents are said to be doing fine... The good news is that Al Green—our greatest living soul singer, if you ask me—and his gospel Word Records, dropped by A&M, have resurfaced on Epic. The further good news is that Epic has put out a compilation called *One in A Million* that makes the case that Green singing about the Lord is no less soulful than Green singing about beautiful women. The bad news is that the CD is a measly 35 minutes long. Hey, it's a compilation: keep compiling 'til you've filled up the jar!... Hello, New York country bands (yeah, there are a few New York country bands): You've got until April 8th to enter the Marlboro Music Talent Roundup. How? Call (800) 688-6117 and find out... Good new Feelies album, *Time For a Witness* (A&M). Next year, believe it or not, the Feelies will celebrate their 15th anniversary together. That's almost twice as long as the Beatles lasted...think about that.

## POINTS WEST

**MTV HAS CAUGHT** a lot of flack since its inception. Some of it, in fact most of it, has been well deserved. A great deal of the naysaying, however, has simply been fear—the same fear that always accompanies any technological or cultural development. (And MTV would turn out to have tremendous impact on the workings of the recording industry as well as on world culture, making it a favorite whipping-boy for its detractors.) Though MTV has been blamed for decreasing an entire generation's attention span (another instance of blaming the symptom), it's also created a forum for real innovation. Now, slipping through the same crack at MTV that trickled out *The Young Ones*, comes *The Idiot Box*, a fast-paced half-hour of music videos and comedy sketches that pushes against convention and predictability with maniacal glee.

Written, directed and acted by Tom Stern and Alex Winter for Stern Winter Prods., the show aims to shatter the mind-numbing spell weaved by much of what passes for comedy nowadays.

"The problem with comedy is obviousness and over-population," says Winter.

"Because there are so many people out there and everyone wants the biggest audience possible, they (artists) go for the familiar, give people what they already know and pull them in. It's the same with drama. I think Oliver Stone is very obvious. Even (David) Lynch, with his alternative approach can be very obvious."

Alex Winter will be familiar to movie-goers for his roles in films like *Haunted Summer*, *The Lost Boys*, *Bill and Ted's Excellent Adventure* and *Rosalie Goes Shopping*. He met partner Tom Stern at NYU's film school where the two became fast friends ("No one else would associate with us," quips Stern.) The two came to Hollywood hoping to sell a screenplay and get a feature deal, but that proved more difficult than they'd thought.

Stern remembers that, "We kicked and scratched in other ways and did this video magazine thing, a commercial, about six music videos and a couple of short films and then we got *The Idiot Box*."

There are certain skits and characters on "Idiot Box" that are destined to become classics; there's the Boo Ya Tribe beating the hell out of Wilson Phillips on a football field; there's the Rock Accountant who blasts heavy metal and destroys office equipment like a metaloid out of control; and there's the Flying Gimp, a truly evil little creature who manipulates the '50s sitcom family who has taken him in. There's even the kind of risk-taking once associated with *Saturday Night Live* that has been woefully absent from current comedy trends: an ordinary man challenges God who arbitrarily drops anvils on people who are innocents or already being victimized by the world around them while the bad guys get away. It won't endear the comedic duo to the Jerry Falwells of the world.

"That's true," agrees Winter, "and it's kind of frightening that we have that whole element in this country, but we think it's a valid piece of work. We tried to do it so it wouldn't be too heavy-handed."

"Yeah, we pulled out the Nietzsche, pulled out the Kant for that one," says Stern.

Though the two have directed (and appeared in) music videos for some of the hippest names in contemporary music (and Winter has worked with some of the "coolest" people in film,) they have gone to great lengths to create an ensemble that doesn't rely on star power for its appeal. Practical concerns reinforced those goals.

"We don't really have a lot of musical guest stars," says Winter. "Our budget and schedule didn't really allow that. We do have Flea (from the Red Hot Chili Peppers) in a couple of things. We wanted to create an ensemble, creative people on the same wave-length as we are and that we could work with. If you look at the skits, you'll see the same faces cropping up. We wanted to have Keanu (Reeves) from *Bill and Ted* do a segment but he was filming in Seattle and couldn't do it."

Though Stern and Winter have much more on their minds than simply "making it in Hollywood," their show won't have much topical humor because of the shooting schedule. The first six episodes were shot before the Persian Gulf Crisis, for instance, but the first episode didn't air until March 23. The time lag between filming and airing makes topical humor pretty much off-limits.

Winter quickly adds, "But obviously what's going on in the world around us affects what we do and how we work."

One exception to all of that, however, has already cropped.

"We have a skit where we have Sinead O'Connor doing a comedy special," laughs Winter. "Lots of Sinead jokes. I don't think she'll be showing up on next year's MTV Awards after this."

—Ernest Hardy

**SKIN TIGHT:** The highly influential soul/funk band The Ohio Players wrapped up a recent West Coast tour with a sold out show at L.A.'s top showcase club The Strand. The Players, who are determined to regain their popularity, are basking in the excitement of a growing interest in the type of 1970s-style funk heard on such chartbusting Players classics as *Skin Tight*, *Fire* and *Honey*. PolyGram Records has announced that it will reissue the Players Mercury catalog on CD and cassette. Also, Westbound Records (for which the Players recorded prior to singing with Mercury) has announced it is reissuing early '70s Players classics like *Pain* due to increased interest.

While in Southern California, the Players collaborated with the promising new L.A. rapper Madrok on a slammin' remake of their 1974 #1 hit "Skin Tight." The remake, is a fiery blend of '70s soul/funk and '90s hip-hop, will be released on Madrok's forthcoming debut album, *Knowledge To Noise* on the CEMA-distributed Life Records. The combination of legendary Players lead vocalist/guitarist Leroy "Sugar" Bonner and rock-hard but eloquent rapper Madrok has to be heard to



be believed.

The Players celebrated their growing resurgence in popularity with a five-week tour of Japan before returning to the U.S. for a tour taking them across the country through 1991. Opening the tour will be the promising new soul/pop/rock band Le Klass, which hails from James Brown's home town of Augusta, Georgia. Le Klass is enjoying increased exposure with its hot new single and video, "That's What Love Can Do," which appears on its current Life release *School Of Cool*.

—ALEX HENDERSON

**SARA HICKMAN FIRST** charmed and wowed us all with her Elektra debut, *Equal Scary People*, a warm, funny and intelligent folk album that managed to touch you without beating you over the head with issues and without wallowing in self-righteousness. If her second album, *Shortstop*, didn't quite take your breath away in the same fashion, it was no less an accomplished album and both should have been more successful than they were. Appearing here in Los Angeles before a packed crowd, Hickman displayed all the attributes that make her albums so refreshing (a great sense of humor and a huge heart) as well as a voice that can fill a room and push at the door—and then shimmer with emotion. The crowd were at her feet by evening's end (actually they were at her feet when she stepped onstage; she simply proved that their adulation wasn't misplaced.) When Hickman plays your town, put her show at the top of your list of priorities.

## LONDON NEWS

BY CHRISSY ILEY

### PUTTIN' ON THE BRITS, OR THE STATE OF THE UNITED KINGDOM, PART I:

They say hindsight is the only exact science, so then let us put the litmus test to last month's Brits Awards. This year there were no cranky presenters fluffing their words to detract from the real horror of what exactly is on offer. A grossly unfair, misrepresentative system of judging awards. Record company back-slapping, all fair-ys-wairsy. Eenie, meenie, minie, moe; you get this one, I get that one.

What's this? BMG not got an award? Well, we can't leave them out, we'd better give Best Female to Lisa Stansfield, despite the fact that "All Around the World," which accompanied her to accept the award, was indelibly rewind to last year's show. The girl hasn't opened her mouth to belch a new note since she won her award last year. "All Around the World" was released in autumn, 1989. No new product in 1990 and still an award?

Stansfield is the perfect pop popette. Giggly tee-hee, so defiant, so profound, she proffered a peacenick platitude. Not clever enough to be interesting it was edited out.

The Cure, who won Best Group, did have a remix album out, and I am very fond of them. But this seemed to me very much a pat on the back for lifetime achievement. There've been 15 more relevant years to congratulate the Cure for their cultishness, why pick this one?

We are all used to the rock and roll wrinkle: the Roger Daltry, Rod Stewart, Mick Jagger. But what is this new gang of male pre-menopausal mumbler? Robert Smith is 32, Neil Tennant 37, Michael Hutchence and Prince both thirtysomething.

Pop music used to be about youthquaking. Friend of audacity, foe of tradition. Now it's about Our Price in Muswell Hill being closed down for refurbishment and re-opening with 90 percent CD racking, the 12-inch singles rack forlorn in a corner. And the Brits Awards geared towards a personal vendetta against Sinéad O'Connor for refusing to play their game. Sinéad has got more emotive power quivering from her thin lips than Lisa Stansfield could muster in a lifetime of lung hurling from the vastness of her overworked salivatory system.

OK, so Sinéad may have said some pretty naive things. Yes, she does support the IRA; no, she doesn't anymore. It used to be part of the pop star's role to be naive and earnest. Controversy was par for the course. Sinéad did not deserve to be punished by the vulgar, winemaking Whitney Houston, who opened her tonsils to herald Sinéad's Best International award.

Later that week the poor woman was branded a devil for speaking out on the barbarity of war, which she did passionately and eloquently while having her words totally misconstrued because she has become a pop star punchbag, the Fergie of rock and roll.

Perhaps the gravest failing of the Brits Awards was that it virtually ignored the most vibrant musical force in this country. Dance music dominates the charts and is the youth culture. Is it because major labels are trying to stop the hemorrhage of their power to the independents? Or is it because the A&R men, comfy in their Saabs, have forgotten what it's like to ride a skateboard?

Now that house music is mainstream, state of the art cool manifests itself in either Jazz House (check *Rebirth of the Cool* compilation and *Dream Warriors*) or, on the streets, Thrash House. T.H. is inspired by brutish electro listening skateboarders who play trenchant guitars and have acquired samplers (it's the natural extension to Adamski-type keyboard wizards). The look is very long hair or very short hair. The clothes are surfing style Stussy. It's tough music reflecting tough times. The make-it-happen, do-it-yourself attitude is inherited from punk and instilled in skateboarding street posses. Pioneers of this attitude, although in a pop format, are EMF.

As any youth movement is discouraged there, Thrash House is thriving in Beverly Hills High territory where the thrash sound of bands like Anthrax and Metallica and the industrial computerized Depeche Mode should have long been in vogue. Now they have combined.

## ROCK

BY ALEX HENDERSON

**STUDIO SAVAGERY:** Alannah Myles is in Los Angeles recording the follow-up to her debut album of 1989. Atlantic may not release the album until 1991's fourth quarter. Meanwhile, metalhead labelmates Vicious Rumors are also recording their second album, tentatively titled *Welcome To The Ball*. Vicious Rumors axeman Geoff Thorpe is producing the album with Michael Rosen. Atlantic may drop the album in July, dude... Triple X Records has a release date



Alannah Myles



Celebrity Skin



David Bowie

Heep. For more information, please call Eve Seaman at (215) 278-7240...

**CH-CH-CH-CHANGES:** Robbin Crosby has left Ratt. Now reduced to a foursome consisting of lead singer Stephen Percy, lead guitarist Warren DeMartini, bassist Juan Croucier and drummer Bobby Plotzer, the headbanger unit has no intention to seek a new member and plans to tour this spring with that lineup...

**ROCKER HISTORY:** Rykodisc is reissuing two more David Bowie classics on CD: 1975's *Young Americans* and 1976's *Station To Station*. The previously unreleased "It's Gonna Be Me" is among the bonus tracks that will appear on *Young Americans*, while *Station To Station* will contain two bonus tracks recorded live on Bowie's *Station To Station* Tour in 1976. Both albums boast their share of soul and funk. In fact, "Fame" became a major Black-radio hit—inspiring *Soul Train* to invite him to perform the funk song on Don Cornelius' long-running program. And "Fascination," a *Young Americans* track that should have been a hit single, contains background vocals by Luther Vandross—whose work with Change was five years away, and whose solo career was six years away at the time. Bowie albums Ryko has reissued last year include *Ziggy Stardust*, *Aladdin Sane*, *Space Oddity*, *David Live*, *Diamond Dogs* and *The Man Who Sold The World*...

of April 22 for post-punkers Celebrity Skin's *Good Clean Fun*. The album was produced by Geza X of Geza X & The Mommyfame. Geza has worked with such Cali punkers as The Dead Kennedys and Redd Kross. Preceding the album's release will be an April 13 show at the Hollywood High Gymnasium. Other artists on the bill include Tiny Tim, the one who gave us "Tiptoe Through The Tulips" and L.A. punkers The Dickies, whose cultural contributions have included "You Drive Me Ape, You Big Gorilla" and a cover of "Banana Splits"...

**VILLAINS ON VIDEO:** Volume 12 of the headbanger video magazine *Hard 'N' Heavy*—which spotlights David Lee Roth, Jane's Addiction, Death Angel, Great White, Sepultura and Heaven's Edge—has a release date of March 26. And with Volume 13, due out around Memorial Day, *Hard 'N' Heavy's* distribution deal with Warner Bros. goes into effect. Volume 13 will feature Guns 'N Roses with live footage of Axl Rose & Co.'s performance at the Rock In Rio festival as well as interviews with the bad boys... Video Music Inc., based in the Philadelphia suburb of Norristown, is distributing a 90-minute home video by progressive rockers Marillion titled *From Stroke Row to Ipanema: A Year In The Life*, which boasts live performances at the Hollywood Rock Festival 1990 in Brazil and at De Montford Hall in Leicester, England on April 24. Songs include "The King Of Sunset Town," "Uninvited Guest," "Hooks In You," "Berlin," "Holloway Girl" and "The Ultimate Gift." In recent months, Video Music has also distributed home videos by Joni Mitchell, Thin Lizzy, Gil Scott-Heron, Warlock, Nazareth and Uriah



# RHYTHM & BLUES



**RUBBED THE RIGHT WAY:** Motown's Johnny Gill recently celebrated his three sold-out concerts at L.A.'s Forum at an exclusive opening night party at Stringfellows in Beverly Hills. He also received an award for his double platinum self-titled album, gold singles "Rub You the Right Way" and "My, My, My" and his gold home video, *Johnny Gill Video Hits*. Celebrities attending included Janet Jackson, The Boys, Jasmine Guy, Tyler Collins, Holly Robinson (*21 Jump Street*) with Brian Robbins (*Head of the Class*), Byron Allen and Michael Horse (*Twin Peaks*). Pictured (l-r) are: Motown president/ceo Jheryl Busby, Gill, Gill's manager Clarence Avant and Motown vp/Communications, Michael Mitchell.



**STILL GOOD TO THEM:** ASCAP presented a performance by ASCAP members Ashford & Simpson at the seventh annual NABOB (National Assn. of Black Owned Broadcasters) Communications Awards Dinner recently held in Washington, D.C. The event took place on Thursday, March 7th, at the Sheraton Washington Hotel with a crowd of over 600 people in attendance. Pictured backstage with Ashford & Simpson (seated) (l-r) are: NABOB executive director and general counsel, Jim Winston; ASCAP director of licensing, Barry Knittel; ASCAP member Quincy Jones; WBSL Radio personality, Frankie Crocker; Former chairman of Inner City Broadcasting, Percy Sutton; and Congressman Charles Rangel, (D-NY).



**TOO GOOD:** Zoo Entertainment recording artist Lazet Michaels jokes around with label president Lou Maglia as she signs up with his managerie. Twenty-six-year-old Michaels has a new single, "Kraze," climbing the charts with an album, *Too Strong*, due in stores March 26. Pictured (l-r) are: George Gerrity, senior vice president/general manager, Zoo Entertainment; Michaels; Bruce Garfield, The Garfield Group, Michaels' manager; Maglia; and David Davinchi, co-producer of *Too Strong*.



**LISTEN UP:** Mercury Records, Rhythm and Black Music Group, welcomes the original architect of aural seduction, Jon Lucien, and his manager, Ms. Mike Bernardo, in honor of the release of his debut album, *Listen Love*, on Mercury Records. The occasion was Jon's showcase performance recently at Trumpets in Washington D.C. Pictured (l-r) are: Bobby Duckett; artist development manager, Sheree Hawkins; regional manager, Leighton Singleton; director national sales R&B, Gwen Quinn; publicity assistant, Lisa Cortes; and Walter Greene, director east coast publicity.

# R&B ALBUMS

Marr. 30, 1991 The square bullet indicates strong upward chart movement.

Total Weeks  
Last Week

1	I'M YOUR BABY TONIGHT (Arista 8616)(P2)	Whitney Houston	1	19
2	BUSINESS AS USUAL (Def Jam/Columbia 47067)	EPMD	3	9
3	THE FUTURE (MCA 10115)(P)	Guy	2	18
4	TO THE EXTREME (SBK 95325)(P7)	Vanilla Ice	4	28
5	MARIAH CAREY (Columbia 54202)(P4)	Mariah Carey	5	37
6	THIS IS AN EP RELEASE (Tommy Boy 964)	Digital Underground	7	9
7	RALPH TRESVANT (MCA 10116)(P)	Ralph Tresvant	6	17
8	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P)	L.L. Cool J	8	25
9	GONNA MAKE YOU SWEAT (Columbia 47093)(G)	C&C Music Factory	9	11
10	PLEASE HAMMER DON'T HURT'EM (Capitol 92857)(P9)	M.C. Hammer	10	58
11	ALL TRUE MAN (Tabu/Epic 45349)	Alexander O'Neal	11	7
12	KILL AT WILL (Priority 7230)(G)	Ice Cube	12	14
13	EMOTIONALLY YOURS (Capitol 93390)	O'Jays	14	6
14	COOLIN' AT THE PLAYGROUND YA KNOW!(Motown 6318)	Another Bad Creation	17	5
15	DO ME AGAIN (Capitol 92217)(G)	Freddie Jackson	16	19
16	POISON (MCA 6387)(P3)	Bell Biv DeVoe	13	14
17	CIRCLE OF ONE (Fontana/Mercury 846 346)	Oleta adams	19	31
18	RUDE AWAKENING (Atlantic 82121)	Rude Boys	20	6
19	HI-FIVE (Jive/RCA 1328)	Hi-Five	22	18
20	I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)(P)	Keith Sweat	15	40
21	THE REVIVAL (Wing/Polygram 841 902)(P)	Tony Toni Tone	18	45
22	FATHERS DAY (Uptown/MCA 1006)	Father M.C.	21	18
23	JOHNNY GILL (Motown 6283)(P2)	Johnny Gill	25	48
24	SHORT DOGS IN THE HOUSE (Jive/RCA 1353)(P)	Too Short	24	27
25	QUIK IS THE NAME (Profile 1402)	D.J. Quik	28	5
26	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P5)	Janet Jackson	23	77
27	AIN'T NO SHAME IN THE GAME (Epic 46947)(G)	Candyman	26	22
28	STEP IN THE ARENA (Chrysalis 21798)	Gang Starr	29	9
29	ROPE A DOPE STYLE (Atlantic 82164)	Levert	30	19
30	3 DEEP (Columbia 46772)	Surface	27	19
31	BORN TO SING (Atlantic 82084)(P)	En Vogue	31	48
32	TREAT EM' RIGHT (Select 9063)	Chubb Rock	34	16
33	TRULY BLESSED (Elektra 60891)	Teddy Pendergrass	49	2
34	ONLY HUMAN (Arista 8620)	Jeffrey Osborne	35	17
35	NEW JACK CITY (Giant 24409)	Soundtrack	51	2
36	DREAMLAND (RCA 2221)	Black Box	33	31
37	WORLD CLIQUE (Elektra 60957)(G)	Deee-Lite	37	24
38	PRIVATE TIMES...AND THE WHOLE 9! (Warner Bros. 26005)(G)	Al B. Sure!	32	21
39	LOOK HOW LONG (MCA 10044)	Loose Ends	38	16
40	MICHEL'LE (Ruthless/Atco 91282)(G)	Michel'le	40	10
41	LIVE IN CONCERT(Luke Skywalker 3303)	2 Live Crew	42	11
42	BAG IT N BONE IT (Jive 1326)	U.T.F.O.	46	5
43	TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303)	Big Daddy Kane	43	20
44	DOWN TO EARTH (Warner Bros. 26358)	Monie Love	44	19
45	TARA KEMP (Giant 24408)	Tara Kemp	47	8
46	CONTRIBUTION (Island 846814)	Mica Paris	45	4
47	INTO THE LIGHT (Epic 46988)	Gloria Estefan	48	5
48	COMPOSITIONS (Elektra 60922)(P)	Anita Baker	39	37
49	ALWAYS (MCA 10025)	Pebbles	36	25
50	LALAH HATHAWAY (Virgin 91382)	Lalah Hathaway	41	29
51	ALL FOR ONE (Elektra 60946-2)	Brand Nubian	52	10
52	TONY TERRY (Epic 45015)	Tony Terry	53	7
53	LOVE AND UNDERSTANDING (GRP 9629)	George Howard	54	3
54	THE BYTCHES (No Face/Columbia 47068)	B.W.P.	55	3
55	LIFE OF A KID IN A GHETTO (Mercury 848326)	Ed O.G. & Da Bulldogs	58	2
56	MAKE THE DIFFERENCE (Capitol 92153)	Tracie Spencer	62	20
57	ON A DIFFERENT TRIP (Arista 8665)	K-9 Posse	DEBUT	
58	JASMINE GUY (Warner Bros. 26021)	Jasmine Guy	59	21
59	100 MILES AND RUNNIN' (Ruthless/Priority 7224)(G)	N.W.A.	50	28
60	Marva Hicks (Polydor 847209)	Marva Hicks	DEBUT	
61	IVORY (Epic 45101)	Teena Marie	57	23
62	UK BLAK (EMI 93497)	Caron Wheeler	64	22
63	MORE OF THE NIGHT (Capitol 92957)	Whispers	65	31
64	THE GETO BOYS (Def American 24306)	The Geto Boys	66	20
65	AMERIKKKA'S MOST WANTED (Priority 57120)	Ice Cube	60	42
66	BACK FROM HELL (Profile 1401)	Run DMC	61	17
67	TIME AFTER TIME (Quality 15103)	Timmy - T	56	8
68	BONAFIDE (Charisma 91384)(G)	Maxi Priest	68	26
69	THE DEVIL MADE ME DO IT (Tommy Boy 1030)	Paris	63	15
70	OPEN INVITATION (Motown 6302)	Gerald Alston	73	23
71	BE-BE'S KIDS (Wing/Polydor 841 960)	Robin Harris	70	22
72	THE BOYS (Motown 6302)(G)	The Boys	67	24
73	BANNED IN THE USA (Luke Skywalker/Atlantic 91424)(G)	2 Live Crew	69	33
74	JAM HARDER (A&M 5339)	Various Artists	71	7
75	THE NEW FORMULA (Motown 6309)	Today	72	24



