

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

September 21, 1991

Newspaper \$3.50

MUSIC PUBLISHING 1991

BRANSON, MISSOURI:
Country Music's Hills Of Harmony
See page 19



proudly salutes our 1991 CMA Award Nominees

SONG OF THE YEAR

"Don't Rock The Jukebox"

Roger Murrah, Keith Stegall (songwriters)
Published by Murrah Music and
Tom Collins Music Corporation

"Friends In Low Places"

Dewayne Blackwell (songwriter)
Published by Careers-BMG Music
Publishing, Inc.

"When I Call Your Name"

Vince Gill (songwriter)
Published by Benefit Music

FEMALE VOCALIST OF THE YEAR

Patty Loveless

Lorrie Morgan

Tanya Tucker

MALE VOCALIST OF THE YEAR

Vince Gill

MUSICIAN OF THE YEAR

Chet Atkins

Barry Beckett

Mark O'Connor

Matt Rollings

MUSIC VIDEO OF THE YEAR

"Love Can Build A Bridge"
The Judds (artists)

SINGLE OF THE YEAR

"Don't Rock The Jukebox"

Scott Hendricks, Keith Stegall (producers)
Written by Roger Murrah and Keith Stegall
Published by Murrah Music and
Tom Collins Music Corporation

"Don't Tell Me What To Do"

Pam Tillis (artist)
Written by Max D. Barnes and Harlan Howard
Published by Tree Publishing, Co., Inc.

"Friends In Low Places"

Allen Reynolds (producer)
Written by Dewayne Blackwell
Published by Careers-BMG Music
Publishing, Inc.

"Here's A Quarter (Call Someone Who Cares)"

Travis Tritt (artist)
Written by Travis Tritt
Published by Tree Publishing Co., Inc. and
Post Oak Publishing

"Pocket Full Of Gold"

Vince Gill (artist), Tony Brown (producer)
Written by Vince Gill and Brian Allsmiller
Published by Benefit Music

HORIZON AWARD

Mark Chesnutt

Doug Stone

Pam Tillis

Travis Tritt

HALL OF FAME

Felice & Boudleaux Bryant

Don Gibson

Merle Haggard

George Jones

Ray Price

ENTERTAINER OF THE YEAR

Vince Gill

ALBUM OF THE YEAR

"Don't Rock The Jukebox"

Scott Hendricks, Keith Stegall (producers)

"No Fences"

Allen Reynolds (producer)

"Pocket Full Of Gold"

Vince Gill (artist), Tony Brown (producer)

"Put Yourself In My Shoes"

James Stroud (producer)

"Rumor Has It"

Tony Brown (producer)

VOCAL GROUP OF THE YEAR

Alabama

Diamond Rio

Restless Heart

Kentucky HeadHunters

Shenandoah

VOCAL DUO OF THE YEAR

Baillie & The Boys

Foster & Lloyd

The Judds

VOCAL EVENT OF THE YEAR

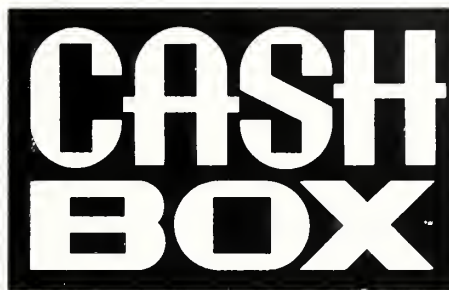
Chet Atkins

Highwayman

Mark O'Connor and the
New Nashville Cats (Featuring
Steve Wariner and Vince Gill)

Dolly Parton

George Jones



THE MUSIC TRADE MAGAZINE

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INSIDE THE BOX

SPECIAL SECTION

Music Publishing 1991

Cash Box's publishing editor, Shelly Weiss, talks with top music publishing executives about their companies' current status, future projections, and their outlooks for the music publishing industry as a whole. The interviews cover such topics as the impact of the new technologies, expansion of foreign markets and the exploitation of catalogues.

—Publishing section begins on page 10.

SPOTLIGHT ON BRANSON

From Mozart To The Ozarks

The small town of Branson, Missouri, deep in the heart of the Ozark Mountains, has become a boom town due to the influx of thousands of tourists who flock there to see and hear their favorite country music stars perform there. Dozens of theaters, arenas, restaurants and hotels dot the countryside helping Branson to become a mecca for country music and tourism.

—Branson section begins on page 19.

NUMBER ONES

POP SINGLE

The Promise of A New Day
Paula Abdul
(VIRGIN)

R&B SINGLE

Don't Wanna Change The World
Phyllis Hyman
(PIR/ZOO)

COUNTRY SINGLE

Your Love Is A Miracle
Mark Chesnutt
(MCA)

RAP SINGLE

Growing Up In The Hood
Compton's Most Wanted
(EPIC)

POP ALBUM

Metallica
Metallica
(ELEKTRA)

R&B ALBUM

Unforgettable
Natalie Cole
(ELEKTRA)

COUNTRY ALBUM

No Fences
Garth Brooks
(CAPITOL)

GOSPEL ALBUM

Different Lifestyles
BeBe & CeCe Winans
(CAPITOL)

RAP ALBUM

Boyz In The Hood
Soundtrack
(QWEST/WARNER BROS.)