# TOP R&B SINGLES

March 30 1991



#1 Single: Hi-Five



High Debut: Keith Washington #57



To Watch: Keith Sweat #52

	Total Weeks Last Week		Total Weeks Last Week
<b>1</b> I LIKE THE WAY (Jive 1424-2-JDJ) . . . . .	11	High-Five	1 11
<b>2</b> LET'S CHILL (MCA AD10115) . . . . .	9	Guy	2 9
<b>3</b> WRAP MY BODY TIGHT (Motown 2077) . . . . .	8	Johnny Gill	6 8
<b>4</b> DO ME AGAIN (Capitol 79471) . . . . .	10	Freddie Jackson	7 10
<b>5</b> SOMEDAY (Columbia 73561) . . . . .	14	Mariah Carey	4 14
<b>6</b> HOLD YOU TIGHT (Giant 4-19458) . . . . .	11	Tara Kemp	10 11
<b>7</b> STONE COLD (MCA 10116) . . . . .	9	Ralph Tresvant	8 9
<b>8</b> ANOTHER LIKE MY LOVER (Warner Bros. 4-19486) . . . . .	10	Jasmine Guy	11 10
<b>8</b> GETTING BACK INTO LOVE (Motown 2075) . . . . .	10	Gerald Alston	18 10
<b>10</b> THIS IS AN EP RELEASE (Tommy Boy 964) . . . . .	9	Digital Underground	13 9
<b>11</b> IS IT STILL GOOD TO YOU (Capitol 79448) . . . . .	8	Whispers	14 8
<b>12</b> NO MATTER WHAT YOU DO (Warner Bros. 19455) . . . . .	7	Dianna Ross & Al B. Sure	12 7
<b>13</b> DON'T LET ME DOWN (EMI 4JM-50335) . . . . .	11	O'Jays	5 11
<b>14</b> TELL ME (A&M 1542) . . . . .	8	Wooten Brothers	16 8
<b>15</b> WHAT EVER U WANT (Polydor 879590-4) . . . . .	5	Tony! Toni! Tone!	22 5
<b>16</b> IT'S A SHAME (Warner Bros. 4-19596) . . . . .	10	Monie Love	17 10
<b>17</b> NEVER BEEN IN LOVE BEFORE (Polydor 879002) . . . . .	7	Marva Hicks	15 7
<b>18</b> IT SHOULD OF BEEN YOU (Elektra 60891) . . . . .	6	Teddy Pendergrass	23 6
<b>19</b> STATE OF THE WORLD (A&M 7514) . . . . .	7	Janet Jackson	19 7
<b>20</b> BLUE (IS THE COLOR OF PAIN) (EMI 4721) . . . . .	7	Caron Wheeler	20 7
<b>21</b> I'M DREAMIN' (Giant/Reprise 19441) . . . . .	5	Christopher Williams	32 5
<b>22</b> ALL I WANT IS YOU (Columbia 73684) . . . . .	6	Surface	26 6
<b>23</b> WRITTEN ALL OVER YOUR FACE (Atlantic 4-87805) . . . . .	18	Rude Boys	3 18
<b>24</b> ANOTHER SLEEPLESS NIGHT (Arista 2148) . . . . .	9	Mike "Hitman" Wilson feat./Shawn Christopher	24 9
<b>25</b> TEMPLE OF LOVE (East West America 4-98863) . . . . .	7	Harriet	30 7
<b>26</b> BACKYARD (MCA 53982) . . . . .	5	Pebbles W/Salt N Pepa	42 5
<b>27</b> ALL TRUE MAN (Tabu/Epic 35T-73627) . . . . .	11	Alexander O'Neal	9 11
<b>28</b> ALL OF ME (Cold Chillin'/Reprise 4-19478) . . . . .	9	Big Daddy Kane	28 9
<b>29</b> THANK 4 THE FUNK (Motown 2080) . . . . .	6	The Boys	29 6
<b>30</b> CALL ME (Capitol 44681) . . . . .	5	Phil Perry	38 5
<b>31</b> KEEP YOUR BUTT AT HOME (2001 Records 9001-12) . . . . .	14	Saxxy	31 14
<b>32</b> CONTRIBUTION (Island 6652) . . . . .	6	Mica Paris	25 6
<b>33</b> SERIOUS (RCA 2760-4) . . . . .	6	La Rue	33 6
<b>34</b> MY HEART IS FAILING ME NOW (SBK 07342) . . . . .	7	Riff	34 7
<b>35</b> HERE WE GO (Columbia 38T-73690) . . . . .	4	C&C Music Factory	37 4
<b>36</b> SEX SYMBAL (Warner Bros. 4651) . . . . .	5	Sheila E.	46 5
<b>37</b> SHE'S DOPE (MCA 54056) . . . . .	4	Bell Biv DeVoe	47 4
<b>38</b> MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 73706) . . . . .	4	L.L. Cool J	45 4
<b>39</b> CHEAP TALK (MCA 54015) . . . . .	6	Loose Ends	41 6
<b>40</b> I DON'T WANT TO LOSE YOUR LOVE (Capitol 44658) . . . . .	3	B Angie B	49 3
<b>41</b> SPARK OF LOVE (Capitol 44659) . . . . .	7	Special Generation	50 7
<b>42</b> ALL SEASONS (Atlantic 87772) . . . . .	15	Lvert	27 15
<b>43</b> ALL THE MAN I NEED (Arista 2156) . . . . .	15	Whitney Houston	35 15
<b>44</b> SHORT BUT FUNKY (Jive 1429-1) . . . . .	8	Too Short	40 8
<b>45</b> IF MY BROTHERS IN TROUBLE (Arista 2213) . . . . .	3	Jeffrey Osborne	51 3
<b>46</b> THROUGH (Epic 34T-73707) . . . . .	4	Victoria Wilson James	56 4
<b>47</b> DO YOU WANT ME (Next Plateau 50137) . . . . .	10	Salt-N-Pepa	39 10
<b>48</b> I WILL ALWAYS LOVE (Atlantic 4-87896) . . . . .	10	Troop	21 10
<b>49</b> GOLD DIGGER (Def Jam 38T3634) . . . . .	10	E.P.M.D.	36 10
<b>50</b> NORTH ON SOUTH STREET (A&M 75021-7500-2) . . . . .	6	Herb Alpert	54 6
<b>51</b> WITH YOU (Epic 34T 73713) . . . . .	3	Tony Terry	60 3
<b>52</b> YOUR LOVE II (Elektra 64894) . . . . .	2	Keith Sweat	71 2
<b>53</b> IT'S SOMETHING (Virgin 4-98834) . . . . .	3	Lalah Hathaway	59 3
<b>54</b> COMMING OUT OF THE DARK (Epic 34-73666) . . . . .	6	Gloria Estefan	48 6
<b>55</b> AIN'T NO SUNSHINE (Arista 2189) . . . . .	3	Sydney Youngblood	65 3
<b>56</b> JUST US TWO (Epic 34T 73675) . . . . .	3	Teena Marie	64 3
<b>57</b> KISSING YOU (Owest/Warner Bros. 4-19414) . . . . .	DEBUT	Keith Washington	DEBUT
<b>58</b> EVERYTHING I MISS AT HOME (MCA/GRP 9941) . . . . .	7	George Howard	58 7
<b>59</b> SOMETHING IN YOUR HEART (Atlantic 3564) . . . . .	17	Michelle	44 17
<b>60</b> COSMIC LOVE (Critique 5476-2) . . . . .	7	Jonzun Crew	61 7
<b>61</b> THIS HOUSE (Capitol 4JM-44652) . . . . .	18	Tracie Spencer	55 18
<b>62</b> LISA BABY (Uptown/MCA 12-54009) . . . . .	3	Father M.C.	68 3
<b>63</b> WORK IT LIKE A 9 TO 5 (Bahia/RCA 2768) . . . . .	3	Altitude	74 3
<b>64</b> FAIRY TALES (Elektra 8277-2) . . . . .	16	Anita Baker	43 16
<b>65</b> DON'T GO (Atlantic 4-87719) . . . . .	DEBUT	En Vogue	DEBUT
<b>66</b> SWEET LIBERATION (East West 4-87755) . . . . .	3	The Family Stand	69 3
<b>67</b> TRIALS OF THE HEART (Malaco 7461) . . . . .	4	Champaign	72 4
<b>68</b> STRIKE IT UP (RCA 2792-1) . . . . .	2	Black Box	79 2
<b>69</b> HIGH (Reprise 4-19553) . . . . .	6	Thelma Houston	53 6
<b>70</b> IESHA (Motown 10371) . . . . .	20	Another Bad Creation	57 20
<b>71</b> PATIENCE (RCA 2761-2-RDJ) . . . . .	8	Grady Harrell	62 8
<b>72</b> HERE COMES THE HAMMER (Capitol 79445) . . . . .	14	M.C. Hammer	67 14
<b>73</b> FREAKS (MCA 54018) . . . . .	4	Whodini	77 4
<b>74</b> A HEART IS A HOME (Virgin 4-98849) . . . . .	2	The Dells	88 2
<b>75</b> FACES (Profile 7328) . . . . .	2	Run DMC	87 2
<b>76</b> MR. DEE JAY (Arista 2183) . . . . .	5	Kiara	73 5
<b>77</b> WHAT COMES NATURAL (MCA 53-742) . . . . .	2	Sheena Easton	83 2
<b>78</b> SPACE IN MY HEART (Charisma) . . . . .	3	Maxi Priest	78 3
<b>79</b> TREAT 'EM RIGHT (Select FM562358) . . . . .	DEBUT	Chubb Rock	DEBUT
<b>80</b> A DREAM FULL FILLED (Island 4228-48278) . . . . .	DEBUT	Will Downing	DEBUT
<b>81</b> WHEN WILL I SEE YOU SMILE AGAIN (MCA 53976) . . . . .	17	Bell Biv DeVoe	52 17
<b>82</b> WHAT EVER IT TAKES (Motown 2076) . . . . .	4	Basic Black	70 4
<b>83</b> NAKED (Atlantic 4-87738) . . . . .	2	Nikki Richards	90 2
<b>84</b> READY OR NOT (Elektra 8315) . . . . .	DEBUT	Phalon	DEBUT
<b>85</b> DO YOU STILL DREAM ABOUT ME (Columbia 38T-73717) . . . . .	3	Nancy Wilson	84 3
<b>86</b> WHIP IT BABY (Nastymix 74005) . . . . .	4	Mario	80 4
<b>87</b> DO YOU REALLY WANT IT (MCA 53905) . . . . .	7	Omar Chandler	91 7
<b>88</b> I CAN'T TELL YOU WHY (Elektra 8270-2) . . . . .	15	Howard Hewett	63 15
<b>89</b> SPREAD A LITTLE LOVE (Sam 5018) . . . . .	4	Richard Rogers	82 4
<b>90</b> NEW JACK HUSTLER (Giant 19442) . . . . .	DEBUT	Ice-T	DEBUT
<b>91</b> GET HERE (Fontana 878476) . . . . .	22	Oleta Adams	76 22
<b>92</b> DOESN'T THAT MEAN SOMETHING (Arista 2170) . . . . .	10	Geoff McBride	81 10
<b>93</b> LET ME SHOW YOU (Columbia OBR 38-73589) . . . . .	9	Black Flames	92 9
<b>94</b> I WANNA COME BACK HOME (Motown 2085) . . . . .	8	Today	93 8
<b>95</b> AIN'T FOUND THE RIGHT ONE YET (Virgin 96383) . . . . .	7	E.U.	97 7
<b>96</b> BOOMERANG (SBK 07341) . . . . .	9	Spunkadelic	100 9
<b>97</b> I'LL GIVE ALL MY LOVE TO YOU (Elektra 464915) . . . . .	19	Keith Sweat	66 19
<b>98</b> COME ON, LET'S MOVE IT (Profile 7322) . . . . .	9	Special Ed	98 9
<b>99</b> BETTER PART OF ME (MCA 54011) . . . . .	10	Junior	99 10
<b>100</b> PEACE YA' SELF (Arista 2176) . . . . .	8	Three Times Dope	96 8

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.



# RAP/DANCE



**GENERATIONS OF SOUL:** The Fifth Annual *Soul Train* Music Awards were hosted by superstars Dionne Warwick, Patti LaBelle and Luther Vandross. The show was a ratings hit across the country.



**MORE LOVE, MORE JOY:** Smokey Robinson was recognized for his lifetime career achievements as a singer/songwriter with the prestigious Heritage Award at the *Soul Train* Music Awards.



**ELEVATIN' MINDS:** The Grammy's dazzled and awed, but the night after the Grammy's was when the real fun took place. At New York's Sound Factory, Island Records rap trio, Stereo MCs (Rob B, DJ The Head, and Owen) wowed the crowd with cuts from their album, *Supernatural*. Pictured (l-r) are: Rob B and MTV's Ed Lover.



**ROOM AT THE TOP:** MCA Records artist Adam Ant has made his directing debut behind the cameras of the latest video for Tommy Boy/Reprise Records recording artists, Information Society. The video, "How Long," is the latest single from the group's current album, *Hack*. Information Society will be on a major North American tour this spring. Pictured (l-r) are: Adam Ant, Information Society's Paul Robb, James Cassidy and Kurt Valaquen.

# RAP/DANCE ALBUMS

Mar. 30, 1991 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

<b>1</b>	TOUCH ME (ALL NIGHT LONG) (Polydor 879 467-1) . . . . .	Cathy Dennis	7	5
<b>2</b>	IT'S A SHAME (Warner Bros.) . . . . .	Monie Love	10	5
<b>3</b>	DON'T STOP NOW (Epic 49-73650) . . . . .	Cover Girls	9	9
<b>4</b>	HOW TO DANCE (Atlantic 0-86083) . . . . .	Bingo Boys	15	3
<b>5</b>	SADNESS PART 1 (Charisma 0-96395) . . . . .	Enigma	1	7
<b>6</b>	STRIKE IT UP (RCA 2792-1-RD) . . . . .	Black Box	DEBUT	
<b>7</b>	I'VE BEEN THINKING ABOUT YOU (Radioactive 53992) . . . . .	London Beat	19	3
<b>8</b>	HOLD YOU TIGHT (Big Beat/Giant BB-9012) . . . . .	Tara Kemp	8	7
<b>9</b>	HERE WE GO (Columbia 38-73690) . . . . .	C&C Music Factory	37	3
<b>10</b>	SOMEDAY (Columbia 44-73560) . . . . .	Mariah Carey	6	9
<b>11</b>	YOU THINK YOU KNOW HER (Exile/NastyMix 74002) . . . . .	Cause & Effect	11	7
<b>12</b>	RESCUE ME (Sire/Warner Bros. 0-19490) . . . . .	Madonna	35	3
<b>13</b>	GOLD DIGGER (Def Jam/Columbia 38T-3634) . . . . .	EPMD	2	9
<b>14</b>	DO YOU WANNA DANCE (Cardiac 3-40008) . . . . .	Brother Makes 3	24	5
<b>15</b>	UNBELIEVABLE (EMI V-56209) . . . . .	EMF	33	3
<b>16</b>	WHAT'S IT GONNA BE (Atlantic 0-86099) . . . . .	Jelly Bean Feat./Niki Harris	3	9
<b>17</b>	STATE OF THE WORLD (A&M 7514) . . . . .	Janet Jackson	DEBUT	
<b>18</b>	THIS HOUSE (Capitol V-15649) . . . . .	Tracie Spencer	5	7
<b>19</b>	SHORT BUT FUNKY (Jive 1429-1) . . . . .	Too Short	13	7
<b>20</b>	SERIOUSLY/BEING BORING (EMI V-56204) . . . . .	Pet Shop Boys	22	5
<b>21</b>	UMBABARAUMA (Elektra 0-66583) . . . . .	Ambitious Lovers	16	5
<b>22</b>	HOW LONG (Tommy Boy TB-966) . . . . .	Information Society	27	5
<b>23</b>	SAME SONG (Tommy Boy 966) . . . . .	Digital Underground	32	3
<b>24</b>	ALICE EVERYDAY (Sire/Warner Bros. 0-21767) . . . . .	Book Of Love	28	3
<b>25</b>	ALL TRUE MAN (Tabu/Epic 45-73626) . . . . .	Alexander O'Neal	29	3
<b>26</b>	MAMA SAID KNOCK YOU OUT (Def Jam 73706) . . . . .	L.L. Cool J	DEBUT	
<b>27</b>	MELT IN YOUR MOUTH (Epic 49-73639) . . . . .	Candyman	26	9
<b>28</b>	DO YOU WANT ME (Next Plateau 50137) . . . . .	Salt-N-Pepa	18	7
<b>29</b>	LOVE ME FOREVER OR LOVE ME NOT (Atco 0-96400) . . . . .	Trilogy	30	7
<b>30</b>	X,Y & ZEE (RCA 2763) . . . . .	Pop Will Eat Itself	DEBUT	
<b>31</b>	ANTHEM (RCA 2725-1-RD) . . . . .	N-Joi	DEBUT	
<b>32</b>	ELVIS IS DEAD (Epic 49-73677) . . . . .	Living Colour	DEBUT	
<b>33</b>	MADE UP MY MIND (Mercury 878 785-1) . . . . .	Safire	40	3
<b>34</b>	JEALOUSY (Mercury 878-6631) . . . . .	The Adventures Of Stevie V	4	9
<b>35</b>	MOTHER UNIVERSE (Big Life/PolyGram) . . . . .	Soup Dragons	DEBUT	
<b>36</b>	LOVE WILL NEVER DO(WITHOUT YOU) (A&M 75021-7441-1) . . . . .	Janet Jackson	14	15
<b>37</b>	LISA BABY (MCA 12-54009) . . . . .	Father M.C.	DEBUT	
<b>38</b>	IESHA (Motown 4747) . . . . .	Another Bad Creation	12	11
<b>39</b>	SHE'S GOT ME GOING CRAZY (Cutting/Charisma 0-96384) . . . . .	2 In A Room	DEBUT	
<b>40</b>	I'LL DO 4 U (MCA 53912) . . . . .	Father M.C.	34	15



# BELL BIV DEVOE

she's dope  
[shēz dōp]:

1. phrase referring to a woman...i.e. "she's hip, fine, happening"
2. on a scale of 1-10, "she's dope" is a "10"
3. a very special lady
4. a hit single

## "SHE'S DOPE!"

THE HIP, FINE, HAPPENING SINGLE FROM POISON, THE  
MULTI-PLATINUM, MULTI-HIT, MULTI-FORMAT DEBUT ALBUM

PRODUCED BY DR. FREEZE (FOR H PRODUCTIONS) AND HOWIE HERSH  
EXECUTIVE PRODUCED BY LOUIL SILAS, JR. AND HIRIAM HICKS

MCA.



# The 33rd Annual NARM Convention Schedule Of Events

## Thursday, March 21

- 11:00 AM - 5:00 PM Early Bird Registration
- 1:00 PM - 3:00 PM Independent Action Committee Meeting
- 3:30 PM - 5:30 PM One Stop Advisory Committee Meeting

## Friday, March 22

- 9:00 AM - 5:00 PM Registration
- 9:00 AM - 11:00 PM Retailers Advisory Committee Meeting
- 12:00 NOON - 2:00 PM Rack Jobbers Advisory Committee Meeting
- 1:00 PM - 6:00 PM Exhibit Area Open
- 7:00 PM - 8:30 PM Opening Cocktail Reception

## Saturday, March 23

- 7:45 AM - 8:45 AM Breakfast
- 9:00 AM - 10:30 PM General Session:  
Convention Chairman's Welcome: James Bonk, Camelot  
Express State of the Association Message: 1990-91 Narm  
President Patricia Moreland, Show Industries  
Rock The Vote: Jeff Ayeroff, Virgin America
- 10:45 AM - 12 NOON Product Presentation: PGD
- 12:20 PM - 1:35 PM Product Presentation: Warner/Elektra/Atlantic Corp.
- 1:45 PM - 2:30 PM Express Lunch/Exhibit Area
- 2:00 PM - 6:00 PM Exhibit Area Visiting
- 8:00 PM 25th Anniversary NARM Scholarship Foundation Dinner  
Entertainment: Mariah Carey & Manhattan Transfer  
(courtesy of Columbia)

## Sunday, March 24

- 8:15 AM - 9:15 AM Regular Members Breakfast Meeting
- 9:30 AM - 10:45 AM Product Presentation:  
UNI Distribution Corp.  
MCA/Geffen/DGC/Motown/GRP  
MCA Universal/Rhino Home Video
- 11:05 AM-12:20 PM Product Presentation:  
Sony Music Distribution  
Columbia/Epic Associated Labels  
WTG/Sony Classical/SMV
- 12:30 PM - 1:00 PM Lunch
- 1:15 PM - 2:30 PM Product Presentation:  
Independent Manufacturers & Distributors
- 2:45 PM - 3:45 PM Seminars
- 4:00 PM - 5:00 PM Seminars
- 7:00 PM - 10:00 PM Tower Records Party

## Monday, March 25

- 8:15 AM - 9:45 AM NARM Awards Breakfast
- 10:00 AM - 11:15 PM Product Presentation  
BMG Distribution  
RCA Records/Arista/BMG Classics  
BMG International/Private Music
- 7:00 PM NARM Awards Banquet  
Entertainment: Huey Lewis & the News (courtesy of EMI)  
Wilson Phillips (courtesy of SBK)

*Bridging  
The Future*



**33<sup>RD</sup> ANNUAL NARM CONVENTION**  
MARCH 22-25, 1991  
SAN FRANCISCO, CA

## Entertainment To Highlight Scholarship Dinner, Awards Banquet

LOS ANGELES—Huey Lewis & the News, The Manhattan Transfer, Mariah Carey and Wilson Phillips are scheduled to perform at the National Assn. of Recording Merchandisers 1991 Convention at the San Francisco Hilton, March 22-25 1991.

Mariah Carey and Manhattan Transfer are performing at the 25th anniversary celebration of the NARM Scholarship Foundation on Saturday, March 23 and Huey Lewis and the News and Wilson Phillips are the headlining acts for the Annual Best Seller Awards ceremony on Monday, March 25.

## Seminar Information

LOS ANGELES—Four seminars have been scheduled at this year's Narm convention.

**Catering To The Classics** will feature a panel of specialists in the classical area who will hopefully enhance your appreciation as well as your *classical* bottom line. **Rock The Vote—In Your Store** will explore what you can do to help encourage voter registration in retail locations. **Se Habla Musica Latina** features panelists who will show you how to gauge Hispanic business potential in your market. **And Welcome To The Store Of The Future** will reveal what's available now in electronic merchandising and electronic data interchange as we move closer to the 21st century.



### INDIE PROFILE

#### K-TEL INTERNATIONAL INC.



Owen Husney  
vice president  
marketing & A&R



Mickey Elfenbein  
president



Dennis Hoefler  
vice president  
sales

WITH LABEL PRESIDENT MICKEY ELFENBEIN AT THE HELM, and Dennis Hoefler, vice president, sales; and Owen Husney, vice president of marketing & A&R, operating as part of his efficient team, K-Tel International plans to continue releasing the quality compact discs, records and cassettes for which it has been known, and to continue expanding in the area of signing and recording artists. Having built K-Tel into a viable record company, Elfenbein is prepared to take it to even greater heights.

A 21-year veteran of the industry, Elfenbein has been with the original company since September 1969. Elfenbein is an experienced and competent leader who has performed almost every function in the music industry.

Hoefler has been in the the music industry for a total of 28 years, and has been with K-Tel approximately ten years. Prior to joining K-Tel, Hoefler was with Pickwick International.

With Elfenbein's distinguished leadership and expertise, K-Tel has remained a musically diverse organization that has successfully released various-artist collections of everything from rock to soul/R&B to pop to country to rap. K-Tel's CDs, cassettes and LPs reflect the company's experience in all categories of music. At this point, K-Tel is in operation as a full-fledged record company.

Unlike many of the indie leaders who rely solely on independent distributors, Elfenbein does not. He wisely takes more of a hands-on approach to K-Tel's distribution. K-Tel is its own distributor. While K-Tel sells through some independent distributors, depending on the customer, the bulk of its sales are direct. K-Tel sells to most of the major retailers directly, and has some independent distributors handle some of the additional accounts. With albums and singles containing material by artists signed to the label, 3/4 of its sales are direct,

and 1/4 are through independent distributors. With K-Tel's various-artist collections, sales are almost all direct.

Cash Box welcomes K-Tel's growth and knows it will continue making a fine contribution to this industry.

### INDIE NEWS

**ICHIBAN:** Curtis Mayfield Day was recently held in Los Angeles in honor of the veteran soul singer, who was seriously injured at a New York show last year. Before the accident, Mayfield was experiencing a comeback of sorts with his *Take It To The Streets* album on his Ichiban-distributed Curtom Records. In recent years, Ichiban has reissued a number of Mayfield goodies on CD, including the *Superfly* Soundtrack, which boasts such classics as "Freddie's Dead," "Superfly," "Pusher Man" and "Give Me Your Love." Also recommended: *Live In Europe*, a 13-track CD recorded in 1987 that contains live versions of "Move On Up," "Pusher Man," "If There's A Hell Below" and "Freddie's Dead" as well as the Impressions classics "Gypsy Woman," "People Get Ready" and "It's Alright"...



Curtis Mayfield

**RYKODISC:** Rykodisc has acquired Hannibal Records, a label that has gotten busy on the world tip. With this acquisition, Joe Boyd, who founded Hannibal in 1981, joins Rykodisc as managing director of European operations...

**ONNA ROLL:** Independent National Distributors Inc. (INDI) is now exclusively distributing the New York-based Onna Roll Records. Artists recording for Onna Roll include **NAS-T BOYZ**; Debbie Cole, who recently covered Gino Soccio's 1979 dance hit

"Dancer"; Donna Williams; and Of Unknown Origin...

### ALBUMS

□ **TYRONE DAVIS:** *I'll Always Love You* (Ichiban ICH 1103)

Thankfully, *I'll Always Love You* finds Tyrone Davis—known for such classics as "Can I Change My Mind," "Turning Point" and "Turn Back the Hands Of Time"—sticking with the type of smooth yet gritty "uptown soul music" that put him on the map. Very few traces of "urban contemporary" can be heard on this 8-song CD—"Let Me Love You," "A Woman Needs To Be Loved," "Prove My Love," "Do U Still Love Me" and other goodies are pure gospel-influenced Tyrone. Much of the producing was handled by Davis' long-time collaborator Leo Graham.

□ **STAN KENTON & HIS ORCHESTRA:** *1945-47, Volume 5* (Hindsight HCD-157)

The party line among some jazz critics is that Stan Kenton's music was unswinging and unnecessarily bombastic. But the fact is that the late pianist was both an innovator of *swinging* big-band modernism and a perceptive talent scout. Listening to his fresh interpretations of "Lover Man," "Begin The Beguine," Duke Ellington's "Solitude" and other standards heard on this 14-track CD reissue, only the most dogmatic critics would deny his creativity and individuality. Players include Bob Cooper, Shelley Manne, Kai Winding and Buddy Childers, while vocalist June Christy is featured on "No Baby, Nobody But You," "On The Sunny Side Of The Street" and "Easy Street."

□ **FREDDIE KING:** *The Texas Cannonball* (DCC SRZ-8018)

Blues aficionado John Sulfmeyer started a letter writing campaign to have the late Freddie King's *The Texas Cannonball*, recorded for Shelter Records in 1972, reissued on CD—and Sulfmeyer got his wish. This CD contains the ten songs heard on the original LP release—including gutsy readings of Bill Withers' "Ain't No Sunshine," Lowell Fulson's "Reconsider Baby" and Howlin' Wolf's "How Many More Years"—and seven previously unreleased bonus tracks. All of the CD's 17 tracks were produced by Leon Russell and Denny Cordell.

□ **JOHN & MARY:** *Victory Gardens* (Rykodisc RCD 10203)

If you fancy singer-songwriters and pop/folk, John & Mary's *Victory Gardens* is a 10-track CD worth investigating. "The Open Window," "The Azalea Festival," "Rags Of Flowers," and "July 6" underscore John Lombardo and Mary Ramsey's strong melodic sense and their effective use of subtlety. Except for "Un Canadien Er-

rant," all of the songs on *Victory Gardens* were written by Ramsey and/or Lombardo, who produced the album.

□ **NATHAN BERG:** *Fish With No Fins* (Time Is TI19803)

Much of the press surrounding 18-year-old bassist Nathan Berg has focused on his playing mainstream jazz at an early age—Berg played with Clark Terry at 14, and, more recently, has been a sideman for Maynard Ferguson. Of course, Miles Davis, Dizzy Gilliepie, Frank Morgan and Buddy Rich played jazz in their teens—but that was a different era. Berg, like Christopher Hollyday, indicates that today's teens don't have an inherent dislike of jazz—rather, they simply aren't exposed to the art form. At any rate, Berg's debut album as a leader, *Fish With No Fins*, is an impressive post-bop session boasting Alan Broadbent on piano, Bob Shephard on tenor and soprano sax and Carl Burnett on drums. The material ranges from the fairly abstract Berg originals like "When You're Finished" and the title track to interpretations of Wayne Shorter's "Tom Thumb" and "Monk's Mood" by Thelonious Monk. For more information on the CD-only, jazz-oriented Time Is Records, please call label president Otto Gust at (619) 298-3344 or write to him at 3841 4th Ave., Suite 217, San Diego, California 92103.

□ **LOS FOLKLORISTAS:** *Mexico!* (Flying Fish FF 70521)

Non-Latinos often fail to appreciate the diversity of Latin music, which ranges from Afro-Cuban salsa to Columbia cumbias to Argentinian tangos to the type of traditional Mexican music heard on Los Folkloristas' *Mexico!*, an 11-track CD. "La Petenera," "El Mayor De Los Dorados," "El Sacamandu" and other *canciones de Mexico*. A gozar!

□ **ATROCITY:** *Hallucinations* (RC/Roadrunner RCC 9322)

Alex Krull, lead vocalist for thrash metal posse Atrocity, growls his way through *Hallucinations*, which sounds very much like the amelodic death metal of Cannibal Corpse and label-mates Deicide. The Cannibal Corpse comparison isn't surprising given that Scott Burns, with whom Atrocity produced *Hallucinations*, has also produced *The Corpse*.

□ **TAJ MAHAL:** *Mule Bone* (Gramavision R2 79432)

Taj Mahal gives listeners another healthy dose of down-home blues (to borrow ZZ Hill's words) on this self-produced collection of material from the play *Mule Bone*. While Mahal composed the music to "Hey Hey Blues," "Crossing," "But I Rode Some" and other cuts, most of the CD's lyrics are by poet Langston Hughes.



# TOP 200 ALBUMS

March 30, 1991

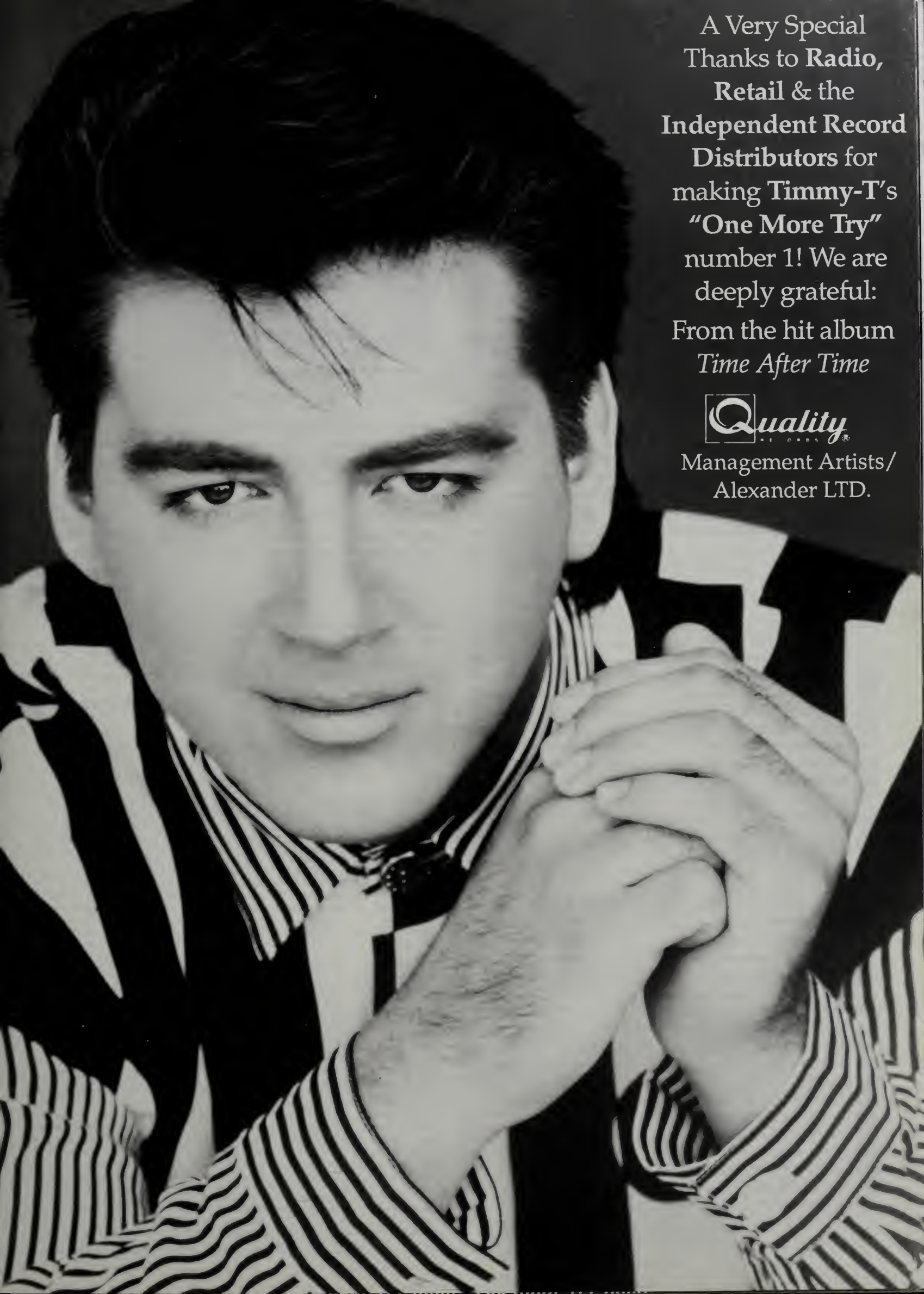
(G) = GOLD (RIAA Certified)  
(P) = PLATINUM (RIAA Certified)



High Debut: R.E.M. #12

			Total Weeks ▼	Last Week ▼
<b>1</b>	THE SOUL CAGES (A&M 6405)	STING	1	8
<b>2</b>	MARIAH CAREY (Columbia 45202)(P4)	MARIAH CAREY	2	41
<b>3</b>	INTO THE LIGHT (Epic 46988)	GLORIA ESTEFAN	3	7
<b>4</b>	I'M YOUR BABY TONIGHT (Arista 8616)(P2)	WHITNEY HOUSTON	4	19
<b>5</b>	HEART SHAPED WORLD (Reprise 25837)(G)	CHRIS ISAAK	6	14
<b>6</b>	GONNA MAKE YOU SWEAT (Columbia 47093)(G)	C&C MUSIC FACTORY	8	11
<b>7</b>	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)(P)	THE BLACK CROWES	7	53
<b>8</b>	TO THE EXTREME (SBK 95325)(P6)	VANILLA ICE	5	27
<b>9</b>	THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P2)	MADONNA	9	18
<b>10</b>	FIVE MAN ACOUSTICAL JAM (Geffen 24311)(G)	TESLA	10	18
<b>11</b>	WILSON PHILLIPS (SBK 93745)(P4)	WILSON PHILLIPS	11	50
<b>12</b>	OUT OF TIME (Warner Bros. 26496)	R.E.M. DEBUT		
<b>13</b>	MCMXC A.D. (Charisma 91642)	ENIGMA	18	5
<b>14</b>	THE DOORS (Elektra 1047)	SOUNDTRACK	41	2
<b>15</b>	HOOKED (Capitol 95330)	GREAT WHITE	20	3
<b>16</b>	SOME PEOPLES LIVES (Atlantic 82129)(P)	BETTE MIDLER	12	25
<b>17</b>	EMPIRE (EMI 92806)(P)	QUEENSRYCHE	21	28
<b>18</b>	X (Atlantic 82140)(P)	INXS	16	26
<b>19</b>	THE RAZORS EDGE (Atco 91413)(P2)	AC/DC	13	26
<b>20</b>	GUY...THE FUTURE (MCA 10115)(P)	GUY	14	18
<b>21</b>	THE SIMPSONS SING THE BLUES (Geffen 24308)(P2)	THE SIMPSONS	15	15
<b>22</b>	SERIOUS HITS...LIVE! (Atlantic 82157)(P)	PHIL COLLINS	22	19
<b>23</b>	THE RHYTHM OF SAINTS (Warner Bros. 26098)(P)	PAUL SIMON	23	22
<b>24</b>	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P9)	M.C. HAMMER	19	55
<b>25</b>	COOLIN' AT THE PLAYGROUND YA KNOW!(Motown 6318)	ANOTHER BAD CREATION	28	5
<b>26</b>	THIS IS AN EP RELEASE (Tommy Boy 964)	DIGITAL UNDERGROUND	17	9
<b>27</b>	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P)	L.L. COOL J	27	26
<b>28</b>	WE ARE IN LOVE (Columbia 46146)(P)	HARRY CONNICK JR.	29	36
<b>29</b>	DIVINYLS (Atlantic 91397)	DIVINYLS	42	7
<b>30</b>	INNUENDO (Hollywood 61020)	QUEEN	24	6
<b>31</b>	DAMN YANKEES (Warner Bros. 26159)(P)	DAMN YANKEES	25	53
<b>32</b>	CIRCLE OF ONE (Fontana/Mercury 846 346)	OLETA ADAMS	51	9
<b>33</b>	DOUBT (Capitol 95715)	JESUS JONES	48	7
<b>34</b>	ALL TRUE MAN (Tabu/Epic 45349)	ALEXANDER O'NEAL	30	7
<b>35</b>	BUSINESS AS USUAL (Def Jam/Columbia 47067)	EPMD	26	9
<b>36</b>	RITUAL DE LO HABITUAL (Warner Bros. 25993)(G)	JANES ADDICTION	32	30
<b>37</b>	TIME AFTER TIME (Quality 15103)	TIMMY - T	39	10
<b>38</b>	NIGHT RIDE HOME (Geffen 24302)	JONI MITCHELL	68	2
<b>39</b>	RALPH TRESVANT (MCA 10116)(P)	RALPH TRESVANT	35	17
<b>40</b>	TRIXTER (Mechanic/MCA 6389)	TRIXTER	40	23
<b>41</b>	BACK FROM RIO (Arista 8648)	ROGER McGUINN	33	10
<b>42</b>	KILL AT WILL (Priority 7230)(G)	ICE CUBE	37	15
<b>43</b>	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P5)	JANET JACKSON	34	78
<b>44</b>	IN THE BLOOD (Radioactive/MCA 10192)	LONDON BEAT	61	4
<b>45</b>	POISON (MCA 6387)(P3)	BELL BIV DeVOE	36	51
<b>46</b>	SHAKING THE TREE/SIXTEEN GOLDEN GREATS (Geffen 24326)	PETER GABRIEL	46	15
<b>47</b>	KILL UNCLE (Sire/Warner Bros. 26514)	MORRISSEY	63	2
<b>48</b>	CHERRY PIE (Columbia 45487)(P)	WARRANT	53	27
<b>49</b>	STEELHEART (MCA 6368)	STEELHEART	49	10
<b>50</b>	THE BEST OF THE DOORS (Elektra 60345)	DOORS	69	3
<b>51</b>	LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)(P)	GEORGE MICHAEL	38	27
<b>52</b>	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainmaent 60861)(P)KEITH SWEAT	43	41	
<b>53</b>	CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(G)	CARRERAS-DOMINGO-PAVAROTTI	50	25
<b>54</b>	AFTER THE RAIN (DGC/Geffen 24290)(P)	NELSON	52	36
<b>55</b>	NEW JACK CITY (Giant 24409)	SOUNDTRACK	80	2
<b>56</b>	RECYCLER (Warner Bros. 26265)(P)	ZZ TOP	58	22
<b>57</b>	HI-FIVE (Jive/RCA 1328)	HI-FIVE	76	4
<b>58</b>	FLESH AND BLOOD (Enigma/Capitol 91813)(P2)	POISON	60	36
<b>59</b>	HEARTBREAK STATION (Polygram 848018)(P)	CINDERELLA	56	17
<b>60</b>	RUDE AWAKENING (Atlantic 82121)	RUDE BOYS	67	7
<b>61</b>	QUIK IS THE NAME (Profile 1402)	D.J. QUIK	70	5
<b>62</b>	EMOTIONALLY YOURS (Capitol 93390)	O'JAYS	57	7
<b>63</b>	RESTLESS NIGHTS (Polygram 846908)(G)	SCORPIONS	64	19
<b>64</b>	SHORT DOGS IN THE HOUSE (Jive 1348)(P)	TOO SHORT	62	27
<b>65</b>	FREAKSHOW (Warner Bros. 26168)	BULLET BOYS DEBUT		
<b>66</b>	COMING DOWN (RCA 3014)	DANIEL ASH	71	4
<b>67</b>	NO FENCES (Capitol 93866)(P2)	GARTH BROOKS	44	28
<b>68</b>	WORLD CLIQUE (Elektra 60957)(G)	DEEE-LITE	45	28
<b>69</b>	A LITTLE AIN'T ENOUGH (Warner Bros. 26477)	DAVID LEE ROTH	31	9
<b>70</b>	AIN'T NO SHAME IN THE GAME (Epic 46947)(P)	CANDYMAN	47	22
<b>71</b>	THE REVIVAL (Wing/Polygram 841902)(P)	TONY, TONI, TONE	54	45
<b>72</b>	FATHERS DAY (Uptown/MCA 1006)	FATHER M.C.	55	16
<b>73</b>	MO' RITMO (Interscope/Atlantic 91619)	GERARDO	82	5
<b>74</b>	MENTAL FLOSS FOR THE GLOBE (Arista 8640)	URBAN DANCE SQUAD	59	30
<b>75</b>	PUT YOURSELF IN MY SHOES (RCA 2372)(P)	CLINT BLACK	73	19
<b>76</b>	STICK IT TO YA(Chrysalis 21702)CEMA 9.98(P)	SLAUGHTER	65	58
<b>77</b>	JOHNNY GILL (Motown 6283)(P2)	JOHNNY GILL	75	48
<b>78</b>	HEART IN MOTION (A&M 15321)	AMY GRANT	153	2
<b>79</b>	LOVE & EMOTION (LMR/RCA 2307-1-R)(G)	STEVIE B	74	36
<b>80</b>	BOOGIE PEOPLE (Capitol 92514)	GEORGE THOROGOOD	92	3
<b>81</b>	SOME FRIENDLY (Beggars Banquet/RCA 2411)	THE CHARLATANS UK	81	21
<b>82</b>	NO MORE GAMES/THE REMIX ALBUM (Columbia 46959)(G)	NEW KIDS ON THE BLOCK	72	17
<b>83</b>	FAMILY STYLE (Epic 46225)(P)	THE VAUGHAN BROTHERS	78	25
<b>84</b>	TYRANNY FOR YOUR (Epic 46998)	FRONT 242	66	7
<b>85</b>	MOVE TO THIS (Polydor 847 267)	CATHY DENNIS	98	14
<b>86</b>	DREAM CHILD (RCA 2221)	BLACK BOX	83	33
<b>87</b>	WHEN YOUR'E A BOY (Columbia 46076)	SUSANNA HOFFS	84	7
<b>88</b>	TWENTY 1 (Reprise 26391)	CHICAGO	85	7
<b>89</b>	EDGE OF THE CENTURY (A&M 75021 5327)	STYX	105	22
<b>90</b>	THE COMPLETE RECORDINGS (Columbia 46222)(G)	ROBERT JOHNSON	87	24
<b>91</b>	REFLECTIONS OF PASSION (Private Music 2067)	YANNI	89	16
<b>92</b>	MIXED UP (Elektra 60978)(G)	THE CURE	77	20
<b>93</b>	HOLY WATER (Atlantic 91371)(G)	BAD COMPANY	94	39
<b>94</b>	ENLIGHTMENT (Polygram 847100)	VAN MORRISON	91	19
<b>95</b>	...BUT SERIOUSLY (Atlantic)WEA 8.98(P3)	PHIL COLLINS	96	70
<b>96</b>	SOUL PROVIDER (Columbia 45012)CBS(P3)	MICHAEL BOLTON	104	88
<b>97</b>	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	86	26
<b>98</b>	PRETTY WOMAN (EMI 93492)(P2)	SOUNDTRACK	97	51
<b>99</b>	FIREHOUSE (Epic 46186)	FIREHOUSE	113	4
<b>100</b>	GREEN MIND (Sire/Warner Bros. 26479)	DINOSAUR JR.	109	3
<b>101</b>	THE REMBRANDTS (Atco 91412)	REMBRANDTS	121	8
<b>102</b>	TRULY BLESSED (Elektra 60891)	TEDDY PENDERGRASS	149	2
<b>103</b>	VOL.3 (Wilbury/Warner Bros. 26324)(P)	TRAVELING WILBURYS	90	20
<b>104</b>	3 DEEP (Columbia 46772)	SURFACE	79	18
<b>105</b>	FREE (RCA 3004)	RICK ASTLEY DEBUT		
<b>106</b>	COMPOSITIONS (Elektra 60922)(P)	ANITA BAKER	88	37
<b>107</b>	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	95	40
<b>108</b>	FAITH HOPE LOVE BY KING'S X (Mega Force/Atlantic 82145)	KING'S X	108	20
<b>109</b>	DANCES WITH WOLVES (Associated/Epic 46982)	SOUNDTRACK	101	13
<b>110</b>	NOMADS,INDIANS,SAINTS (Epic 46820)	INDIGO GIRLS	99	25