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NEWS

Al Teller Receives "Spirit Of Life" Award From City Of Hope

THE MUSIC AND ENTERTAINMENT INDUSTRY CHAPTER of the City of Hope honored Al Teller, chairman of the MCA Music Entertainment Group, with its "Spirit of Life" award at a star-studded gala held September 4 on Universal Studios' Sound Stage 12. The tribute, which attracted 1,500 guests, exceeded the \$2.5 million fund-raising goal and raised in excess of \$3 million.

The theme for the evening was "Building A City Without Limits," and the monies raised will establish the Alvin N. Teller Research Fellowship at the City of Hope National Medical Center and Beckman Research Institute. The attendees were treated to performances by Reba McEntire, Gladys Knight, Stephanie Mills, Jody Watley and surprise guest, Elton John, who not only presented Teller with the award, but sang a set of some of his biggest hits.

The black-tie dinner was preceded by a silent auction with a variety of music, sports and entertainment items donated by such celebrities as B.B.King (who attended the fete), Tom Petty, Motley Crue, Muhammad Ali, Wayne Gretzky and others.

"I am honored to receive this year's City of Hope 'Spirit of Life' award," Teller said in an emotionally charged acceptance speech. "I'm proud to be part of an industry that so generously gives of itself to help others. The music and entertainment industries have consistently put forward their talents and resources in service to the highest human values and ideals."

The Music and Entertainment Industry Chapter of the City of Hope was formed in 1974, and has raised more than \$15 million.



(L-R): Zach Horowitz, executive vp, MCA Music Ent. Group; Harold Berkman, president, Music Express; Bruce Hinton, president, MCA Records, Nashville; Al Teller; John Frankenheimer; Jerry Sharell, exec. vp, Ent. & Marketing, Westwood One; Bruce Resnikoff, sen. vp, Special Markets and Products, MCA Records



(L-R): Richard Palmese, president, MCA Records; Al Teller; Elton John



(L-R): Sid Sheinberg, president, MCA Inc.; Jody Watley; Al Teller; Dick Ziman, chairman of the board, City of Hope; Stephanie Mills; Reba McEntire

FORUM FITTING: NARAS, now in their pre-Grammy mode, will host two Audio Engineering Workshops at N.Y.'s Equitable Center Auditorium, Oct. 5. The morning one is called "The Greatest Audio Show on Earth: Live from the Grammy Awards," the afternoon session is "Master Class in Modern Engineering and Production Techniques." For further information call (212) 245-5440 or (213) 849-1313.

REASONS NOT TO SHOOT OUT YOUR TV: Public Enemy will be the musical guests on the season premiere of *Saturday Night Live* on Sept. 28. Michael Jordan hosts.... Jazz fusion saxophonist Tom Scott is the music director of *The Carol Burnett Show*, the new weekly variety show coming to CBS TV this fall.

ALL YOU NEED IS LOUVRE: Add another day to your next trip to Paris. There's the day for shopping, the day for museums, the day for that three-star restaurant, and, now, the day for the Rock 'n' Roll Hall of Fame. Hey, you ask, isn't that in Cleveland? Nah, that's the *other* Rock 'n' Roll Hall of Fame (which seems to be getting to Cleveland as quickly as World Series rings). This one, in Paris, is the *European* Rock 'n' Roll Hall of Fame, and it features such attractions as "moving displays of Madonna and Prince, so lifelike you'll believe these two megastars are performing live," "giant video walls telling the amazing story of Michael Jackson," and, yes, "John Lennon's assassination in all its horror." Yikes! It's at the Forum des Halles for all of you rushing over there.

FIFTEEN MINUTES ON THE PHONE AND YOU COULD'VE BOUGHT A CD: We are not big fans of 900 numbers, but here's one with a critical twist: critics. Touch Tune's 900 number costs 95 cents a minute to peruse through an "audio music magazine," which also lets you buy albums from Tower's mail order division. What else does it have? Reviews. By critics. So you can not only hear a taste of the album, you can also punch up some critic gassing on about how wonderful it is (we assume negative reviews are hard to find here). 900-775-TUNE is the number. You can get a whole *Rolling Stone* for under three bucks.

LATIN EXPOSURE: The first Latin Music Expo will fill L.A.'s Hyatt Wilshire Hotel on Oct. 12 with workshops, seminars, exhibits, etc., covering various aspects of the Latin music industry. Jose Feliciano will receive a Lifetime Achievement Award and other things to numerous to mention will take place. Interested? Call (213) 655-8207.

BANNED BAND: Skid Row has been banned from London's Wembley Stadium, following an Aug. 31 show with Guns N' Roses at which Skid Row refused to honor a written request from the Brent Council, the body that grants licenses for the stadium, to change both the content and the style of their stage performance. Wembley's loss is the London Arena's gain: Skid Row will be there in November.

ALEX NORTH DIES: Composer Alex North—whose soundtracks (15 of which were nominated for Oscars) included scores to *A Streetcar Named Desire*, *Death of a Salesman*, *Unchained Melody*, *Cleopatra* and *Who's Afraid of Virginia Woolf?*—died of cancer Sept. 8 at his home in Pacific Palisades, California. He was 81.