A Very Special  
Thanks to **Radio,**  
**Retail & the**  
**Independent Record**  
**Distributors** for  
making Timmy-T's  
"One More Try"  
number 1! We are  
deeply grateful:  
From the hit album  
*Time After Time*

**Quality**  
OF ARTISTS

Management Artists/  
Alexander LTD.



111	RED HOT & BLUE (Chrysalis 21799)	VARIOUS ARTISTS	93	19	174	TIME FOR A WITNESS (A&M 5344)	FEELIES	DEBUT
112	TALKIN' BLUES (Island 848243)	BOB MARLEY & THE WAILERS	102	6	175	BONA DRAG (Sire/Warner Bros. 26221)	MORRISSEY	180 19
113	LOOK HOW LONG (MCA 10044)	LOOSE ENDS	107	16	176	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL(P)	THE KENTUCKY HEADHUNTERS	179 67
114	1916 (Epic/WTG 46858)	MOTORHEAD	120	3	177	TOY MATINEE (Reprise 26235)	TOY MATINEE	162 8
115	LABOUR OF LOVE II (Virgin 91324)(G)	UB40	106	62	178	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)(P2)	SINEAD O'CONNOR	181 51
116	SECOND WIND (Warner Bros. 26478)	TODD RUNDGREN	100	7	179	FEEDING FRENZY (MCA 10022)	JIMMY BUFFETT	158 19
117	LIVE IN CONCERT (Luke Skywalker 3003)	2 LIVE CREW	111	11	180	DEVIL MADE ME DO IT (Tommy Boy 1030)	PARIS	161 13
118	ONLY HUMAN (Arista 18620)	JEFFREY OSBORNE	118	16	181	HERE IN THE REAL WORLD (Elektra 8623)(G)	ALAN JACKSON	170 52
119	IN THE HEART OF THE YOUNG (Atlantic 82103)(G)	WINGER	119	34	182	MEDICINE MUSIC (EMI 92048)	BOBBY McFERRIN	171 18
120	BORN TO SING (Atlantic C82084)(P)	EN VOGUE	116	48	183	ORIGINAL LONDON CAST (Polydor 8315631)(P)	PHANTOM OF THE OPERA HIGHLIGHTS	175 53
121	GARTH BROOKS (Capitol 90897)(P)	GARTH BROOKS	123	46	184	THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662)(P)	THE RIGHTEOUS BROTHERS	166 30
122	STRUCK BY LIGHTNING (RCA 3013)	GRAHAM PARKER	127	5	185	CURE FOR SANITY (RCA 2485)	POP WILL EAT ITSELF	177 8
123	UNISON (Epic 46893)	CELINE DION	129	6	186	REFUGEES OF THE HEART (Virgin 91405)(G)	STEVE WINWOOD	159 19
124	DO ME AGAIN (Capitol 92217)(G)	FREDDIE JACKSON	110	19	187	BACK TO HAUNT YOU (Cheetah/Reprise 9404)	VICIOUS BASS FEAT./D.J. MAJIC MIKE	160 9
125	WICKED SENSATION (Elektra 60954)	LYNCH MOB	124	21	188	EAST OF THE SUN, WEST OF THE MOON (Warner Bros. 26314)	A-HA	185 7
126	RUST IN PEACE (Capitol 91935)(G)	MEGADETH	115	24	189	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA(P)	FAITH NO MORE	168 57
127	SOUNDTRACK (Warner Bros. 26316)(G)	TWIN PEAKS	122	26	190	TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303)	BIG DADDY KANE	167 20
128	STEP IN THE ARENA (Chrysalis 21798)	GANG STARR	103	7	191	VIOLATER (Sire/Reprise 26081)(P)	DEPECHE MODE	173 52
129	ALWAYS (MCA 10025)(G)	PEBBLES	112	26	192	JOURNEY HOME (Epic 46051)	WILL TO POWER	178 8
130	PILLS ~~~N~' THRILLS AND BELLY ACHES (Elektra 60986)	HAPPY MODAYS	136	7	193	TRIPPING THE LIGHT FANTASTIC (Capitol 94778)	PAUL McCARTNEY	183 19
131	ROPE A DOPE STYLE (Atlantic 82164)	LEVERT	114	17	194	JASMINE GUY (Warner Bros. 26021)	JASMINE GUY	188 20
132	BEHAVIOR (EMI 94310)	PET SHOP BOYS	132	20	195	SOUNDTRACK (Geffen 24310)	MERMAIDS	176 10
133	BAG IT N BONE IT (Jive 1326)	U.T.F.O.	135	5	196	BONAFIDE (Charisma 91384)(G)	MAXI PRIEST	182 34
134	SOUNDTRACK (Varese/MCA 5276)(P)	GHOST	126	31	197	ANYTHING IS POSSIBLE (Atlantic 82167)(G)	DEBBIE GIBSON	184 18
135	SEASONS IN THE ABYSS (Def American/Geffen 24307)	SLAYER	128	22	198	WHEN I CALL YOUR NAME (MCA 42321)(G)	VINCE GILL	186 35
136	LED ZEPPELIN (Atlantic 82144)(P)	LED ZEPPELIN	133	21	199	DR. FEELGOOD (Elektra 60829)WEA 8.98(P4)	MOTLEY CRUE	187 80
137	BLAZE OF GLORY (Mercury/Polygram 846473)(P2)	JON BON JOVI	125	33	200	DARYL HALL & JOHN OATES (Arista 8614)	HALL & OATES	189 24
138	MIDNIGHT STROLL (Mercury/Polygram)	ROBERT CRAY	138	25				
139	LOVEGOD (Big Life/Mercury 842 985)	THE SOUP DRAGONS	140	23				
140	TIMES UP (Epic 46202)(G)	LIVING COLOUR	146	29				
141	RUMOR HAS IT (MCA 10016)(G)	REBA McENTIRE	142	27				
142	SOUNDTRACK (Elektra/Nonesuch 79256)	THE CIVIL WAR	134	11				
143	INTERNATIONAL POP OVERTHROW (Mercury 848 155)	MATERIAL ISSUE	164	2				
144	BLUES TRAVELER (A&M 5308)	BLUES TRAVELER	150	3				
145	STICK IT LIVE (Chrysalis 21816)	SLAUGHTER	145	20				
146	WHITES OFF EARTH NOW (RCA 2380)	COWBOY JUNKIES	DEBUT					
147	RAGGED GLORY (Reprise 26315)	NEIL YOUNG & CRAZY HORSE	141	27				
148	MARVA HICKS (Polydor 847209)	MARVA HICKS	DEBUT					
149	MAKE THE DIFFERENCE (Capitol 92153)	TRACIE SPENCER	154	3				
150	CONTRIBUTION (Island 846814)	MICA PARIS	152	4				
151	TARA KEMP (Giant 24408)	TARA KEMP	156	7				
152	EVERYBODY'S ANGEL (Warner Bros. 26486)	TANITA TIKARAM	DEBUT					
153	PURE SHUUR (GRP 9628)	DIANE SHUUR	155	3				
154	PRIVATE TIMES... AND THE WHOLE 9! (Warner Bros. 26005)(P)	AL B. SURE!	117	22				
155	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	144	8				
156	FRESH AIRE VII (American Gramophone 777)	MANNHEIM STEAMROLLER	148	16				
157	FLY ME COURAGEOUS (Island 422 848)	DRIVIN' N' CRYIN'	147	9				
158	LOVE AND UNDERSTANDING (GRP 9629)	GEORGE HOWARD	169	2				
159	STARRY NIGHT (Columbia 46857)(G)	JULIO IGLESIAS	130	17				
160	SAHARA (Simmons/RCA 2170)	HOUSE OF LORDS	165	4				
161	BACK FROM HELL (Profile 1401)	RUN DMC	131	17				
162	CANDY CAROL (Sire/Warner Bros. 26389)	BOOK OF LOVE	137	7				
163	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P3)	DON HENLEY	139	90				
164	VISION THING (Elektra 61017)	SISTERS OF MERCY	163	16				
165	GHOST OF A DOG (Geffen 24304)	EDIE BRICKELL & NEW BOHEMIANS	143	20				
166	BACK ON THE BLOCK (Qwest/Warner Bros.)	QUINCY JONES	RE-ENTRY					
167	LIFE OF A KID IN A GHETTO (Mercury 848326)	ED O.G. & DA BULLDOGS	172	2				
168	DOLLARS AND SEX (Atlantic 82198)	ESCAPE CLUB	174	2				
169	LIVE HARDCORE WORLDWIDE (Jive 1425)	BOOGIE DOWN PRODUCTIONS	DEBUT					
170	INK (MCA 10205)	FIXX	DEBUT					
171	EAGLE WHEN SHE FLIES (Columbia 46882)	DOLLY PARTON	DEBUT					
172	BASS IS THE NAME OF THE GAME (Cheetah 9403)	D.J. MAGIC MIKE	151	7				
173	LALAH HATHAWAY (Virgin 91382)	LALAH HATHAWAY	157	6				

### ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 117	Depeche Mode / 191	Indigo Girls / 110	Nelson / 54	Sweat, Keith / 52
A-Ha / 188	Digital Underground / 26	INXS / 18	New Kids on the block / 82,199	Tesla / 10
AC/DC / 19	Dinosaur Jr. / 100	Isaak, Chris / 5 @PA = Jackson, Alan / 181	O'Connor, Sinead / 178	Thorogood, George / 80
Adams, Oleta / 32	Dion, Celine / 123	Jackson, Freddie / 124	O'Jays / 62	Tikaram, Tanita / 206
Al B. Sure / 154	Divinyls / 29	Jackson, Janet / 43	O'Neal Alexander / 34	Timmy - T / 37
Another Bad Creation / 25	D.J. Majic Mike / 172	Janes Addiction / 36	Osborne, Jeffrey / 118	Too Short / 64
Ash, Daniel / 66	Doors / 50	Jesus Jones / 33	Paris / 180	Tony, Toni, Tone / 71
Astley, Rick / 105	Drivin' N' Cryin' / 157	Johnson, Eric / 97	Paris, Mica / 150	Toy Matinee / 177
Bad Company / 93	Ed O.G. and Da Bulldogs / 167	Johnson, Robert / 90	Parker, Graham / 122	Traveling Wilburys / 103
Baker, Anita / 106	En Vogue / 120	Jones, Quincy / 166	Parton, Dolly / 171	Tresvant, Ralph / 39
Bell Biv DeVoe / 45	Enigma / 13	Kemp, Tara / 151	Pebbles / 129	Trixter / 40
Big Daddy Kane / 190	EPMD / 35	Kentucky Headhunters / 176	Pendergrass, Teddy / 102	U.T.F.O. / 133
Black Box / 86	Escape Club / 168	King's X / 108	Pet Shop Boys / 132	UB40 / 115
Black, Clint / 75	Estefan, Gloria / 3	Led Zepellin / 136	Poison / 58	Urban Dance Squad / 74
Black Crowes / 7	Faith No More / 189	Levert / 131	Pop Will Eat Itself / 185	Vanilla Ice / 8
Blues Traveler / 144	Father M.C. / 72	Living Colour / 140	Queen / 30	Vaughan Brothers / 83
Bolton, Michael / 96	Feelies / 174	London Beat / 44	Queensryche / 17	Vicious Bass / 187
Bon Jovi, Jon / 137	Firehouse / 99	Loose Ends / 113	R.E.M. / 12	Warrant / 48
Boogie Down Productions / 169	Fixx / 170	L.L. Cool J / 27	Red, Hot & Blue / 111	Will To Power / 192
Book Of Love / 162	Front 242 / 84	Lynch Mob / 125	Rembrandts / 101	Wilson Phillips / 11
Brickell, Edie / 165	Gabriel, Peter / 46	M.C. Hammer / 24	Righteous Brothers / 184	Winger / 119
Brooks, Garth / 67,121	Gang Starr / 128	Madonna / 9	Roth, David Lee / 69	Winwood, Steve / 186
Buffett, Jimmy / 179	Gerardo / 73	Mannheim Steamroller / 156	Rude Boys / 60	Yanni / 91
Bullet Boys / 65	Gibson, Debbie / 197	Marley, Bob / 112	Run DMC / 161	Young, Neil / 147
Candyman / 70	Gil, Johnny / 77	Material Issue / 143	Rundgren, Todd / 116	ZZ Top / 56
Carey, Mariah / 2	Gil, Vince / 198	Maxi Priest / 196	Scorpions / 63	Soundtracks:
Carreras-Domingo-Pavarotti / 53	Grant, Amy / 78	Guy / 20	Shur, Dianne / 153	Civil War / 142
C&C Music Factory / 6	Guy, Jasmine / 194	McCartney, Paul / 193	Simon, Paul / 23	Dances With Wolves / 109
Charlatans UK / 81	Hall & Oates / 200	McEntire, Reba / 141	Simpsons / 21	Ghost / 134
Chicago / 88	Happy Mondays / 130	McFerrin, Bobby / 182	Sisters Of Mercy / 164	Great White / 15
Cinderella / 59	Hathaway, Lalah / 173	McGuinn, Roger / 41	Silencers / 199	Mermaids / 195
Collins, Phil / 22,95	Henley, Don / 163	Megadeth / 126	Slayer / 135	New Jack City / 55
Connick, Harry Jr. / 28	Hi-Five / 57	Michael, George / 51	Soup Dragons / 139	Phantom of the Opera (Highlights) / 183
Cowboy Junkies / 146	Hicks, Marva / 148	Michelle / 155	Spencer, Tracie / 149	Pretty Woman / 98
Cray, Robert / 138	Hoffs, Susanna / 87	Midler, Bette / 16	Stevie B. / 79	The Doors / 14
Cure / 92	House of Lords / 160	Mitchell, Joni / 38	Sting / 1	Twin Peaks / 127
D.J. Quik / 61	Houston, Whitney / 4	Moore, Gary / 107	Styx / 89	
Damn Yankees / 31	Howard, George / 158	Morrison, Van / 94	Surface / 104	
Deee - Lite / 68	Ice Cube / 42	Morrissey / 47,175		
Dennis, Cathy / 85	Iglesias, Julio / 159	Motley Crue / 199		
		Motorhead / 114		



# ON JAZZ

BY LEE JESKE



**TRIO:** What does Thurston Briscoe (center), the program director of Newark's WBGO-FM, say to jazz legends like Lionel Hampton and Nina Simone when he gets between them? We haven't the slightest idea.

**FREQUENT BOPPER MILES:** It's gotten so you can't spit without hitting a jazz festival or two. Jazz, for some reason or other, makes people want to have festivals. Me, I like the idea: it allows people who aren't really jazz fans the chance to suck up some jazz without any worries about the whos, whys, wheres and whens. It also equates jazz with fun, not a bad thing to equate it with. Anyway, the brunt of this activity, of course, is in Europe, but a growing number of jazz festivals that can be gotten to without a plane are popping up (of course, to get to some of them you might have to drive for 80 or 90 hours). Here are a few of them:

**NEW ORLEANS, APRIL 26-MAY 5:** If you don't have your plane reservations to the New Orleans Jazz & Heritage Festival yet you'll probably *have* to drive. In any case, if you've been there before, you're probably all reserved already; if you haven't been there before, what the hell are you waiting for? Anyway, the usual suspects (Irma Thomas, the Neville Brothers, Dr. John, etc.) will be on hand, but there are a few things you might not know:

A seventh afternoon at the Fairgrounds Racetrack has been added, on Thursday May 2nd (the other afternoons are April 25-28 and May 3-5). This should gladden the heart of anybody who doesn't like waiting on that softshell crab po-boy line for more than six or seven minutes.

The evening concerts will feature Wynton Marsalis and others in a tribute to Louis Armstrong (Apr. 26), Miles Davis/B.B. King/Rockin' Dopsie (Apr. 27), Harry Connick Jr. (Apr. 27 & 28), Shirley Caesar/Tramaine Hawkins/The Williams Brothers (Apr. 29), "A Tribute to New Orleans Traditional Musicians" (Apr. 30), Allen Toussaint with Irma Thomas, Art Neville, Ernie K-Doe, Jessie Hill, Earl King and Chuck Carbo (May 1), Ruben Blades/Los Gatos Bravos/others (May 2), Robert Cray/John Lee Hooker/the Radiators (May 3), The Count Basie Orchestra/Arthur Prysock/Cab Calloway/others (May 3), The Neville Bros./Jimmy Cliff/Milton Nascimento (May 4), Jackie McLean/The Harper Bros./Kent Jordan (May 4), "A Tribute to Ed Blackwell" (May 4).

And among the non-regulars at the Fairgrounds will be NRBQ, Doc Cheatham & Ruby Braff, Rodney Crowell, Lil' Ed & the Blues Imperials and Koko Taylor (Apr. 26), B.B. King, Los Lobos, Dorothy Donegan, Thomas Mapfumo and Benny Waters (Apr. 27), Michael McDonald, Dianne Reeves and the Ohio Players (Apr. 28), Taj Mahal, Richie Havens and the McGarrigles (May 2), John Mayall (May 3), the Indigo Girls, Leon Russell, Maceo Parker, Bela Fleck, Jeannie & Jimmy Cheatham, Chris Smither and the Jolly Boys (May 4), and Robert Cray, Maze featuring Frankie Beverly, Jackie McLean, Salif Keita, the 5 Blind Boys of Alabama, Arturo Sandoval and Champion Jack Dupree (May 5).

If there's more you'd like to know, call (504) 522-5555. See ya at the Crawfish Monica booth.

**CANCUN, MAY 20-27:** Okay, now we're talking. Know how long it takes to fly from New Orleans to Cancun? An hour. That's right, a measly hour. So whaddya think: We just lie around the French Quarter for two weeks and then head straight to Mexico.

This is ambitiously being called the First Annual Cancun Jazz Festival and what it includes is the following: Main stage concerts with Wynton Marsalis, Tito Puente, Nancy Wilson, Joe Sample, Gato Barbieri and Najee, hosted by Paul Rodriguez. "Jazz Jamborees" at local hotels with Jon Faddis, Joey DeFrancesco, Alex Bugnon, Marion Meadows and Kilauea. A shopping spree. (A shopping spree?) And a treasure hunt. (A treasure hunt?) Look, it *does* sound festive, don't you think? And everything, except the two main stage concerts (May 24 & 25) is free. Sun, fun, tacos and Gato Barbieri—what could be bad?

According to Valerie Norman, the woman behind this extravaganza, "The Cancun Jazz Festival is designed to help tourists discover the 'new Cancun'—one that represents Mexico at its best." Apple Vacations, Club America Vacations, Friendly Holidays, and Gogo Tours/Liberty Travel all have three, four and seven night packages, so you don't even have to sweat the details. And they've even got a toll-free number for you to call: (800) 766-5566.

**WEST PALM BEACH, FLORIDA, MAY 2-5:** This one is called Sun Fest '91, but it's the subtitle that I like: "A Festival of Jazz, Art and Water Events." Ker-plunk!

This uses the same kind of catholic definition of jazz they'll be using in New Orleans over the same weekend. So along with, oh, Harry Connick Jr., Stanley

# CONTEMPORARY JAZZ

Mar. 30, 1991 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

1	DREAM COME TRUE (Atlantic 82087)	GERALD ALBRIGHT	1	11
2	PURE SHUUR (GRP 9628)	DIANE SHUUR	2	9
3	ASHES TO ASHES (Warner Bros. 26138)	JOE SAMPLE	3	20
4	DAVE KOZ (Capitol 91643)	DAVE KOZ	4	11
5	MEDICINE MAN (EMI 92048)	BOBBY McFERRIN	5	16
6	ALIVE (GRP 9627)	CHICK COREA	6	9
7	LOVE AND UNDERSTANDING (GRP 9629)	GEORGE HOWARD	7	5
8	PLAYING WITH FIRE (Spindletop 133)	SAM RINEY	8	11
9	FOR LOVERS ONLY (Novus/RCA 3097)	MARION MEADOWS	9	7
10	GREENHOUSE (GRP 9630)	YELLOW JACKETS	10	5
11	BASSICALLY SPEAKING (Nova 9031)	BRIAN BROMBERG	11	11
12	PERFECT SMILE (Verve Forecast/Polygram 847 017)	SHAKATAK	12	9
13	INNER MOTION (GRP 9621)	DAVID BENOIT	13	26
14	NELSON RANGELL (GRP 9624)	NELSON RANGELL	14	11
15	SO MUCH 2 SAY (Reprise 25892)	TAKE 6	15	24
16	HOPE (Blue Note/Capitol 94858)	RICK MARGITZA	16	5
17	NORTH ON SOUTH STREET (A&M 5345)	HERB ALPERT	DEBUT	
18	PENSYL SKETCHES #3 (Optimism 3233)	KIM PENSYL	18	16
19	CLAUS OGERMAN FEATURING MICHAEL BRECKER (GRP 9632)	CLAUS OGERMAN	DEBUT	
20	SOUNDTRACK (Antilles/Island 422 846)	THE HOT SPOT	20	18
21	WELCOME TO THE ST. JAMES CLUB (GRP 9618)	RIPPINGTONS FEATURING RUSS FREEMAN	21	28
22	REFERENCE POINT (GRP 9614)	ACOUSTIC ALCHEMY	22	28
23	FROM ME TO YOU (Headfirst/K-Tel 384)	TOM COSTER	23	22
24	IGUANA (Windham Hill Jazz 0128)	RAY OBIEDO	DEBUT	
25	COMPOSITIONS (Elektra 60922)	ANITA BAKER	25	35
26	PRIMAL MAGIC (Mesa/Blue Moon 79023)	STRUNZ & FARAH	26	5
27	BREAKING THROUGH (Sonic 80031)	PHIL SHEERAN	27	11
28	THE DUO LIFE (Columbia 46137)	ROSS TRAUT/STEVE ROBBY	DEBUT	
29	NOW YOU SEE IT...NOW YOU DON'T (GRP 9622)	MICHAEL BRECKER	29	24
30	PLURAL (RCA 2214)	GAL COSTA	30	11
31	TIMES SQUARED (Warner Bros. 27499)	ERIC LEEDS	DEBUT	
32	IT'S SUPPOSED TO BE FUN (Blue Note/Capitol 9384)	LOU RAWLS	32	20
33	LIVE (Arista 8613)	KENNY G	33	9
34	THE JOURNEY (Atlantic 82138)	BOBBY LYLE	34	28
35	COME & GET IT (Enigma 73581)	FATTBURGER	35	18
36	FUSEBOX (GRP 9623)	MICHAEL PAULO	36	16
37	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	37	37
38	THE MEETING (GRP 9620)	THE MEETING	38	26
39	TOKYO BLUE (EMI 92248)	NAJEE	39	47
40	GRAND PIANO CANYON (Warner Bros. 26256)	BOB JAMES	40	35

Jordan, Spyro Gyra, Lou Rawls, Jon Hendricks, the Dirty Dozen Brass Band and others will be such non-jazzers as Crosby, Stills & Nash, Zachary Richard and Robert Cray. Not to mention the water events. And the art. And a whole mess of other stuff (no, no treasure hunts). Their number, which it'll cost you to call: (407) 659-5992.

**ASPEN, JUNE 21-23:** What do they do in Aspen after the snow melts? They plant trees, silly. Or they will after the First Annual (there's that "First Annual" business again) Aspen Jazz Festival, er, leaves. See, the festival is a benefit to raise money "to support specific tree planting projects throughout Colorado and the U.S." Is there a soul out there that can not support this cause?

Nancy Wilson, Tuck & Patti, Savion Glover, Sandman Sims, Herb Ellis, the Modern Jazz Quartet, Ramsey Lewis, the Yellow Jackets and others will perform and, jazz musicians being the wags they are, one imagines they'll be dusting off things like "Autumn Leaves" and "Lullaby of the Leaves" and "Maple Leaf Rag." Trust me. Want to know more? Call (303) 925-6414.

**SCOTTSDALE, ARIZONA, APRIL 26-28:** They're not going to be planting trees in Scottsdale, but they are going to be stuffing about 80 musicians into town to play all sorts of jazz at the Valley Bank Scottsdale Jazz Festival. Like who? Like Kenny Davern, Flip Phillips, Lou Rawls, Russ Freeman, Dave Brubeck, Clark Terry, James Moody, Etta Jones and countless others (actually, they're quite countable, but who's got the time?). This only scratches the surface: there are also parades planned, art exhibitions, etc. (no, no treasure hunt). Want more information? It won't cost you a centime: call (800) 366-3269.



# COCINANDO

BY TONY SABOURNIN

**HELLO? SABOUR-VAINA? SABOUR-VAINA? ME OYES? SOY YO.** The voice at the other end of my private line wasn't too concerned that it was three in the morning and I was sound asleep. There are only two people in the world allowed to call me "Sabour-vaina." Judging from the raspy Dominican-Texan drawl, it had to be Prof. Cholo Brenes. As you may surmise from his frequent mentions in this column, to know Brenes is to work for him, as his unbridled enthusiasm for his projects—alas, magic osmosis—positively affects everyone he knows. This dawn's issue was Luis Díaz, his performances at the Hostos College Concert Auditorium and at S.O.B.'s—New York's foremost world music venue—and his arrival to the city later that day.

My hazy memory recalled my first encounter with Luis Díaz's art. The guys at Max Mambro films—they of *Crossover Dreams* and cost-effective video production reputation—first brought him to my attention in 1983 during my RCA International tenure, thinking he'd be a great acquisition for the label. *Los Mambruses* eventually made a telephone connection to Díaz, we talked and he promised to send me a tape which I was never to receive. Time passed.

Díaz's name, in the meantime, kept surfacing to the eagle-eyed as composer of such monster hits as Fernandito Villalona's 1984 version of "Baila en la Calle" (since used as the theme song for the Dominican carnival season), Sergio Vargas' "Las Vampiras," "La Novia" and "Marola," brother Kaki's "Los Mosquitos Puyan" and Sonia Silvestre's "Yo Quiero Andar." Away from commercial ears, Díaz's Transporte Urbano foursome was re-concocting his compositions into new rhythmic daiquiris between Afro-Dominican folklore and every conceivable external influence—from blues and reggae to power rock and world beats.

His March 2 set at S.O.B.'s was quite peculiar. At first Luis Díaz's Dominican-only genealogical results—blond, kinky DA hair-do pressed on the side, spiked in the middle, a poor facsimile of a ponytail crowning a *jabao* complexion distinguished by a green pair of eyes set miles deep inside the head, near the cranial epicenter—seemed stage-constrained by the excessive technological requirements of his performances: more monitors than a merengue band, and with far louder speakers.

S.O.B.'s usually eclectic audience—which included *New York Times* contributors Daisann McLane and Ned Sublette, but excluded the Spanish media attending the ACE event, except for uptown denizen and *El Nacional* columnist Francis Méndez—took longer than expected to judge Díaz. For a few seconds there even was the smell of tension, a fleeting doubt as to whether the cream of the Dominican music elite was going to flop like Shamu the Disneyland whale marooned in the sands of Boca Chica Beach. After a five-minute get-used-to period, when Díaz's stripped legs did their first mid-air split toward guitarist José Francisco Ordóñez, and bassist Peter Nova picked up on drummer Guy Frómata's hi-hat double-timing syncopated against a reggae-ish snare backbeat, things started happening.



David Byrne

Suddenly, S.O.B.'s approval barometer, Talking Heads leader David Byrne (caught here by Laura Sklar's photo), jumped to the dance floor, quickly followed by the swelling audience and 40 minutes of unabashed tropical Dominico-rock and rolling. As Díaz told me later, in a tone not unlike his *campuno* singing style, "I'm no Robert Plant or Bruce Springsteen; just another (late legendary *merengüero*) Tatico Henríquez without guiro, acordeón or tambora, but with a new attitude."

We also talked about other things, mostly about how and when he would finally achieve the international recognition he deserves, and the U.S. and Puerto Rico market's inability to accept, in terms of meaningful sales numbers, the *Rock en Español* genre—irrespective of its country of origin and in spite of

## NEW YORK LATIN LPs

March 30, 1991 The square bullet indicates strong upward chart movement.

- 1 BAILE PUNTA (Sonotone) ..... BANDA BLANCA
- 2 EN VIVO (Sony Discos) ..... ANA GABRIEL
- 3 PUNTO DE VISTA (Sony Discos) ..... GILBERTO SANTARROSA
- 4 BACHATA ROSA (Karen) ..... J.L. GUERRA Y GRUPO 4-40
- 5 CUANDO YO AMO (Sonotone) ..... RUDY LA SCALA
- 6 CON LA MUSICA POR DENTRO (MPI) ..... NINO SEGARRA
- 7 MEXICO VOZ Y SENTIMIENTO (Sony) ..... VARIOUS ARTISTS
- 8 A TRAVES DE TUS OJOS (Fonovisa) ..... LOS BUKIS
- 9 YOU'RE MY EVERYTHING (PolyGram) ..... JOHNNY ZAMOT
- 10 VEINTE AÑOS (WEA Latina) ..... LUIS MIGUEL
- 11 ETERNAMENTE ROMANTICOS (Sony) ..... VARIOUS ARTISTS
- 12 DOS (Capitol/EMI Latin) ..... MYRIAM HERNANDEZ
- 13 HOT! (TTH Records) ..... JOSSIE ESTEBAN Y LA PATRULLA 15
- 14 RAP EN ESPAÑOL (Globo Records) ..... VARIOUS ARTISTS
- 15 EN EL PALACIO BELLAS ARTES (Ariola) ..... JUAN GABRIEL
- 16 EXTRANJERO (Sony International) ..... FRANCO DE VITA
- 17 BANDIDO (Sony Discos) ..... AZUCAR MORENO
- 18 NIÑA (Capitol/EMI-Latin) ..... JOSE FELICIANO
- 19 HAY AMORES Y AMORES (Sony International) ..... PIMPINELA
- 20 RICO SUAVE (East/West) ..... GERARDO

Source: Gato Associates Research

MTV *International's* unswerving support. But we also concurred that any manifestation of Afro-Caribbean rock brings funkier hues to the *ReE* spectrum because of the black influence: home-boy beats missing in the cultural evolution of Spain, Mexico and Argentina, principal *ReE* proponents.

I'll take it a step further. One of the corporate obstacles encountered in this market's *ReE* development is the U.S. divisions' lack of commensurate rock products to exchange with their sister labels, since all they usually have to offer are salsa or merengue artists: non-selling genres in those countries where *ReE* is sales king, further burdened with non-selling native balladists.

With Afro-Caribbean rockers like Luis Díaz, U.S. heads can now offer, at low cost and at low risk, saleable artists ready for international marketing. Profits generated could, in turn, be used to finance the U.S. and Puerto Rico marketing of Spanish, Mexican and Argentinian *rockeros*, and everybody, hopefully, wins.

Luis Díaz said he was going back to Dominicana and his Transporte Urbano *taller* to record a solid 24-track demo with producer extraordinaire Manuel Tejada and Brenes. Unlike before, I feel I'll soon get a cassette of Luis Díaz's music.

Only this time preceded by a phone call at dawn, and a growl at the other end. SABOUR-VAINA? SABOUR-VAINA?

**I THOUGHT IT'D BE A HOMELESS-LESS DAY IN NEW YORK BEFORE 4-40's** *Bachata Rosa* would lose its top slot in the N.Y. charts. The rise of the new tenant, Banda Blanca's *Baile Punta*, is just one manifestation of a very complex and detailed marketing plan effected by Sonotone and its parent company Sonográfica on what's becoming, according to all market indicators, the biggest rage emanating from the Latin scene.



# PUNTA...PUNTA...PUNTA...!

IT'S THE NEW RHYTHM & DANCE FEVER  
EVERYBODY'S GETTING!!!  
AND WE'VE GOT THE ORIGINAL HIT CURE CALLED

SOPA  
DE CARACOL  
by  
BANDA BLANCA

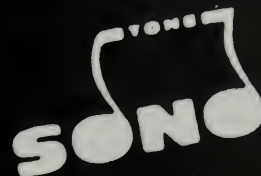


SOPA DE CARACOL  
by BANDA BLANCA  
(Sonotone/POW 6007)

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on Telemundo and sign up for their  
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## In Memory Of...

**SPECIAL MEMORIAL SERVICES FOR THE EIGHT MEMBERS OF REBA McENTIRE'S ORGANIZATION** who were killed in a San Diego plane crash were held on Wednesday, March 20th at Christ Church in Brentwood, Tennessee. The March 16 tragedy took the lives of tour manager Jim Hammon, and band members Kirk Cappello, Paula Kaye Evans, Joey Cigainero, Tony Saputo, Terry Jackson, Michael Thomas and Chris Austin.

An account for the families has also been set up at Third National Bank in Nashville. Anyone wishing to contribute to the fund may send donations to Reba McEntire Band Fund; 1025 16th Avenue South, Nashville, Tennessee 37212.

McEntire will make her previously scheduled appearance on March 25th's Academy Awards show to perform the nominated song, "I'm Checkin' Out" from the *Postcards From The Edge* Movie. The performance will be a tribute to her eight friends. Future tour plans will be announced at a later date.

## Country Radio Seminar—A Picture-Perfect Affair



Pictured during the opening ceremonies of Country Radio Seminar 21 are from (l-r): Columbia recording artist Vern Gosdin, CRB president and KNIX Radio general program manager Larry Daniels, Epic recording artist Tammy Wynette, Warner Bros. recording artist Randy Travis, and this year's agenda chairperson, Corinne Baldassano of the ABC Radio Network.



**FAMILY AFFAIR...** Warner Bros. recording artists Highway 101 were among many artists who recently attended the annual artist reception at the Country Radio Seminar in Nashville. Joining the group was drummer Cactus Moser's infant son, Call, and KKCS Radio's Charlie Cassidy and wife. Pictured from (l-r) are: Cassidy, KKCS Radio program director, Colorado Springs; his wife Monica; Curtis Stone; Nicki Nelson; Cactus Moser; Call Moser; and Jack Daniels.

## Country Tid-Bits...

**CONGRATULATIONS TO** Rudy and Kim Gatlin (Rudy of Larry Gatlin & The Gatlin Brothers), who had their first child on March 4, 1991. Their son, Austin Harmon Gatlin, weighed 7 lbs., 8 oz. and measured 19 inches. He was born in Nashville, Tennessee.

**WINDMARK RECORDS OPENS IN VIRGINIA BEACH**—Windmark, Inc., has announced the development of Windmark Records, a new record label organized to develop and expose upcoming talented artists. "We are especially excited to be starting this new branch of Windmark, Inc.," says Windmark Records president Michael Marquart. "It is a natural tie-in with the Windmark recording studios, providing a total package for the recording artist."

## NEW FACE

### McBride & The Ride



#### THE RIDE HAS ONLY BEGUN FOR THIS NEW COUNTRY THREESOME

and their one-way ticket to the top is finally paying off! Actually, when these three musical brilliants joined together, the ticket was already there—it was just a matter of putting it to use.

Comprised of Terry McBride, Ray Herndon and Billy Thomas, MCA Records' McBride & The Ride create a story that's very unlike many of today's "heard-em-last-night, signed-em-the-next-day" discoveries. The trio's extraordinary talents combining singing, songwriting and superb musicianship has come to surface after numerous years of individual success stories.

Austin, Texas native Terry McBride, the group's bassist and lead vocalist, is the son of former recording artist Dale McBride. At age nine, he befriended the guitar and by highschool he was already filling a seat in one of Texas' two-step and shuffle bands. After highschool, McBride spent three years on the road with his father, and in 1986 he joined the musical forces of Delbert McClinton. Following his stint with McClinton, he began focusing on his songwriting—a focus which eventually brought him to the welcoming attention of Nashville.

Guitarist Ray Herndon tells a similar story. He too took on the many challenges of music during his youth, eventually became a member of Lyle Lovett's Large Band, as well as one of Nashville's top-notch studio musicians.

Drummer Billy Thomas grew up playing in rock bands around Fort Myers, on the Gulf Coast of Florida. After moving to Los Angeles in 1973, where his work included tours with artists such as Rick Nelson and Mac Davis, Thomas eventually *drummed* his way to Nashville. That move placed him on tour with artists like Vince Gill and Emmylou Harris, and garnered him outstanding recording credits with other artists such as Marty Stuart, Gail Davies, Steve Wariner, Dan Seals, Earl Thomas Conley and Jann Brown.

Together, the three create an authentic "rootsy-Texas-meets-traditional-county-rock" musical package—flavored with gripping harmony and McBride's specialty lyrics laying the groundwork. Such ingredients stir together to conjure the group's MCA debut project *Burnin' Up The Road*.