YOU CAN'T KEEP A GOOD BAND DOWN: Three veteran Elton John bandmembers—guitarist Davey Johnstone, keyboardist Guy Babylon and original drummer Nigel Olsson—have joined forces as *Warpipes*. Their debut album, *Holes in the Heavens*, is now out from Artful Balance/JCI.

DEAL: ASCAP and the Radio Music License Committee have signed new five-year blanket and per program license agreements and have jointly submitted them to the U.S. District Court for the Southern District of N.Y. for formal approval. Included: a 4 percent increase in the blanket license fee paid to ASCAP, phased in over the term of the agreement; stations need no longer to account for sponsor payments to syndicators or networks not related to the station; and a new basis for computing per program license fees for incidental uses of ASCAP music.



MICKEY DOLENZ PUTS YOU TO SLEEP—That's the name of former Monkee Dolenz' new album of lullabies to be released on the new Kid Rhino label, a children's division of Rhino Records. Here, Dolenz (left) tries in vain to awaken Rhino managing director Harold Bronson to sign his contract. Mary Mueller, director of sales and marketing for Kid Rhino, lends a hand.

NEWS



Members of MCA recording group Steelheart were joined by executives of the MCA Music Entertainment Group to celebrate the fact that the band's debut MCA LP, *Steelheart* was recently certified gold for U.S. sales exceeding 500,000. Worldwide, album sales are approaching the one million mark. "She's Gone," the second single and video from the album, has just been released. Pictured above at the gold record award ceremony (standing, l-r) are: Frank Di Costanzo, Steelheart; Al Teller, chairman, MCA Music Entertainment Group; Mike Matijevic, Steelheart; Richard Palmese, president, MCA Records; Stan Poses, manager, Steelheart; and (kneeling, l-r) are: Jimmy Ward, Chris Risola and John Fowler, Steelheart.



While working on tracks for Richard Marx' upcoming Capitol release, *Rush Street*, Marx and his friends took some time out for a smile at A&M Recording Studios in Los Angeles. Pictured (l-r) are: Randy Jackson (Journey); Steve Lukather (Toto); Marx; and Tommy Lee (Motley Crue).

PANTHEON

RESTAURANT

The Greeks have
a word for it:

KALA! which
means very good.

*We hear that word a lot
from our patrons about
our food, our entertainment and
our wonderful Greek hospitality.*

OLD WORLD GREEK CUISINE • LIVE MUSIC
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ON THE MOVE



Testa



Pipolo



Williamson



Fobbs



Elmore



Padgett



Slaughter



Starr

■ **Nick Testa** has been named national director, CHR at **JRS Records**. He will be based in Burbank. Previously, Testa headed the CHR division at Alpha International. Also at JRS, **Pat Pipolo** has been named director, AC and country radio. Pipolo, whose extensive background in the music business includes serving as vice president, promotion at MCA Records for nine years, also headed the international division at United Artists Records for four years. ■ **Warner Bros. Records** has announced the appointment of **Tucker Williamson** to the post of artists relations manager. Since 1981, he has worked in a variety of capacities at Camel Management, where he served as road manager for Night Ranger and Damn Yankees. ■ **Harry Fobbs** has been promoted to the position of associate manager, rap promotion at **EMI Records USA**. He will be based in New York. Fobbs has been involved in rap music for several years, and has worked closely with artists such as Big Daddy Kane, Nice & Smooth and Master Ace, among others. ■ **Tod Elmore** has been promoted to the position of national manager/alternative music division for **Atlantic Records**, based at the company's New York headquarters. Elmore joined the label in 1989 as southeast marketing and promotion rep/alternative music division, and most recently was national college promotion coordinator. ■ **Stephen Padgett** has been named publication director for the National Academy of Recording Arts & Sciences, Inc.(NARAS). Padgett was most recently copy editor for *Los Angeles Magazine*. Prior to this, he was managing editor of *Cash Box*. ■ **David Slaughter** of **Blanton/Harrell Talent Management** has been named vice president of the firm, according to co-owners Mike Blanton and Dan Harrell. Slaughter has been an employee with the firm since 1985. His first assignment with the company placed him on the road with Amy Grant's Unguarded tour from May, 1985 through September, 1986. In his new post as VP, Slaughter will oversee all daily business affairs, while continuing to serve as tour director for the company's roster of concert acts, in addition to being personal business manager for recording artists Amy Grant and Michael W. Smith. ■ **PolyGram Group Distribution** has made three recent appointments: **David Alexander** has been named director, urban sales development; he was most recently at the Entertainment Network in Boston. **Peter Mullen** has been made director, pop sales development; he was pop product development representative in the Northeast PGD office. And **Jim McDermott**, formerly of Island Records, has been made director, alternative sales development. ■ **Tom Starr** has been appointed Northwest regional promotion manager for **SBK Records**. Starr, who will be based in Seattle, comes to the label from Hollywood Records.

TOP 100 POP SINGLES



#1 SINGLE: Paula Abdul



TO WATCH: Bryan Adams #35



HIGH DEBUT: Roberta Flack #88

CASH BOX • SEPTEMBER 21, 1991

| | | | Total Weeks ▼ | | Total Weeks ▼ |
|------------|---|---|---------------|-------------|---------------|
| | | Last Week ▼ | | Last Week ▼ | |
| 1 | THE PROMISE OF A NEW DAY (Virgin 4-98752) | Paula Abdul | 1 | 10 | |
| 2 | I ADOR MI AMOR (Giant 4943) | Color Me Badd | 7 | 9 | |
| 3 | (EVERYTHING I DO) I DO IT FOR YOU (A&M 1567) | Bryan Adams | 2 | 13 | |
| 4 | TIME, LOVE AND TENDERNESS (Columbia 46771) | Michael Bolton | 4 | 11 | |
| 5 | THINGS THAT MAKE YOU GO HMMMM... (Columbia 73687) | C&C Music Factory | 5 | 10 | |
| 6 | CRAZY (Sire/Warner Bro. 4-19435) | Seal | 6 | 14 | |
| 7 | MOTOWNPHILLY (Motown 2090) | Boyz II Men | 10 | 9 | |
| 8 | LOVE OF A LIFETIME (Epic 73771) | Firehouse | 11 | 13 | |
| 9 | THE MOTOWN SONG (Warner Bros. 4-19322) | Rod Stewart | 9 | 12 | |
| 10 | GOOD VIBRATIONS (Interscope/East West 4-98764) | Marky Mark & The Funky Bunch/Loleatta Holloway | 12 | 9 | |
| 11 | TOO MANY WALLS (Polydor 867134-4) | Cathy Dennis | 13 | 13 | |
| 12 | SHINY HAPPY PEOPLE (Warner Bros. 19242) | R.E.M. | 14 | 9 | |
| 13 | EMOTIONS (Columbia 73977) | Mariah Carey | 19 | 4 | |
| 14 | ROMANTIC (Warner Bros. 19319) | Karyn White | 17 | 6 | |
| 15 | IT HIT ME LIKE A HAMMER (EMI 50364) | Huey Lewis | 16 | 10 | |
| 16 | I CAN'T WAIT ANOTHER MINUTE (Jive/RCA 1445-4) | Hi-Five | 18 | 12 | |
| 17 | DO ANYTHING (East West 3948) | Natural Selection | 20 | 7 | |
| 18 | 3 A.M. ETERNAL (Arista 2230) | KLF | 15 | 13 | |
| 19 | HOLE HEARTED (A&M 1564) | Extreme | 23 | 7 | |
| 20 | WIND OF CHANGE (Mercury 868 180-4) | Scorpions | 8 | 17 | |
| 21 | SOMETHING TO TALK ABOUT (Capitol 44724) | Bonnie Raitt | 24 | 11 | |
| 22 | EVERY HEARTBEAT (A&M 7541) | Amy Grant | 3 | 15 | |
| 23 | EVERYBODY PLAYS THE FOOL (A&M 7001) | Aaron Neville | 25 | 11 | |
| 24 | FADING LIKE A FLOWER (EMI 50355) | Roxette | 21 | 15 | |
| 25 | IT AIN'T OVER 'TILL IT'S OVER (Virgin 4-98795) | Lenny Kravitz | 22 | 17 | |
| 26 | LOVE...THY WILL BE DONE (Columbia 73853) | Martika | 29 | 7 | |
| 27 | UNFORGETTABLE (Elektra 4-64875) | Natalie Cole | 26 | 9 | |
| 28 | TEMPTATION (Cutting/Atco 248) | Corina | 27 | 16 | |
| 29 | WALK THROUGH FIRE (Atco 98748) | Bad Company | 32 | 5 | |
| 30 | REAL REAL REAL (SBK 7364) | Jesus Jones | 37 | 5 | |
| 31 | MY NAME IS NOT SUSAN (Arista 2259) | Whitney Houston | 28 | 9 | |
| 32 | THE REAL LOVE (Capitol 44743) | Bob Seger | 36 | 5 | |
| 33 | P.A.S.S.I.O.N. (Impact 54046) | Rythm Syndicate | 30 | 17 | |
| 34 | JUST LIKE YOU (EMI 50356) | Robbie Nevil | 31 | 13 | |
| 35 | CAN'T STOP THIS THING WE STARTED (A&M 1576-4) | Bryan Adams | 50 | 2 | |
| 36 | NOW THAT WE FOUND LOVE (Lptown/MCA 54090) | Heavy D. & The Boyz | 40 | 7 | |
| 37 | THE SOUND OF YOUR VOICE (Charisma 4-98773) | 38 Special | 39 | 10 | |
| 38 | THE TRUTH (RCA 2694) | Tami Show | 41 | 8 | |
| 39 | SUMMERTIME (Jive/RCA 1465) | D.J. Jazzy Jeff & The Fresh Prince | 33 | 13 | |
| 40 | POWER WINDOWS (Jambco/Mercury 868-672-4) | Billy Falcon | 44 | 8 | |
| 41 | LOVE AND UNDERSTANDING (Geffen 19023) | Cher | 34 | 15 | |
| 42 | DON'T WANT TO BE A FOOL (Epic 34-73879) | Luther Vandross | 46 | 8 | |
| 43 | 'TILL SOMEBODY LOVES YOU (Epic 34-73893) | Henry Lee Summer | 47 | 6 | |
| 44 | SILVER THUNDERBIRD (Atlantic 4-87678) | Marc Cohn | 45 | 8 | |
| 45 | FACE THE MUSIC (Giant/Reprise 19273) | RTZ | 48 | 6 | |
| 46 | KISS THEM FOR ME (Geffen 19031) | Siouxie And The Banshees | 56 | 5 | |
| 47 | STRAIGHT TO YOUR HEART (Epic 73982) | Bad English | 54 | 4 | |
| 48 | HEY DONNA (Impact/MCA 54208) | Rythm Syndicate | 57 | 3 | |