"We all got together about a year ago at

Fan Fair," says McBride. "That's when we had our first rehearsal. Tony Brown (producer) brought us all together. It took off real quick and it still does for us. The ideas flow really easily among us."

"It's funny," laughs Herndon, "because we never really sang together or played together, for that matter. But when we got together the blend was already there."

"That's definitely a big plus for us—our three-part harmony, and being able to take it out *live*," says McBride.

"Tony was after a band that could present it *live*," admits Thomas. "With three strong vocals, we can interchange alot of the blends. Ray can go high and I can go low, or vice versa around Terry. Terry is singing the majority of the leads, so it's real interchangeable and it's a real good smooth blend, yet it's really strong at the same time."

Following a recent tour stint with The Judds and two releases from their debut project, "Every Step Of The Way" and "Felicia," McBride & The Ride is currently witnessing the growing success of their third single entitled "Can I Count On You." With only three weeks on the chart, the single breaks into the Top 40 this week at #39.

According to McBride, the *Burnin' Up The Road* LP presents a certain simplicity in traditional lyrics which are wrapped around some very energetic rhythms. "What sticks out to me about Terry's material is that it's not really Nashville-sounding," explains Thomas. "It's a very specialized sort of writing—the kind of writing that seems to be coming out of Austin right now. It's sort of southern and bluesy, yet with a rocky background."

"Yeah, the style we're creating has more of a rocky edge," adds Herndon. "There's a little traditional there, but you can also get up there and scream too...it's fun."

McBride & The Ride writes it, plays it and sings it, and that three-way winning combination is taking them on a ride that's sure to be endless.

"We've gone back to the real *band* style," Herndon states. "Everybody sings and everybody plays."

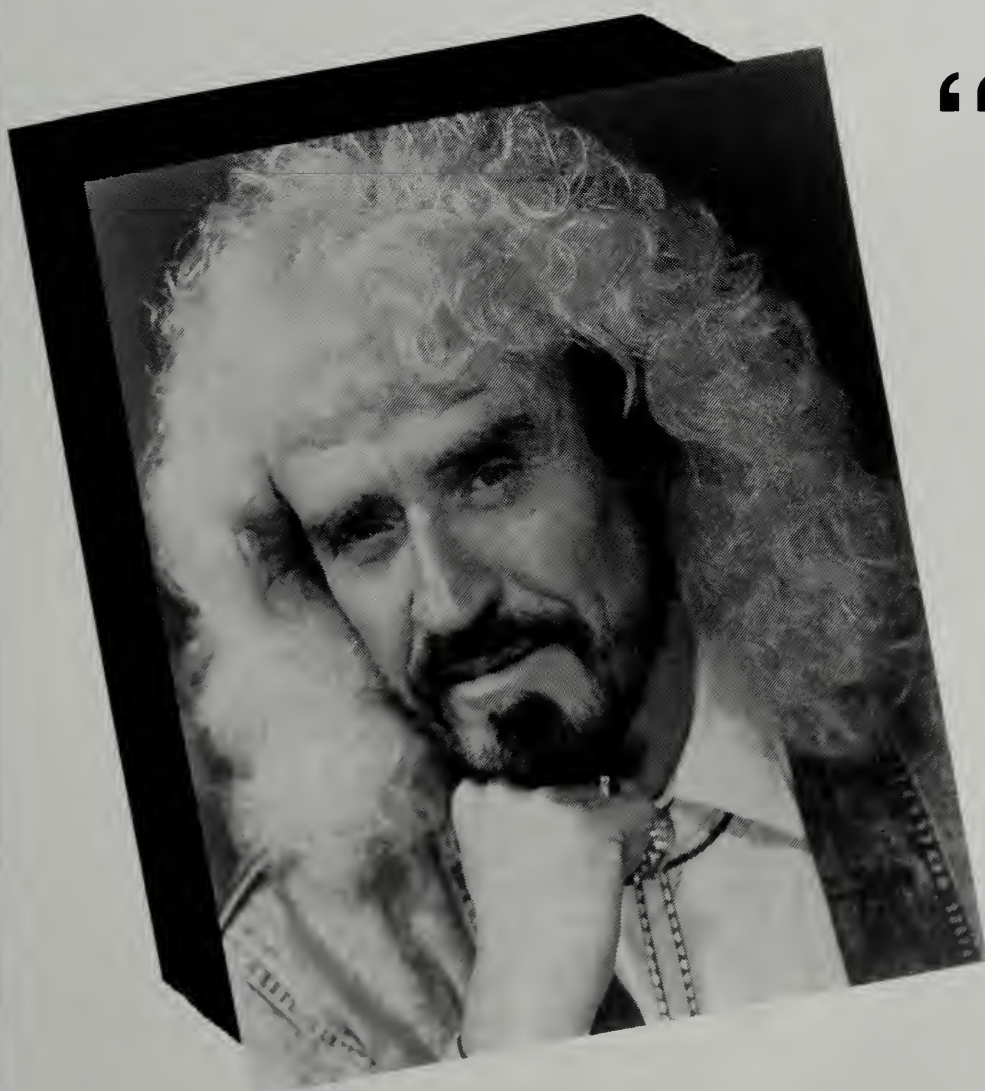
"I guess we're just a country band that's really gone back to the basics," concludes McBride.

—Kimmy Wix



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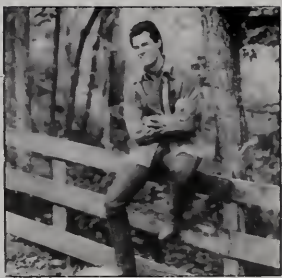
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# COUNTRY SINGLES

March 30, 1991



#1 Single: Randy Travis



High Debut: Kathy Mattea #42



To Watch: Clinton Gregory #35



#1 Indie: Black Tie #32

		Total Weeks ▼				Total Weeks ▼	
		Last Week ▼				Last Week ▼	
<b>1</b>	<b>HEROES AND FRIENDS</b> (Warner Bros. 4598)	Randy Travis	4	<b>7</b>	<b>51</b>	<b>FEED JAKE</b> (Capitol 79529)	Pirates Of The Mississippi 59 2
<b>2</b>	<b>I'D LOVE YOU ALL OVER AGAIN</b> (Arista 2166)	Alan Jackson	3	<b>10</b>	<b>52</b>	<b>HOLED UP IN SOME HONKY TONK</b> (Atlantic 3683)	Dean Dillon 52 4
<b>3</b>	<b>TWO OF A KIND</b> (Capitol 79537)	Garth Brooks	1	<b>7</b>	<b>53</b>	<b>A DO NO GOOD MAN</b> (Step One 426)	Lobo Loggins 55 4
<b>4</b>	<b>I'M THAT KIND OF GIRL</b> (MCA 53977)	Patty Loveless	2	<b>10</b>	<b>54</b>	<b>MAMA'S ROCKING CHAIR</b> (Concorde Int. 1502)	Debra Dudley 54 6
<b>5</b>	<b>TRUE LOVE</b> (RCA 2745)	Don Williams	7	<b>9</b>	<b>55</b>	<b>YOU PUT A LOVE SONG IN MY HEART</b> (T & M 102)	Audrey Huneycutt/James Younger 57 6
<b>6</b>	<b>DOWN HOME</b> (RCA 2778)	Alabama	11	<b>5</b>	<b>56</b>	<b>MEET ME IN THE MIDDLE</b> (Arista 2182)	Diamond Rio DEBUT
<b>7</b>	<b>POCKET FULL OF GOLD</b> (MCA 54026)	Vince Gill	9	<b>5</b>	<b>57</b>	<b>WALK ON FAITH</b> (Columbia 73623)	Mike Reid 33 15
<b>9</b>	<b>IF THE JUKEBOX TOOK TEARDROPS</b> (Atlantic 3699)	Billy Joe Royal	10	<b>8</b>	<b>58</b>	<b>I GOT A MIND TO GO CRAZY</b> (Epic 73712)	Les Taylor DEBUT
<b>9</b>	<b>MEN</b> (Warner Bros. 4625)	The Forester Sisters	12	<b>8</b>	<b>59</b>	<b>LET THERE BE LOVE</b> (Blue Moon 1003)	Vince Hatfield 61 5
<b>10</b>	<b>THE EAGLE</b> (Epic 73718)	Waylon Jennings	13	<b>8</b>	<b>60</b>	<b>CONCRETE COWBOY</b> (Mercury 370)	Corbin/Hanner 63 2
<b>11</b>	<b>RIGHT NOW</b> (Columbia 73699)	Mary-Chapin Carpenter	17	<b>6</b>	<b>61</b>	<b>CAROLINA SUN</b> (Badger 2010)	Jimmy Snyder 62 7
<b>12</b>	<b>LET HER GO</b> (MCA 53971)	Mark Collie	15	<b>7</b>	<b>62</b>	<b>I COULDN'T SEE YOU LEAVIN'</b> (MCA 53983)	Conway Twitty 34 11
<b>13</b>	<b>DRIFT OFF TO DREAM</b> (Warner Bros. 4656)	Travis Tritt	16	<b>6</b>	<b>63</b>	<b>TRUE LOVE NEVER DIES</b> (Reprise 4646)	Kevin Welch DEBUT
<b>14</b>	<b>I GOT IT BAD</b> (RCA 2710)	Matraca Berg	14	<b>9</b>	<b>64</b>	<b>HAVE A LITTLE FAITH</b> (Curb 037)	J J White 67 2
<b>15</b>	<b>ROCKIN' YEARS</b> (Columbia 73711)	Dolly Parton/Ricky Van Shelton	20	<b>3</b>	<b>65</b>	<b>ONLY HERE FOR A LITTLE WHILE</b> (Capitol 79424)	Billy Dean 65 10
<b>16</b>	<b>MARY AND WILLIE</b> (RCA 2746)	K.T. Oslin	19	<b>6</b>	<b>66</b>	<b>LOOK WHAT I'VE STUMBLERD INTO</b> (Music City USA 126)	Joe Tyler 69 6
<b>17</b>	<b>LITTLE THINGS</b> (MCA 53975)	Marty Stuart	5	<b>12</b>	<b>67</b>	<b>I DON'T NEED FLOWERS</b> (Door Knob 363)	Sandy Ellwanger 70 5
<b>18</b>	<b>FANCY</b> (MCA 54042)	Reba McEntire	23	<b>4</b>	<b>68</b>	<b>THE SWEETEST THING</b> (Reprise 4701)	Carlene Carter DEBUT
<b>19</b>	<b>LOVING BLIND</b> (RCA 2749)	Clint Black	6	<b>9</b>	<b>69</b>	<b>DECK OF CARDS</b> (Curb 76855)	Bill Anderson 44 5
<b>20</b>	<b>UNCONDITIONAL LOVE</b> (Capitol 79494)	Glen Campbell	25	<b>7</b>	<b>70</b>	<b>I'M MISSING ME</b> (Worth 113)	Janet David 72 5
<b>21</b>	<b>LOVE CAN BUILD A BRIDGE</b> (CURB/RCA 2708)	The Judds	8	<b>14</b>	<b>71</b>	<b>LOVE CAN TURN THE WORLD AROUND</b> (Evergreen 1137)	J.D. Bell 73 4
<b>22</b>	<b>HEART FULL OF LOVE</b> (Warner Bros. 26173)	Holly Dunn	18	<b>11</b>	<b>72</b>	<b>I KNOW HOW YOU FEEL</b> (Stargem 2482)	Teresa Ramey 74 2
<b>23</b>	<b>OH WHAT IT DID TO ME</b> (Capitol 79535)	Tanya Tucker	28	<b>6</b>	<b>73</b>	<b>ORANGE RIBBONS</b> (Fraternity 3572)	The Vetz 75 3
<b>24</b>	<b>WILL THIS BE THE DAY</b> (MCA/Curb 54002)	Desert Rose Band	24	<b>6</b>	<b>74</b>	<b>GO AHEAD AND CRY</b> (Castle 109)	Doug Cotton 76 3
<b>25</b>	<b>DON'T TELL ME WHAT TO DO</b> (Arista 2129)	Pam Tillis	21	<b>14</b>	<b>75</b>	<b>HONKY TONK SINGER</b> (Door Knob 361)	Art Buchanan 77 5
<b>26</b>	<b>MILES ACROSS THE BEDROOM</b> (Capitol 79526)	Gary Morris	29	<b>6</b>	<b>76</b>	<b>CRY BABY</b> (Soundwaves 343)	Connie St. John 48 9
<b>27</b>	<b>I MEAN I LOVE YOU</b> (Warner Bros. 4606)	Hank Williams Jr.	22	<b>10</b>	<b>77</b>	<b>DEAR LITTLE SOLDIER</b> (Antique 1991)	Gene Strasser & Stacy 79 2
<b>28</b>	<b>ARE YOU LOVIN' ME</b> (RCA 2509)	Ronnie Milsap	35	<b>3</b>	<b>78</b>	<b>FREEDOM WINS AGAIN</b> (B&E 103)	Charles Markham/Frankie Lowery 80 5
<b>29</b>	<b>I GOT YOU</b> (Columbia 73672)	Shenandoah	26	<b>9</b>	<b>79</b>	<b>MILITARY WIVES</b> (Noel 102)	Donna Mason 81 2
<b>30</b>	<b>UNCHAINED MELODY</b> (Curb 035)	Ronnie McDowell	27	<b>13</b>	<b>80</b>	<b>BY WAY OF MEXICO</b> (BGM 62090)	Bubba Bartosh 82 3
<b>31</b>	<b>IF YOU WANT ME TO</b> (Epic 73637)	Joe Diffie	30	<b>14</b>	<b>81</b>	<b>HOMETOWN BOY</b> (Spirit Horizon 1004)	Gary Lee Michael 56 9
<b>32</b>	<b>CHAIN GANG</b> (Bench 3-7)	Black Tie	37	<b>6</b>	<b>82</b>	<b>PRAY FOR PEACE</b> (BFE 10191)	Tim Blixseth 84 2
<b>33</b>	<b>TENNESSEE BORN AND BRED</b> (Capitol 79369)	Eddie Rabbitt	38	<b>3</b>	<b>83</b>	<b>DIXIE USA</b> (Deltune 9101)	Buck Johnson 87 2
<b>34</b>	<b>HOPEFUL HEART</b> (Step One 424)	Jerry Lansdowne	36	<b>7</b>	<b>84</b>	<b>I'LL KEEP HOLDING YOU</b> (GBS 813)	Ernie Bivens 3rd DEBUT
<b>35</b>	<b>I'D GO CRAZY</b> (Step One 427)	Clinton Gregory	45	<b>3</b>	<b>85</b>	<b>MY BABY'S COMING HOME</b> (GMC 1001)	Garnet Cooley DEBUT
<b>36</b>	<b>TREAT ME LIKE A STRANGER</b> (RCA 2720)	Baillie And The Boys	31	<b>11</b>	<b>86</b>	<b>THE MAN WHO MOANED THE BLUES</b> (Gallery 11 2047)	Bunny Mills 86 3
<b>37</b>	<b>YOU'RE THE ONE</b> (Reprise 4684)	Dwight Yoakam	40	<b>2</b>	<b>87</b>	<b>THE TREASURES OF LIFE</b> (Music City USA 127)	Terri Martin 89 2
<b>38</b>	<b>I'M JUST THAT KIND OF FOOL</b> (Evergreen 1133)	Narvel Felts	39	<b>7</b>	<b>88</b>	<b>THE DOWNFALL OF SADDAM HUSSEIN</b> (Stargem 2484)	Eddie Wayne Mitchell DEBUT
<b>38</b>	<b>CAN I COUNT ON YOU</b> (MCA 54022)	McBride & The Ride	42	<b>3</b>	<b>89</b>	<b>YOU TOOK ME TO OZ</b> (Ridgewood 3019)	Amy Jo Larson DEBUT
<b>40</b>	<b>I NEED A MIRACLE</b> (Columbia 73710)	Larry Boone	43	<b>4</b>	<b>90</b>	<b>I'M SENDING ONE UP FOR YOU</b> (Capitol 79477)	T. Graham Brown 58 10
<b>41</b>	<b>ROCK-A-BYE HEART</b> (Capitol 79512)	Wild Rose	41	<b>3</b>	<b>91</b>	<b>DADDY'S COME AROUND</b> (RCA 2707)	Paul Overstreet 60 16
<b>42</b>	<b>TIME PASSES BY</b> (Mercury 391)	Kathy Mattea	DEBUT		<b>92</b>	<b>RUMOR HAS IT</b> (MCA 53970)	Reba McEntire 66 16
<b>43</b>	<b>I WASHED MY HANDS IN MUDDY WATER</b> (AMI 1330)	Bobby Rich	46	<b>8</b>	<b>93</b>	<b>TAKE A CHANCE ON LOVE</b> (Sing Me 54)	Holly Stannard Young 64 5
<b>44</b>	<b>HEROES</b> (RCA 2780)	Paul Overstreet	DEBUT		<b>94</b>	<b>WHAT GOES WITH BLUE</b> (Epic 73656)	Tammy Wynette 68 7
<b>45</b>	<b>NAVAJO RUG</b> (RYKO 9175)	Jerry Jeff Walker	47	<b>8</b>	<b>95</b>	<b>OUTLAW LOVER</b> (Overton Lee 152)	Jerry Raby 71 5
<b>46</b>	<b>IS IT RAINING AT YOUR HOUSE</b> (Columbia 73632)	Vern Gosdin	32	<b>13</b>	<b>96</b>	<b>SHE WAS THE BEST THING</b> (Door Knob 362)	Ricky Lee Jackson 78 4
<b>47</b>	<b>JUST LIKE ME</b> (Capitol 79530)	Lee Greenwood	53	<b>2</b>	<b>97</b>	<b>MAMA'S GONE TO WAR</b> (CMM 12900)	Chris Harmon 83 4
<b>48</b>	<b>DANCE WITH WHO BRUNG YOU</b> (Arista 2178)	Asleep At The Wheel	51	<b>5</b>	<b>98</b>	<b>ON MY MIND</b> (LRJ 2024)	C.M. Honko 85 4
<b>49</b>	<b>GET RHYTHM</b> (Atlantic 3429)	Martin Delray	49	<b>5</b>	<b>99</b>	<b>LONG LOST FRIEND</b> (RCA 2709)	Restless Heart 88 12
<b>50</b>	<b>TEN WITH A TWO</b> (Columbia 3047)	Willie Nelson	50	<b>4</b>	<b>100</b>	<b>THERE YOU GO</b> (Arista 2139)	Exile 90 12



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engineered & mixed by:  
KEVIN McMANUS  
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record to watch  
March 30, 1991

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## COUNTRY ALBUMS

Mar. 30, 1991 The square bullet indicates strong upward chart movement.