| 49 | HARD TO HANDLE (Def American/Reprise 4-19245) | Black Crowes | 38 | 14 | |
| 50 | AFTER THE SUMMER'S GONE (Headliner/RCA 62051) | P.C. Quest | 55 | 6 | |
| 51 | RUNNING BACK TO YOU (Wing/Mercury 867 518-4) | Vanessa Williams | 58 | 6 | |
| 52 | LEARNING TO FLY (MCA 51482) | Tom Petty & The Heartbreakers | 42 | 14 | |
| 53 | THE ONE AND ONLY (Chrysalis 23730) | Chesney Hawkes | 61 | 7 | |
| 54 | LOVE ON A ROOFTOP (Elektra 4-64883) | Desmond Child | 43 | 13 | |
| 55 | I'LL BE THERE (Atlantic 73889) | Escape Club | 35 | 18 | |
| 56 | PIECE OF MY HEART (Giant 4-19064) | Tara Kemp | 51 | 18 | |
| 57 | RIGHT HERE RIGHT NOW (SBK 07345) | Jesus Jones | 49 | 19 | |
| 58 | JUST WANT TO HOLD YOU (Warner Bros. 4-19330) | Jasmine Guy | 63 | 7 | |
| 59 | SOMETIMES (IT'S A BITCH) (Modern/Atlantic 98758) | Stevie Nicks | 70 | 3 | |
| 60 | UNBELIEVABLE (EMI 50350) | EMF | 52 | 23 | |
| 61 | EVERYOTHERDAY (EMI 50359) | Or-N-More (Featuring Father M.C.) | 71 | 3 | |
| 62 | THERE SHE GOES (London/PLG 869 370-4) | The La's | 59 | 8 | |
| 63 | I WONDER WHY (Arista 2331) | Curtis Stigers | 75 | 3 | |
| 64 | FOR YOU (Reunion/Geffen 19103) | Michael W. Smith | 69 | 4 | |
| 65 | MY HEART BELONGS TO YOU (SBK 07363) | Russ Irwin | 76 | 2 | |
| 66 | RUSH RUSH (Virgin 98828) | Paula Abdul | 60 | 20 | |
| 67 | GOT A LOVE FOR YOU (Big Beat 4-98731) | Jomanda | 62 | 8 | |
| 68 | SET THE NIGHT TO MUSIC (Atlantic 4164) | Roberta Flack & Maxi Priest | DEBUT | | |
| 69 | ENTER SANDMAN (Elektra 4-64857) | Metallica | 79 | 2 | |
| 70 | MY BLUE ANGEL (Impact 1528) | Michael Leams To Rock | 72 | 4 | |
| 71 | SHE'S GONE (LADY)(MCA 54167) | Steelheart | 80 | 3 | |
| 72 | HEAVEN IN THE BACK SEAT (Columbia 73976) | Eddie Money | 87 | 2 | |
| 73 | DON'T CRY (Geffen 4232) | Guns N' Roses | DEBUT | | |
| 74 | SAVE ME (Elektra 4-64854) | Lisa Fischer | 78 | 2 | |
| 74 | THE DEVIL CAME UP TO MICHIGAN (Curb 76884) | K.M.C. Kru | DEBUT | | |
| 75 | LIES (EMI 56224) | EMF | DEBUT | | |
| 76 | POP GOES THE WEASEL (Def Jam/Columbia 38-73728) | 3rd Bass | 65 | 9 | |
| 77 | SOMETHING GOT ME STARTED (East West 4168) | Simply Red | DEBUT | | |
| 78 | ONLY TIME WILL TELL (DGC 19014) | Nelson | 64 | 14 | |
| 79 | PLACE IN THIS WORLD (Reunion/Geffen 19019) | Michael W. Smith | 53 | 21 | |
| 80 | THAT'S THE WAY IT GOES (Capitol 44740) | Young M.C. | 74 | 6 | |
| 81 | GROOVY TRAIN (Reprise 19209) | The Farm | 89 | 2 | |
| 82 | THE DREAM IS STILL ALIVE (SBK 07356) | Wilson Phillips | 66 | 17 | |
| 83 | LILY WAS HERE (Arista 2187) | David A.Stewart Feat./Candy Dulfer | 67 | 19 | |
| 84 | LET'S TALK ABOUT SEX (Next Plateau 333) | Salt -N- Pepa | DEBUT | | |
| 85 | TOO YOUNG TO LOVE YOU (Quality 15116) | Timmy - T | 90 | 2 | |
| 87 | CAN'T FORGET YOU (Epic 73864) | Gloria Estefan | 68 | 16 | |
| 88 | BALLAD OF YOUTH (Mercury 868790) | Richie Sambora | DEBUT | | |
| 89 | LATIN ACTIVE (Pump/Quality 15168) | A Lighter Shade Of Brown Feat./Teardrop & Shiro | 81 | 8 | |
| 90 | I WANNA SEX YOU UP (Giant 4-19382) | Color Me Badd | 73 | 23 | |
| 91 | GYPSY WOMAN(SHE'S HOMELESS) (Mercury 868 209-4) | Crystal Waters | 84 | 18 | |
| 92 | NO ONE HAS TO CRY (Impact 54106) | The Fixx | 88 | 5 | |
| 93 | HERE I AM (COME AND TAKE ME) (Virgin 4-99141) | UB40 | 77 | 26 | |
| 94 | POWER OF LOVE (Epic 4-73778) | Luther Vandross | 82 | 22 | |
| 95 | JUST ASK ME TO (Qwest/Warner Bros. 4-19275) | Tevin Campbell | 91 | 4 | |
| 96 | CAN YOU STOP THE RAIN (Columbia 38-73745) | Peabo Bryson | 92 | 14 | |
| 97 | WALKING IN MEMPHIS (Atlantic 4-87747) | Marc Cohn | 83 | 25 | |
| 98 | I'LL NEVER LET YOU GO (MCA 53801) | Steelheart | 85 | 21 | |
| 99 | NIGHTS LIKE THIS (Virgin 4-98798) | After 7 | 93 | 14 | |
| 100 | MORE THAN WORDS (A&M 75021 75172) | Extreme | 86 | 27 | |