Total Weeks ▼  
Last Week ▼

#1 ALBUM:  
Garth Brooks



TO WATCH:  
Vince Gill #28

Total Weeks ▼  
Last Week ▼

1	NO FENCES (Capitol 93866)	Garth Brooks	1	27
2	PUT YOURSELF IN MY SHOES (RCA 2372)	Clint Black	2	18
3	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)	The Judds	3	25
4	RUMOR HAS IT (MCA 10016)	Reba McEntire	6	26
5	PICKIN' ON NASHVILLE (Mercury 838744)	Kentucky HeadHunters	5	67
6	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	4	52
7	HEROES & FRIENDS (Warner Bros. 26310)	Randy Travis	9	24
8	GARTH BROOKS (Capitol 90897)	Garth Brooks	8	82
9	IF THERE WAS A WAY (Reprise 26344)	Dwight Yoakam	7	18
10	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	11	57
11	TOO COLD AT HOME (MCA 10032)	Mark Chesnutt	13	21
12	KILLIN' TIME (RCA 9668)	Clint Black	14	94
13	LOVE IN A SMALL TOWN (RCA 2365)	K.T. Oslin	12	17
14	HEROES (RCA 2459)	Paul Overstreet	15	7
15	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	16	28
16	TURNING FOR HOME (Columbia 46141)	Mike Reid	18	6
17	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	10	45
18	NECK AND NECK (Columbia 45307)	Chet Atkins/Mark Knopfler	19	19
19	LIVIN' IT UP (MCA 6415)	George Strait	17	41
20	PASS IT ON DOWN (RCA 2108)	Alabama	20	39
21	YOU'VE GOT TO STAND FOR SOMETHING (RCA 2374)	Aaron Tippin	22	8
22	AMERICA (THE WAY I SEE IT) (Warner Bros. 26453)	Hank Williams Jr.	21	20
23	TEMPTED (MCA 10106)	Marty Stuart	26	8
24	COUNTRY CLUB (Warner Bros. 26094)	Travis Tritt	24	49
25	UNCHAINED MELODY/GREATEST SONGS (Curb 77414)	Ronnie McDowell	33	8
26	A THOUSAND WINDING ROADS (Epic 46047)	Joe Diffie	27	22
27	THE EAGLE (Epic 46104)	Waylon Jennings	28	33
28	POCKET FULL OF GOLD (MCA 10140)	Vince Gill	DEBUT	
29	DOUG STONE (Epic 45303)	Doug Stone	29	46
30	INTERIORS (Columbia 46079)	Rosanne Cash	30	19
31	EXTRA MILE (Columbia 45490)	Shenandoah	25	39
32	BUICK (Curb/Capitol 94260)	Sawyer Brown	32	9
33	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)	Mary-Chapin Carpenter	23	20
34	ON DOWN THE LINE (MCA 6401)	Patty Loveless	31	41
35	I FELL IN LOVE (Reprise 26139)	Carlene Carter	35	27
36	A DOZEN ROSES/GREATEST HITS (MCA 10018)	The Desert Rose Band	36	9
37	GREATEST HITS VOL 2 (MCA 42219)	Lee Greenwood	37	6
38	PUT YOURSELF IN MY PLACE (Arista 8642)	Pam Tillis	38	7
39	COWBOY SONGS (Warner Bros. 26308)	Michael Martin Murphey	39	27
40	GREATEST HITS (RCA 2277)	Keith Whitley	34	29
41	PIRATES OF THE MISSISSIPPI (Capitol 94389)	Pirates Of The Mississippi	45	30
42	12 GREATEST HITS (MCA 12)	Patsy Cline	42	46
43	GREATEST HITS (Curb/RCA 8318)	The Judds	41	45
44	TOUGH ALL OVER (Epic 46066)	Shelby Lynne	40	31
45	WHAT A WAY TO GO (Atlantic 82109)	Ray Kennedy	44	14
46	TEXAS TORNADOS (Reprise 26251)	Texas Tornados	47	30
47	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	43	83
48	LYING TO THE MOON (RCA 2066)	Matraca Berg	49	20
49	10 YEARS OF GREATEST HITS (Columbia 45409)	Vern Gosdin	46	29
50	ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877)	k.d. lang	58	56
51	EAGLE WHEN SHE FLIES (Columbia 46882)	Dolly Parton	DEBUT	
52	I'VE GOT THAT OLD FEELING (Rounder 0275)	Alison Krauss	50	4
53	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	54	38
54	GREATEST HITS (Atlantic 82199)	Billy Joe Royal	DEBUT	
55	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	56	45
56	BORN FOR TROUBLE (Columbia 45492)	Willie Nelson	55	20
57	NAVAJO RUG (RYKO 10175)	Jerry Jeff Walker	57	6
58	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	65	57
59	OUT OF YOUR EVER LOVIN' MIND (Atlantic 82183)	Dean Dillon	DEBUT	
60	BLUE JUNGLE (Curb 77313)	Merle Haggard	61	35
61	GREATEST HITS, VOL II (MCA 42035)	George Strait	66	31
62	GEORGE STRAIT'S GREATEST HITS (MCA 5567)	George Strait	67	23
63	THE 25TH ANNIVERSARY ALBUM (Playback/Laurie 4501)	Tommy Cash	68	8
64	AT LAST (Warner Bros. 26329)	Gene Watson	64	5
65	BRAND NEW DANCE (Warner Bros. 26309)	Emmylou Harris	53	20
66	HILLBILLY ROCK (MCA 42312)	Marty Stuart	51	45
67	GREATEST HITS (MCA 5582)	Lee Greenwood	48	8
68	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	59	72
69	CRAZY IN LOVE (MCA 10027)	Conway Twitty	52	23
70	BEST OF BILL ANDERSON (Curb 77436)	Bill Anderson	DEBUT	
71	HEART OVER MIND (Epic 46238)	Tammy Wynette	72	13
72	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	74	67
73	GREATEST HITS (RCA 7170)	Alabama	70	45
74	OUT OF THE SHADOWS (Atlantic 82104)	Billy Joe Royal	60	35
75	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	62	40



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## COUNTRY RADIO

### Most Added Singles

(Singles receiving the most new adds this week)

1. KATHY MATTEA—"Time Passes By"—Mercury/PolyGram
2. PAUL OVERSTREET—"Heroes"—RCA
3. DIAMOND RIO—"Meet In The Middle"—Arista

### Most Active Singles

(Singles receiving the most reports this week)

1. ALABAMA—"Down Home"—RCA
2. GARTH BROOKS—"Two Of A Kind"—Capitol
3. DOLLY PARTON & RICKY VAN SHELTON—"Rockin' Years"—Columbia

### Hot Phones

(Singles receiving the most requests)

1. CLINT BLACK—"Loving Blind"—RCA
2. GARTH BROOKS—"Two Of A Kind"—Capitol
3. DOLLY PARTON & RICKY VAN SHELTON—"Rockin' Years"—Columbia

### Hot Cuts

(Cuts which have not been released from current album as singles, yet receiving airplay)

1. GARTH BROOKS—"Mr. Blue" *No Fences*—Capitol
2. MIKE REID—"I'll Stop Lovin' You" *Turning For Home*—Columbia
3. MARTY STUART—"Blue Train" *Tempted*—MCA
4. RONNIE MILSAP—"All Is Fair In Love And War" *Back To The Grindstone*—RCA
5. WAYLON JENNINGS—"Working Cheap" *The Eagle*—Epic

## Girken Named CB Country Chart Director



Cliff Girken

CLIFF GIRKEN has been appointed to the position of Country chart director of *Cash Box*, it was recently announced by Jim Sharp, *Cash Box* vice president and Nashville operations director.

"We have had a chance to work first-hand with Cliff, due to his weekly sales reports from Ernest Tubb Record Shops here in Nashville," states Sharp. "He has always displayed the type of professionalism and courtesy that we desire in employees. His knowledge of the country artists and their product will be of great value in his new position."

Girken replaces John Decker, who has accepted a position with BMI/Nashville.



Perhaps one of the most attended sessions at this year's Country Radio Seminar was *Caught In The Crossfire: How The Music Industry Copes With Radio Range Wars*. Keynote speakers pictured on the panel (l-r) are: Ray Randall, KRPM Radio, Seattle; Narvel Blackstock, Starstruck Entertainment; Mike Meehan, WCMS Radio, Virginia Beach; Jack Lameier, Epic Records; Tony Conway, Buddy Lee Attractions; Mike Chapman, Chapman Consulting Services; and Tim Murphy, KMPS Radio, Seattle.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: WBBK, Craig Palmer, Blakely, Georgia; KFDI, Gary Hightower, Wichita, Kansas; WIAI, Randy Jones, Danville, Illinois; KBEC, Mike Crow, Waxahachie; and KOLY, Jason Skhuchard, Mobridge, South Dakota (We would love to publish information about events happening at your station. Please send us any press releases, pictures, etc., for use in upcoming issues.)



## ■ SINGLE RELEASES

### OUT OF THE BOX

□ **LINDA DAVIS:** "Some Kinda Woman" (Capitol 79646)

Producers: Jimmy Bowen/Linda Davis

Writers: Annette Cotter/David Leonard

Fan the flames and let this firecracker performance do the talking! Newcomer Linda Davis, who's actually been a part of the country scene for some time now, certainly proves her talent to be one of a kind with the release of this sultry number about how to handle the so-called *other women*. "Some Kinda Woman" unwinds a racing tempo, hard-hitting lyrics and Davis hammering them home with a gutsy vocal force that's sure to hit radio harder than ever.

### FEATURE PICKS

□ **JOE DIFFIE:** "If The Devil Danced (In Empty Pockets)" (Epic 34 73747)

Producers: Bob Montgomery/Johnny Slate

Writers: K. Spooner/K. Williams

Joe Diffie's follow up to his first two country powerhouses comes off a bit more nonchalantly. "If The Devil Danced (In Empty Pockets)" focuses on a much lighter storyline, compared to previous releases. This cut humorously sheds a "devil-made-me-do-it" theme swallowed up by a fun and bouncy tempo.

□ **MARK CHESNUTT:** "Blame It On Texas" (MCA 54053)

Producer: Mark Wright

Writers: Ronnie Rogers/Mark Wright

When Chesnutt's *Too Cold At Home* project hit the market, this up-beat traditional immediately became one of the top requested album cuts. "Blame It On Texas" is destined to create a little toe-tappin' and finger-snappin' action, and once again Chesnutt's pure country vocals will no doubt drive this one to #1 status. And if an introduction from George Jones is preferred, try the second version on this disc.

□ **RODNEY CROWELL:** "Things I Wish I'd Said" (Columbia 38 73760)

Producers: Tony Brown/Rodney Crowell

FEATURE1P = Writer: Rodney Crowell

If deep-felt lyrics, soft-lined music and a pretty voice sounds appealing, this Crowell-penned ballad should do the trick. "Things I Wish I'd Said," which sparks from Crowell's *Keys To The Highway* LP, falls easily into the most-beautiful-song-on-radio category, and is enhanced with gripping harmony and a romantic-edged mandolin.

□ **THE GOLDENS:** "Keep The Faith" (Capitol/SBK 94395)

Producers: Blake Chancey/Jimmy Gilmer

Writers: Jim Sales/Keith Stegall

Yes! Yes! Yes! The new country brothers just could have a hit on their hands! "Keep The Faith" not only presents an uplifting look at long-distance love, but also provides a commanding vocal showcase for the Golden's. This cut flaunts traditional values to the fullest, yet comes across very lively with its brassy and rhythmic undertones.

□ **THE STATLER BROTHERS:** "Remember Me" (Mercury 848-370-214)

Producer: Jerry Kennedy

Writers: John Northrup/Gordon Payne

Who couldn't just melt into this harmonious love song? "Remember Me" spills out sensual lyrics that support those who desperately love from a distance. As always, The Statlers spread a quilt of pure vocal harmony at its best, along with stellar instrumentation and a country-sweet melody.



During Country Radio Seminar 21, Curb Records threw a Curb-Country Bash, and anyone that was anyone showed up, including various recording artists from the Curb Records roster. Pictured in the Curb suite from (l-r) are: Ronnie McDowell, Jayne White of JJ White, Duncan, Janice White of JJ White, Marie Osmond, Curb Records president Dick Whitehouse, and T. G. Sheppard.



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**THE NASHVILLE NIGHTLINE RADIO SHOW**—After only a short broadcast history, the increasingly popular syndicated radio show, *The Nashville Nightline*, is now being marketed to over a dozen radio stations, with plans slated for an increase of an additional forty country radio stations within a month.

The program, hosted by Elmer Fudpucker and Bob Mitchell, is a Vista International Production and caters primarily to the independent recording artist. *The Nashville Nightline* is taped before a live audience each Tuesday, Wednesday and Thursday evening from 7:00 to 9:00pm. Recent guests featured on the program include artists such as Little Jimmy Dickens, Razyzy Bailey, Darlene Austin, Bill Anderson, Hank Sasaki, Tommy Cash, Sylvia, Marty Haggard, Tom Grant, Bobby Rich, Hal Gibson, Bill Monroe, Doug Cotton, Cody "C.J." Austin, Tommy Riggs, Beverly Renee, Stonewall Jackson, Bonnie Bucy, Jack Patton, Larry Clark and Norma Jean. For further information, call: (615) 255-7284.



Hank Sasaki

**PLAYBACK RECORDS ARTIST HANK SASAKI** has just returned from a two-month engagement in Japan, where he recently performed with Charlie McCoy and The Jordanaires. The Miami, Florida-based label plans to release Sasaki's new LP project next month. The project will mark Sasaki's fourth American release. In addition to drawing an immense music row audience and receiving a standing ovation for his "I'm A Japanese Cowboy" performance during a recent March 5th showcase, Sasaki was also interviewed by Charlie Chase and Lorianne Crook of TNN's *This Week In Country Music* program. Although Sasaki is a Japanese native, he's often referred to as a true Nashvillian.

## UP AND COMING

March 30, 1991 Independent product most likely to reach the Top 100 Country Chart

- 1 HE'S ONLY EVERYTHING (Foxfire) . . . . . Adonia
- 2 YOU MAKE EVERYTHING ALRIGHT (Burgundy) . . . . . Henry Hank Lewis
- 3 ONE NIGHTS LOVE (Lil' Bill) . . . . . Ronnie Cline
- 4 I LIKE ROCK (Holton) . . . . . Jack Adams
- 5 DANCE WITH ME (Fearless) . . . . . Crossover
- 6 YOU CAN'T BLAME THE TRAIN (VCA) . . . . . The Hollanders
- 7 FEELIN' MORE HAGGARD THAN MERLE (Foxfire) . . . . . Cody (C.J.) Austin
- 8 YOU CAN'T LOVE A WOMEN (GBS) . . . . . Ray Riddle
- 9 GOD AND COUNTRY (Music City USA) . . . . . Marvin Creech
- 10 IT'S NOT ME (Soundwaves) . . . . . Billy Parker
- 11 ONE HUNDRED LOVERS (Killer) . . . . . Tommy Chase
- 12 IN THE DAYS OF YOU AND ME (Sing Me) . . . . . Judy O'Quinn
- 13 DON'T RUN OUT WITH STARDUST IN YOUR EYES (Ridgewood) Eleanor Paris
- 14 BRING MY BABY BACK (Starfire) . . . . . Ed Mattson
- 15 A FOOL ABOUT YOU (Hilltop) . . . . . James Thornton
- 16 THE END OF TIME (Apache) . . . . . Lanette
- 17 WHAT CAN WE DO ABOUT US (GBS) . . . . . Romeo Sullivan
- 18 FOREVER (Door Knob) . . . . . Brandy Wine
- 19 WE ARE ALL AMERICANS (Hallmark) . . . . . Roy Clark
- 20 SOUTHERN WAYS (Hallmark) . . . . . Brick Alan

## INDIE FEATURE PICKS

**JOHNNY ANTHONY:** "Tent Meeting Blues" (CSA CSA-196)

Producers: Bobby Fischer/Frank Gosman

Writers: Frank Gosman/L. Vague

A little blues, a little jazz and a lot of southern-soul fall into this contemporary country number. "Tent Meeting Blues" laggishly unrolls lyrics which take us back to the days of old-time tent revivals and the powerful music which also arose from them. Johnny Anthony adds a classy dazzle to the over-all performance with his hearty voice and free-style control. "Tent Meeting Blues" should easily spice up the playlist with its versatility.

**SHUCKS:** "The Rainbow" (Stargem SG-2489)

**JERRY CROSTON:** "Mississippi Man" (Gold Digger DKD-GD91-038)

**SUSAN JAYNE:** "Why Do We Want What We Know We Can't Have" (Cappadona CR-001A)

**T. K. HILTON:** "I'm In A World Of Hurts" (Lightwater LWR-1)

**GARNET COOLEY:** "My Baby's Coming Home" (GMC GMC-1001)

**JEANNIE QUALLS:** "Searchin' Country Songs" (BjD Wishing Away AIH-2106)

**JOHN PENNEY:** "She Went To Texas" (NSD NSD-0273-7)

**CHARLIE WAITES:** "I'll Be Coming Home" (Badger BG-2012)

## Gene Strasser & Stacy

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On The Cash Box National Chart

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## BACK IN TIME:

MARCH 25—Bonnie Guitar born (1924), Johnny Burnette born (1934) and Happy Birthday Hoyt Axton (1938)

MARCH 26—Dean Dillon born (1955) and Charly McClain born (1956)

MARCH 27—Brenda Lee debuted on the country charts with "One Step At A Time" (1957) and Jan Howard joined the Opry (1971)

MARCH 28—Charlie McCoy born (1941) and Happy Birthday Reba McEntire (1955)

MARCH 29—Moon Mullican born (1909), Tootsie's Orchid Lounge opened (1960) and Texas Ruby killed in a trailer fire (1963)

MARCH 30—Bobby Helms's "Fraulein" entered the charts and stayed for 52 weeks to become the longest running chart record of the decade (1957)

MARCH 31—Lefty Frizzell born (1928), Anita Carter born (1934) and John D. Loudermilk born (1934)



## ACME '91—Your Best Bet

**THE AVERAGE TOURIST** who travels to Las Vegas has hopes of bringing something back home, mainly the green stuff you get when you hit the jackpot, be it at the slots, roulette, blackjack or the dice tables. While this might be the dream of most, the reality is a good many go home empty handed.

This is not likely to happen, however, if you come to Las Vegas the weekend of March 22-24, not as a tourist, but as a participant in the 1991 American Coin Machine Exposition. Of course, you can spend your **money** on dining and seeing the shows and doing a little gambling

after hours—why not—but be certain to spend your **time** at the convention.

There will be much to see and much to learn. Take the seminar program, for example. ACME management has fashioned it to meet your every requirement, so you are assured of taking something home with you that will apply towards the improvement of your personal business practices.

The range of subject matter runs the gamut from Location Profit and ROI Analysis, to Arcade Security, ways to increase play pricing, an update on video gaming equipment,

specifics on how to properly percentage and profitably operate redemption machines, and many more pertinent topics. If there is something on your mind that you would like to direct to the factories, then by all means sit in at the Manufacturers Firing Line session, where all segments of the industry come together for some heated dialog.

A main attraction at a trade convention is the exhibit floor, where all of the latest in equipment and related products and services are showcased. This is where it's at and this is where you should be as frequently as pos-

sible during your stay. Who knows, you might see that special piece of equipment that will bring gusto to the market and give you the edge over a competitor who just didn't bother to come in for the show.

In the final analysis, participating in ACME '91 is your best bet. By all means, enjoy everything Las Vegas has to offer; have fun; but keep your priorities in order.

See you at the show!

**Camille Compasio**

## ACME '91 EXHIBIT HOURS & EVENTS

### Thursday, March 21

8:00 am - 10:00 pm Distributors Cocktail Party—Bally's Hotel (by invitation only)

### Friday, March 22

8:00 am - 11:00 am Technical Session #100: Power Supplies

8:00 am - 10:00 am Management Session #101: Location Profit & ROI Analysis  
General Session #102: Bowling Centers & Other Gold Mines  
General Session #103: Estate Planning

8:00 am - 3:00 pm Registration Open (Sands Expo & Convention Center)

9:00 am - 11:00 am Exhibits Open—Distributors Only (Sands Expo & Convention Center)

9:00 am - 2:00 pm Guest Program: That's Entertainment Tour/Luncheon (Buses depart from Bally's Hotel)

10:15 am - 12:15 pm Management Session #104: Performance Management

General Session #105: Ways & Means To Increase Price Per Play

11:00 am - 5:00 pm Exhibits Open—General Trade Admission (Sands Expo & Convention Center)

3:00 pm - 6:00 pm Technical Session #106: Monitors

3:00 pm - 5:00 pm General Session #107: Arcade Security: Alarming News

7:00 pm - 10:00 pm American Amusement Machine Charitable Foundation Annual Appreciation Dinner honoring Lou Dunis & Ray Galante—Caesar's Palace

### Saturday, March 23

8:00 am - 3:00 pm Registration Open (Sands Expo & Convention Center)

8:00 am - 11:00 am Technical Session #200: Conversions

8:00 am - 10:00 am Management Session #201: 50 of the Best Ideas in Management  
General Session #202: Redemption: Trends In The 90's  
General Session #203: Location Planning

9:00 am - 11:00 am Exhibits Open—Distributors Only

9:00 am - 5:00 pm Guest Program: Valley of Fire Tour/Box Lunch (Buses depart from Bally's Hotel)

10:05 am - 12:15 pm Management Session #204: How To Prepare An Equipment Budget

General Session #205: Video Lottery & Gaming Outlook For '91

11:00 am - 5:00 pm Exhibits Open—General Trade Admission

3:30 pm - 5:30 pm Manufacturers Firing Line (Free Admission)

5:30 pm - 7:30 pm All-Show Cocktail Party (Free Admission) (Sands Expo & Convention Center)

### Sunday, March 24

8:30 am - 3:00 pm Registration Open (Sands Expo & Convention Center)

8:30 am - 9:30 am "The Future of Coin-Op" featuring Nolan Bushnell (Free Admission with complimentary continental breakfast—Bally's Hotel)

10:00 am - 4:00 pm Exhibits Open—General Trade Admission

12:00 Noon American Amusement Machine Charitable Foundation Raffle—Sands Expo & Convention Center

## ACME '91 Headquarters Hotel



**BALLY'S CASINO RESORT**, located at the center of the famed Las Vegas Strip, is 26 stories high and occupies 42.5 acres of land, with an additional 23.8 acres acquired in 1987 for future expansion. It has 2,832 rooms and suites and 4,000 employees to serve its guests.

There are six restaurants contained within the structure and Bally's has the distinction of being the only hotel-casino in Las Vegas with two main showrooms—the 1,400 seat Celebrity Room, where many of the superstars in the entertainment world frequently perform; and the 1,100 seat Ziegfeld Theatre, which is home to Donn Arden's long-running "Jubilee!" spectacular, featuring a cast of 100 singers and dancers and 60 musical numbers.

For recreation, there are men's and women's health spas, ten championship tennis courts and Bally's Oasis Swimpark, a lushly landscaped outdoor pool and cabana area. For those who love to shop, Bally's has a 40-store indoor mall.

The hotel has one of the largest casinos in the world. At 56,200 square feet, it approximates the size of a football field; and it features all of the games people love to play, from baccarat to craps, from blackjack to roulette and everything else in between at an array of betting limits. Also included in this mix is 1,200 electronic slot and video machines.

On average, Bally's serves in excess of 18,000 meals a day. The various restaurants offer a wider range of food to satisfy even the most discriminating taste buds. The menu at Gigi features classical French gourmet. Caruso's specializes in Italian cuisine, while Barrymores leans more toward the traditional steaks, chops and seafood. Grapes is a California-style wine and seafood bar where you can enjoy Wolfgang Puck's original gourmet California pizza along with wines, champagnes, espresso and cappuccino beverages. In a city like Las Vegas people get hungry 24 hours a day, so there's the Coffee Shop where you can get everything from full-course meals to light snacks at any time; and, finally, the Big Kitchen Buffet, unique in that patrons actually go right into the kitchen to get fresh-cooked food directly from Bally's expert chefs.

The hotel has more than 175,000 square feet of convention and meeting space, including two 50,000 square foot side-by-side ballrooms; and a total of 43 convention meeting rooms.

The grand opening of this facility took place on Dec. 5, 1973, with Cary Grant serving as master of ceremonies and Fred McMurray and Raquel Welch presiding over the ribbon cutting ceremony. Dean Martin was the first star to headline in the Celebrity Room. Bally Manufacturing Corp. acquired the former MGM Grand Hotel-Las Vegas on April 25, 1986 and re-named the property Bally's Casino Resort-Las Vegas.

## Sands Expo/Convention Center



The 1991 American Coin Machine Exposition will be housed in the new Sands Expo and Convention Center, located on the grounds of the Sands Hotel Casino on the Las Vegas Strip. The center, as it currently stands, offers 575,000 square feet of exhibition and meeting room space. By the time the complex is fully completed, in June of 1993, the SECC will offer over one million square feet of exhibit space and will rank among the world's largest single story facilities designed specifically for expositions, conventions and special events.

To give you a little background, the noted Sands Hotel Casino, which recently celebrated its 38th birthday, was built by Texas gaming entrepreneur and horse breeder Jackie Friedman for \$5.5 million and opened its doors on December 15, 1952 with 200 rooms in five two-story buildings. New York show producer and Copacabana night club owner Jack Entratter and businessman Carl Cohen joined with Friedman to help promote the Sands. Following Friedman's death in 1956, Entratter, Cohen & Associates owned and operated the Sands until July 23, 1966, when it was purchased by Howard Hughes for \$15 million. On May 1, 1981, Hughes' Summa Corporation sold the property to the Pratt Corporation, a Texas-based company that invested millions in remodeling the interior and exterior. Two years later, Summa regained control of the hotel only to sell it in 1988 to Kirk Kerkorian's MGM Grand, Inc. Not long thereafter Kerkorian sold the hotel to its present owner, Las Vegas Sands, Inc. owned by Sheldon G. Adelson and his partners in the same ownership structure as The Interface Group, a leading independent producer of conferences and expositions.

With the new purchase, an expansion program to include a 1.02 million square foot exposition and convention center, a skyscraper tower, and an enlarged casino was announced. Groundbreaking for the Sands Expo and Convention Center took place in November of 1989. "The Sands Expo and Convention Center is the most convenient and centrally located convention center in the world," stated Sheldon Adelson. "It is within easy walking distance to more than 20,000 hotel rooms along the strip. The initial reception to the SECC has been overwhelmingly positive," he added. "Even though show producers traditionally book events several years in advance, we already have 15 events scheduled for 1991." He also noted that the SECC expects to host some 50 shows and special events in 1992.



Pretty is nice...

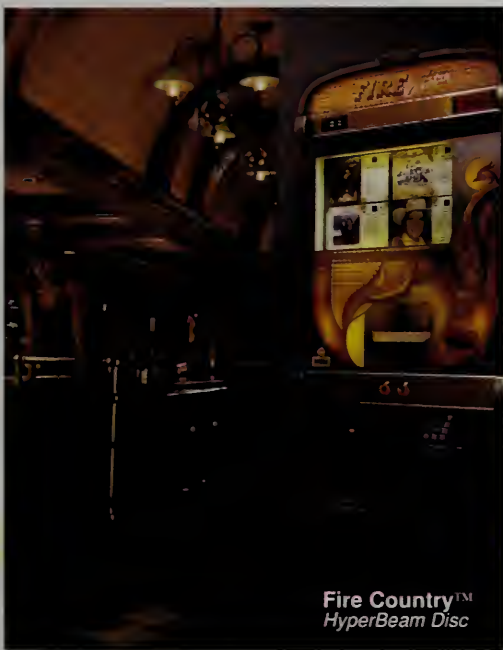


# But what's inside is a lot more important.

Especially when it comes to jukeboxes. That's the reason you have to "lift the hood" of an NSM jukebox to know how really pretty it is.

## Go straight to the "heart": the Changer.

First thing you'll see when you look inside an NSM jukebox is its 100-CD "Quick Change Artist" Changer.



It's so fast, it all but eliminates the delay time between selections. Which means you can conservatively figure a 5% overall increase in collections over operating our biggest competitor's jukebox...simply because more paid-for plays get compressed into less time.

Yet, ultra fast as our changer is, it never so much as touches your expensive CD's. Just the trays they're cradled in. So there's never any CD damage. Not even any wear.

## Next, take a look at our new CD jacket title display mechanism. But you better look quick.

Because it's ultra fast too. In fact, if you continually depress the Picture Display button, titles will appear and disappear as fast as your eye can absorb them. Most importantly, they're positioned and presented so patrons can really see them well.

## Bet you didn't even notice something was missing... until you looked inside.

All NSM jukeboxes look – and act – as if they're filled with CD's, even though they may be loaded with as few as 4. That's because you can "lock-out" empty CD trays and title strip holders...and no one can tell from the outside. But you always have the capacity of a full 100-CD machine.

## Now look – really look – at the little things.

Things like the computerized transport mechanism on the changer. The "port" on the electronic board that lets you plug in a hand-held printer to retrieve diagnostic and collection information. The automatic-read feature so the machine can instantly identify and play 5" CD albums, 3" Singles or the new "Maxi-Singles" ...or any combination.

Look at something so simple as the loomed & fitted wiring harnesses. Or the size and number of speakers. Little things, perhaps. Unimportant things, no. These are, in fact, just a few of the technological and quality



features built into every NSM HyperBeam™ jukebox...so that they will not only last for decades, but be technologically equipped to handle whatever comes along in the meantime. They're also the reason why NSM was overwhelmingly voted the machine of choice by operators at the international trade show in England last year.

## Now, you really want "pretty"? Watch this.

Open the cabinet lid of any other jukebox manufacturer on the market...and compare what you see to NSM. You won't really know what "pretty" is until you do. Because no competitor even comes close to our features, our quality, or our level of technology. You don't have to buy an NSM for a side-by-side comparison, either. We'll send you an informative, illustrated booklet, "NSM Presents", to compare with. Just call, write or FAX us for a free copy. Or stop by your local NSM Distributor.

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## PERSONALITY PROFILE

### Williams Bally/Midway's Steve Kordek

BY Camille Compasio

AS WE CELEBRATE THE 60TH ANNIVERSARY of the pinball machine let us also pay tribute to an individual whose name is synonymous with this popular piece of amusement equipment and whose contributions to its development, over the past five decades, are legendary. In April of 1991, Steve Kordek will celebrate his 54th year in the coin machine industry.



Steve Kordek

He got his start with a firm called Genco Mfg. Co., in April of 1937, at a time when pin games were being changed from battery power to 110 volt operation. "Having had a limited knowledge of electrical circuits I fell into the swing of the change and easily transferred from production to testing to design in the engineering department," Kordek explained. "Working with the head of pinball design I learned the technique of playfield layouts while completing the projects with the necessary electrical circuits," he continued, adding that "we also produced roll-down games, uprights, gun games and other novel-

ty games." So, his early experience was not limited to pins.

Unfortunately, the owners of Genco opted to leave the company in the hands of individuals with questionable capabilities while they went to Las Vegas to build the first high rise hotel and casino, The Riviera, so the company faltered and ultimately folded in 1958. Kordek subsequently spent "an exciting 18 months at Bally Mfg. Co." and, on February 15, 1960, went to work for Williams Electronics where he has remained for 31 years—and still counting!

The title on his business card reads: Director of Game Design, and his responsibilities are all encompassing, only Steve Kordek is much too modest to elaborate, preferring instead to heap praise on the members of his team. "Today our successful pingame design engineers are less in need of direction in their initial stages than they were years ago," he told *Cash Box*. "They have matured to the degree where they are qualified to become individual directors of almost any pingame project. This is what makes them so outstanding and this is what has brought about the success we enjoy here at Williams Electronics and Bally/Midway," he added.

Steve Kordek's past experiences serve him well in any of the projects he undertakes, and he maintains a large collection of old games, on file, to assist the engineers when they are checking on features that have proven successful in the past. "I'm interested in the software programming and rule interpretation for the benefit of the player and recommend changes when necessary," he said. "When playfield problems are encountered I get involved

with the best talent available, and before you know it, there is no problem! I feel that my best success is in the final product, before production, when checking for length of time played by each ball, and checking the percentage of such important features as Replays, Extra Balls, Special Features, etc. etc.," he continued. "Actually, just being present to assist in any endeavor during any phase of discussion, decision, and final game plans makes it all worth while."

When Steve Kordek sits down at his drawing board, what are his thoughts... where do his ideas come from... what is his magic formula...? First off, let's dispense with the drawing board; he doesn't use one; preferring instead to rely upon the capable designers at Williams and Bally/Midway. But he did answer our question as follows: "Speaking for myself, when I came up with the *Space Mission* project, having been an avid space nut, I jumped on the idea of an American and a Soviet space effort as being something that would interest the general public," he responded. "The results proved me correct." There's no telling what circumstance or incident will set the creative juices flowing. For example, while Kordek was flying home from a show in Great Britain, he drew almost the entire layout of the game *Alien Poker*, on an eight by eleven sheet of paper; and this game proved to be a success. As he pointed out, "Every design engineer has his own stories to tell about his pet project or idea. It may have to do with personal experiences or some sudden reaction to something that may have no relation to pingames. Let me tell you, the experiences of some of the design engineers in relation to coming up with unique ideas could fill a very exciting



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novel."

Let's reminisce a bit. Artists have certain paintings they hold dear; likewise, game designers reserve a special place for some of their creations. The machine Steve Kordek is most proud of is the first game in which he was completely involved from concept, to electrical layout, mechanical layout, art work and production at Genco Mfg. Co. Called *Triple Action*, the model was displayed in January of 1948 at the Coin Machine Show in Chicago's Sherman Hotel. "It was the only game at the show that had two flippers at the bottom of the playfield," said Kordek. "It took everyone by storm and gave Genco the highest run of a game in years. All of the other companies exhibiting copied Gottlieb's *Humpty Dumpty* layout with four or six flippers on their games, but none were at the bottom of the playfield like *Triple Action*!" In 1976, while at Williams, he designed *Space Mission*, which saw a record production run for the factory; and followed with *Grand Prix*, which enjoyed the second highest production run for that period. "That one-two punch helped put the Williams pin-game products in high demand," he noted. The last two models he designed were *Contact* and *Pokerino*, both wide body games.

When asked to comment on some of the most outstanding new technologies and developments that he feels have contributed to the improvement of the pinball machine over the past six decades, Kordek documented the following: "The introduction of the counter pinball games in 1930 and 1931; the change from counter games to tables with legs; the change to battery power and then to 110 volt operation; the tilt mechanism; jet bumpers; the free play step-up unit; the slingshot feature; flippers (one of the greatest changes!); automatic ball feed to the ball shooter; and solid state technology, which introduced unbelievable possibilities. With respect to play pricing, we saw the change from one cent to five cent to ten cent, then to 25 cent and, at present, 50 cent play is here to stay."

What advice would he give newcomers entering

the business at the game design level? First and foremost, you must be an avid pinball machine player! Elaborating further, he stressed creativity, and the ability to incorporate new ideas into a game, cautioning that in design there are limitations that must be recognized. "A good designer today knows that success depends upon staying within the limits of mechanical, software programming, cost limitations, marketing and sales requirements and field expectations," he explained. "These priorities must be given serious consideration. Above all, however, the designer must be able to work in a close harmony with the large number of individuals required to back-up a project. Teamwork is the backbone of every successful project."

It is now time to focus on the personal side of Steve Kordek—husband, father, grandfather, dedicated family man. He was born and raised in Chicago and still resides on the city's northwest side. He and his wife, Harriet, celebrated their 50th wedding anniversary on January 11. They have four children, ranging from 40 to 48. Their oldest son, Reverend Frank S. Kordek, O.F.M., is a Franciscan priest who serves as a pastor at the Holy Childhood of Jesus Christ Church in Harbor Springs, Michigan. Their oldest daughter, Kathy, and her husband Richard Petrash reside in Mission Vieja, California, where they have their own business, Copy Right, Inc., which produces diskette duplication. The couple has two sons attending Southern California universities and two daughters attending Catholic high school. Richard, the youngest son, and his wife, Margaret, live in Elgin, Illinois (a suburb of Chicago) with their two children, Steven who is six years old and Paula Ann who is four. Richard is employed at a Pontiac distributor, in the warranty department. Donna, the youngest Kordek daughter, is a professional model and has her own condominium in Chicago. This proud father spoke of each of his offspring with a great deal of pride.

Steve spends his leisure time reading, playing golf and traveling with his wife. "We've flown the

Concord to London and returned on the Q.E.2 and have made several cruises including our favorite, which was to Alaska," he told us. "Our most exciting trip was made around the world with the Pilgrim Statue of Fatima. We visited Mexico City, Tahiti, Samoa, Fiji Islands, New Guinea, Manila, Hong Kong, Calcutta, Agra (Taj Mahal), Israel, Rome and Lisbon," he added. Now, that's what you call traveling! But, wait a minute, he also has a stamp collection he attends to—when he can find some extra time; not to mention the industry's Fifty Year Club, of which he is president. We must interject, however, that when we posed this question, he made it a point to tell us that as far as he and his wife are concerned, all of the above activities are secondary to spending time with family—meaning, not only immediate, but brothers, sisters, et al!

I'm sure you will agree that Steve Kordek is a very special individual, admired for his creative talent, respected for his expertise and thoroughly well liked by everyone who knows him. May I add my personal good wishes to him on the occasion of his 54th anniversary in coinbiz!



Kordek is pictured at the first production game created by the late Harry Williams for Williams Mfg. Co. in February of 1946. The model was called *Suspense*.



## Recession: Fight Or Flight

BY Doc English

**RECESSION IS THE LATEST BUZZWORD** in the coin-op business. All ills can be conveniently blamed on the current economic muddle, but what do you do in the face of this bogeyman? Crawl under the bed and bury your head in a dust ball until it passes or take action against a sea of troubles?

The operator should confront the recession as a challenge. Yes, a recession is a set of general economic circumstances, but it is also a state of mind. If you feel recession, think recession, eat, sleep, drink, and act recession, you will only exacerbate the recession. It will flower into a self-fulfilling prophecy. So don't roll over and play dead.

Nevertheless, platitudes are cheap—a dime a dozen, fifty cents a gross. What about some specifics? Hence, a few simple suggestions, not an exhaustive compendium, to combat that recession.

First and foremost, keep buying. In previous tight times, operators who chained up their wallets and tried to squeak through wound up with run-down routes and ramshackle arcades. You need to buy to maintain collections. To paraphrase *Alice In Wonderland*, sometimes you have to run fast just to stay in the same place.

Buy, yes; but what do you buy? You should have been buying the obvious winners like *Pit Fighter*, *Race Drivin'*, *NEO-GEO*, *High Impact*, *Space Guns*, *The Simpsons* and *Funhouse*; but you also pay attention to sleepers, closeouts and used games. How do you spot a sleeper? Not easy, otherwise it wouldn't be a sleeper. Sleepers are steady, not chart toppers, they're in for the long run. Closeouts? Call your distributor. Believe it or not, it's a buyer's

market. Sales are slow and manufacturers and distributors are eager to unload merchandise accumulating on shelves and in warehouses. Used can be as good as new. We are hung up on hits, "What is next, what's coming?" we ask, often overlooking an old favorite that still makes money. *Hard Drivin'*, *Road Blaster*, *Outrun*, *Super Off Road*, *WWF*, *Final Fight*, *Operation Thunderbolt*, *Capcom Bowl*, *Whirlwind*, *Earthshaker*, *Elvira*, *Phantom Of The Opera*, (you can rattle off a list a yard long) are all used games endlessly cranking out profits. Smart shoppers would be better off buying these than the latest ninety-day wonder.

Market your games. The era when you set a machine in a location and forgot about it until it needed collecting or service is dead, gone, over. Promotion is king. Not only pool and dart tournaments, but how about tournaments on the video bowler or your own Masters on *U.S. Classic* or Superbowl on the *Leland Football* or World Series on *SNK Baseball Stars* or *Sega MVP*? Any game can be promoted if you take the time.

If you don't want to spend time marketing, minimally you should keep your games clean and working to attract players. Perhaps alter pricing, add lives or time or balls or subtract them. Change difficulty settings. Some operators still run a machine into the ground until it makes a few chance quarters, then they pull it. Before you consider a game dead on location, you should try these various possibilities to revive it or prolong its life.

Honestly re-evaluate your route. Where does the power lie? Maybe you should de-emphasize video, update music, add pinballs, dump locations that drain your profits. Do you have the right mix of

games? Who are the game players now? Who is your audience? Should you shift towards darts, pool, air hockey, foosball? Would redemption by your cup of tea?

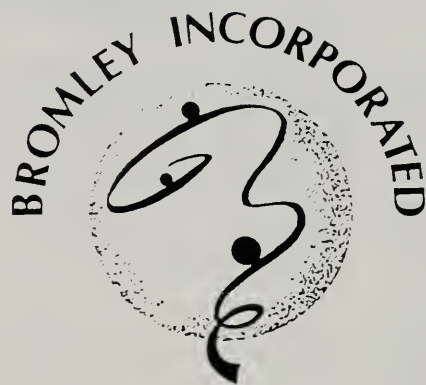
Push for location guarantees. It may be hard, if nigh unto impossible, to break the 50/50 split syndrome, but at times you can get money off the top. It has been done with jukeboxes, how about with top videos? The location wants the latest hit? Okay, but shoot for money up front or a guaranteed minimum. What have you got to lose? Every penny squeezed is a penny earned.

Use trade-ins to ease cash flow blues. Don't hang on to your equipment until it's worthless. Wheel and deal with your distributor. Tell him you will buy something new if he takes a trade against the purchase.

Seek creative financing. Your distributor wants to move equipment so he may be amenable to extended terms. Perhaps he will lease slow moving games at a price both of you can make money with. It doesn't hurt to ask.

And now a paid political announcement. Read industry publications for other cost cutting ideas. Communicate with your fellow operators and distributors to see what they are doing in these so-called troubled times. Be informed. Knowledge is power.

The recession is not a homogenous, monolithic situation. Money can be made, your business can flourish during a recession. When someone bemoans "business is bad," commiserate yes, but your proper response should be, "And what are you doing about it?"



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CHICAGO—At last year's ACME convention, SNK Corporation of America debuted a new multi-video system called NEO-GEO, introducing five titles from what would be a continually expanding library. With the introduction, company president Paul Jacobs assured the trade of SNK's commitment to the system and its intention to continue to support it with new titles well into the first quarter of 1991. Initial shipments began in May of 1990 and NEO-GEO proceeded to blaze an impressive trail in the marketplace, ranking among a handful of products that were generating outstanding sales figures in an otherwise ailing business climate. ACME '91 is about to open in Las Vegas at which time SNK's current library of 12 titles will have increased to 17, to

include the five new ones that will be ready for shipment by showtime—and they are: *Burning Fight*, *Sen-goku*, *Ghost Pilots*, *King Of The Monsters* and *Alpha Mission II*. It's pretty obvious, NEO-GEO has come a long way in less than one year! What's coming up next? Well, following his attendance at the recent AOU (operator's show) in Tokyo, Jacobs headed out to SNK headquarters in Osaka, Japan to discuss upcoming products.

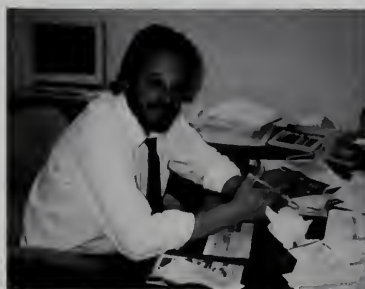
Let us now take a pictorial tour of the SNK Corporation of America facilities in Sunnyvale, California (on a Friday, which is "casual" day out there) and re-introduce you to the members of the team.



(L-R): SNK's "indispensable ladies," namely, Kerann Christopherson, secretary to Paul Jacobs; Susan Jarocki, product manager; and Jennifer Mullin (seated), sales coordinator.



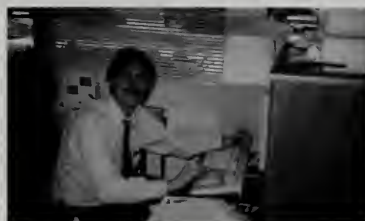
(L-R): Paul (the "prez") Jacobs, president; Tracy Tate, regional sales mgr.; and John Barone, vice president/sales.



Kevin Britton, controller.



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(L-R): Tommy Lynn, customer service mgr. and Tony Archulcta, service technician.



(L-R): Warehouse assistants Manny Galang and Jun DeGuzman with warehouse manager Vince Gabriel.



As we wrap up on our tour, Paul Jacobs and John Barone are enjoying a moment of relaxation at the end of "another tough day!"

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