MUSIC REVIEWS

By Alex Henderson And Bryan Devenay

ALBUMS

■ RATT: *Ratt & Roll 8191* (Atlantic 7 82260-2)

Atlantic looks back on Ratt's six-album history with *Ratt & Roll 8191*, a 19-track "best-of" CD. Among the digitally remastered, hook-happy, hard rock offerings are "Round And Round," "Lack Of Communication," "Lovin' You's Dirty Job," "Back For More," "Tell The World," "Lay It Down," "Slip Of The Lip," "Heads I Win, Tails You Lose," "You're In Love," "Way Cool Junior" and "Dance." Producers range from Beau Hill to Sir Arthur Payson.



■ RUSH: *Roll The Bones* (Atlantic 7 82293-2)

If you're expecting a "progressive rock" album along the lines of *Fly By Night* or *2112*, you certainly won't find it in *Roll The Bones*—Rush is a band that has evolved. The melodic Canadian power trio's lyrics are still thought-provoking, but the songs are generally shorter and have less stretching out—and lead vocalist Geddy Lee doesn't screech the way he used to. Rush produced *Roll The Bones* with Rupert Hine.



■ AIR SUPPLY: *The Earth Is...* (Giant 9 24426-2)

"Adult contemporary" is still the name of the game for Air Supply, whose latest album, *The Earth Is...* is full of the type of soft, innocuous and highly commercial pop that has made the group a big seller and a radio favorite. Among the 10-song CD's potential hits are "Stronger Than The Night," "Stop The Tears," "Speaking Of Love" and a cover of the Harry Nilsson hit "Without You." *The Earth Is...* was produced by Harry Maslin.



■ JOHN LEE HOOKER: *Mr. Lucky* (Pointblank/Charisma 91724-2)

Were it not for the blues, rock & roll and soul/R&B wouldn't exist. Thus, it's quite appropriate that rockers Keith Richards, Carlos Santana, Van Morrison and Johnny Winter and soul organist Booker T. Jones are among the guests on electric blues veteran John Lee Hooker's *Mr. Lucky*. The strongest cuts on this CD, which is dedicated to the late Stevie Ray Vaughan, include "Highway 13," "Backstabbers," "Stripped Me Naked" and "Crawlin' Kingsnake."



■ MISSY MIST: *Let The Good Times Roll* (RCA 3037-2-R)

Hardcore female rapper Missy Mist sounds somewhat Roxanne Shante-ish on her 11-track CD, *Let The Good Times Roll*. While Mist does her share of boasting on songs like "Deadly" and "Let's Get This Party Started," she delivers some social commentary on "Think About Peace" and "Let's Pull Together," both of which reflect on urban crime and violence. *Let The Good Times Roll* was produced by Eric Griffin, who is also an executive producer.



■ MICHAEL LEARNS TO ROCK: *Michael Learns To Rock* (Impact IPTD-10339)

The name Michael Learns To Rock may lead some to believe that the band plays guitar-crunching rock along the lines of The Black Crowes, Guns N' Roses, Poison or The Four Horsemen. Not so. The music on this CD, for the most part, is relaxed pop that CHR programmers should check out. Among the tracks to watch out for are "African Queen," "My Blue Angel," "A Kiss In The Rain" and "The Actor."



SINGLES

■ GUNS N' ROSES: "Don't Cry" (Geffen PRO-CD-4232)

"Don't Cry," the first single from the immensely popular Guns N' Roses' newly released *Use Your Illusion I* (as opposed to its sister album, the newly released *Use Your Illusion II*), is a moody and haunting rock ballad (instead of a scorching, guitar-crunching rocker) that may very well end up on many an AOR programmer's playlist. Guns N' Roses produced "Don't Cry" with Mike Clink.



■ ROBERTA FLACK WITH MAXI PRIEST: "Set The Night To Music" (Atlantic PRCD 4164-2)

Roberta Flack and pop/reggae singer Maxi Priest may seem like an unlikely combination, but it's a combination that works on "Set The Night To Music"—a slick and highly commercial, mid-tempo, pop song that has charted high in *Cash Box*. The soft, caressing number, which has a strong adult contemporary appeal, was written by Diane Warren and produced by veteran studio wizard Arif Mardin.



■ GLORIA ESTEFAN: "Live For Loving You" (Epic ESK 73962)

"Live For Loving You," the latest single from Gloria Estefan's solo album, *Into The Light*, is a happy, innocuous, mid-tempo, slightly Caribbean-flavored pop song that both adult contemporary and CHR radio should find useful. CHR programmers should pay especially close attention to this CD single's high-tech club mixes. Estefan wrote "Live For Loving You" with Diane Warren and Emilio Estefan, Jr.



■ PEABO BRYSON: "Closer Than Close" (Columbia CSK 73952)

Peabo Bryson has recently released "Closer Than Close," the follow-up to his number one smash hit "Can You Stop The Rain." On this song, Peabo delivers a slow ballad with the smooth R&B sound that skyrocketed "Can You Stop The Rain" to the number one spot almost immediately following its release. For Bryson, this release is proof that he is back and in serious business.



■ ALEX BUGNON: "Heart Of New York" (Orpheus/Epic ESK 73927)

Keyboardist/synthist Alex Bugnon is one of those "contemporary jazz" artists who records pop/R&B as well as pop/R&B/jazz and aims for the R&B and pop charts as well as the jazz charts. "Heart Of New York," a slick, high-tech, fairly relaxed and mostly instrumental R&B number, could fare well among both "urban contemporary" and "quiet storm" programmers. *Heart Of New York* will be included on Bugnon's forthcoming album *107 Degrees In The Shade*.



■ ANNETTE TAYLOR: "No One Knows" (Active/Select Records 4-66515)

Born in Oakland, California and relocated in New York City, Annette Taylor went from a street performer to a talented recording artist under Active/Select Records. "No One Knows," her second single, is an uptempo, club-styled song that should gain the recognition and much rotation in dance clubs nationwide. For more information on this talented artist, call Pretty Special Inc. at (212) 873-1379.



PICK OF THE WEEK

■ GUNS N' ROSES: *Use Your Illusion I* (Geffen GEFD-24415) *Use Your Illusion II* (Geffen GEFD-24420)



After much anticipation and many a delay, Guns N' Roses' long-awaited sister albums, *Use Your Illusion I* and *Use Your Illusion II*, have finally arrived—and it's a safe bet that they'll become the best-selling albums of 1991. The CDs, which boast a collective total of 30 tracks, contain their share of guitar-crunching hard rock and heavy metal. But Axl Rose & Co. show their slower side on the ballad "November Rain," the haunting "Estranged," the bluesy "You Ain't The First" and a cover of Paul McCartney's "Live And Let Die." Lyrically, the themes tend to be similar to those presented on *Appetite For Destruction* and *GN'R Lies*—hard living, promiscuous bimbos and life in the rock-and-roll fast lane.

Guns N' Roses produced both albums with Mike Clink.

POP SINGLES LOOKING AHEAD

CASH BOX • SEPTEMBER 21, 1991

1. **SAVE ME** (Atco) Rembrandts
2. **THAT'S WHAT LOVE IS FOR** (A&M) Amy Grant
3. **FALL AT YOUR FEET** (Capitol) Crowded House
4. **WORD TO YOUR MUTHA** (MCA) Bell Biv DeVoe
5. **GONNA CATCH YOU** (SBK) Lonnie Gordon
6. **GOOD TIME** (Virgin) Ziggy Marley
7. **RUSH** (Columbia) B.A.D. II
8. **TRY A LITTLE TENDERNES** (MCA) The Commitments
9. **FANTASY** (RCA) Black Box
10. **ALL I NEED IS YOU** (Zoo) Blue Train
11. **IF YOU'RE SERIOUS** (SBK) Riff
12. **WISHING ON THE SAME STAR** (Arista) Keedy
13. **GOD GAVE ROCK & ROLL TO YOU** (Interscope) Kiss
14. **ALL ABOUT YOU** (Motown) Pretty In Pink
15. **PRIMAL SCREAM** (Elektra) Motley Crue

INDUSTRY BUZZ

EAST COASTING

By Lee Jeske



THOSE AREN'T FRED AND ETHEL: No, they're Ken (Ross) and Jay (Krugman) and they're signing a contract with two dead people. Gee, we knew Sony—which is releasing a Desi Arnaz album and video, *Babalu Music!*—was powerful, but we didn't know it was *that* powerful.

BLESS HIS BARE BEHIND: So there I was, settled down with a bottle of malt liquor and a bag of Chee-tos, ready to get down and watch Prince "Gett Off." I was looking at that home video he just put out, the one with four video versions of *Gett Off*, all re-mixed into various forms. Of course, I just sat kind of glazed-eyed through the first two, because my sights were set on "Violet the Organ Grinder," the one that the press release promised the following about: "Simply put, Prince, draped in chains and little else, pays homage to Violet from behind bars while caged with four obviously 'sex-starved,' half-naked maidens who are painted a radiant gold from head to toe." The clip—the release promised with a nod and wink at Madonna—"is unlikely to slip by any television censor's eye."

Are they kidding? Prince dressed in chains and little else? Obviously sex-starved, half-naked maidens?

Prince was dressed in chains and plenty else, like black pants and a silly leather hat with chains hanging in his face. The maidens looked more food-starved than sex-starved, and they were more like three-quarters dressed. Painted in gold? Okay, painted in gold.

This, of course, sounds like I'm some lascivious crank who looks for music videos to provide him with cheap, soft-core porn. Frankly, I saw enough of Prince (physically speaking) on the MTV Video Music Awards. I guess what I am complaining about is the disgusting luridness of the press release; the notion that by hinting that this is too hot for TV to handle, everybody's going to run out with 15 bucks in hand to buy it. It worked for Madonna, but it seemed so much less calculated (imagine, less calculated than a Madonna ploy). Frankly, I'd think "Violet the Organ Grinder" would pass MTV's censors, no problem. That couldn't be said for the second clip, which features more graphic language than the first video,

which is essentially the same *Caligula*-esque video that is currently running on MTV.

In fact, the whole half-hour, all of it directed by Randee St. Nicholas is a self-indulgent bore. The music is terrific: a seamless mix of rap, old-fashioned funk and rock and roll. In fact, the tape is so boring, that it put me right to sleep, right there in my chair. Well, it was like a dream: I woke up a few minutes later (you know, when the tape ran out and suddenly the real TV came blasting into my head) and there was Arsenio Hall introducing Prince and the New Power Generation. Did you catch Prince on Arsenio Hall? He did "Purple Rain," "Let's Go Crazy," "Kiss" and two songs from the upcoming *Diamonds and Pearls* album, and he was great. In fact, he was kind of the whole show. Kind of, because the only other guest was "co-host" Patti LaBelle, who sat with Hall and talked about Prince, who wrote and produced a couple of songs for her next album. He *does* really talk, LaBelle assured us, only he just never eats. Oh, maybe a piece of bread every so often. My word.

Anyway, Prince is good at a lot of things, but when it comes to the visual stuff, live performance is his *metier*: movies and videos don't quite do him justice. Question: Where is he going to turn up next to promote this album, *Regis and Kathie Lee*?

WHAT IN THE WORLD?: Want a really, really good catalogue of world music albums? I mean, albums from every corner of the globe, including North America (zydeco, blues, gospel, etc.). Write to the World Music Institute, 49 W. 27th St., Suite 810, New York, NY 10001 and dig into Iranian healing music, Japanese gagaku, Sikh prayer music, African reggae, Panamanian Indian sounds, and who knows what else. Armchair traveling never sounded so good. And if you're in New York, ask for their impressive list of globe-spanning concerts and buy yourself a few cool ducats.

By Alex Henderson

STUDIO SAVAGERY: Yo! September 17 is the release date Columbia has for Ozzy Osbourne's sixth solo album, *No More Tears*. In true Oz fashion, the album will deal with the darker side of life. "Mr. Tinkertrain," for example, is about a child molester. Assisting Oz with the songwriting is Motorhead motormouth Lemmy, a true headbanger if ever there was one. *No More Tears'* title song, which is being released as its first video, shouldn't be confused with Anita Baker's "No More Tears." And dude, Oz is planning a fall tour in support of the album. Ex-cel-lent!... Sire/Reprise has a release date of September 24 for The Cult's *Ceremony*, the headbangers' follow-up to their slammin', Bob Rock-produced *Sonic Temple* album of 1989. "Wild Hearted Son" is to be released as its first single. Sucker pop critics on the alternative tip who diss either The Oz or The Cult will face the torturer's wrath in the dungeon of pain, pleasure and pouting. They may experience bondage courtesy of a dominatrix in the torturer's employ; but if the whip-happy dominatrix is a totally excellent babe who looks fly in fishnets and a black leather micromini, the sucker pop critic may enter the dungeon *voluntarily*. Know what I'm sayin', homie?...

HIGHWAY TO HELL: Dire Straits, whose *On Every Street* was recently released by Warner Bros., hit the highway to hell on August 23 in Dublin, Ireland for a U.K. tour that lasts through mid-September. After that, the posse will tour Europe until mid-October and tour Australia and New Zealand from late October to late December. And in early 1992, the Straits (who don't need a jacket) are scheduled to begin an extensive North American tour... After playing European stadium gigs in September with AC/DC and Metallica, Queensryche (not to be confused with



Queensryche

Queen or Queen Latifah) plans to resume its U.S. tour in October.... The Bogeymen, an early '70s-sounding rock posse on the Delicious Vinyl tip, are planning to tour the U.S. this fall in support of their album, *There Is No Such Thing As...* Gary Lewis & The Playboys, best known for their '60s hits, are playing mostly auditoriums as they tour the U.S. and Canada in September, October and November. Baby boomers will no doubt be in full effect, but members of the MTV Generation who were born after Woodstock and are curious about the '60s can often be found at such gigs. These curious youths could start a new trend—ripped bellbot-toms...

CH-CH-CH-CHANGES: Axemeister John Richie, formerly of White Zombie, is now down with Heads Up!. John Richie should not be confused with Lionel Ritchie, and White Zombie should not be confused with White Lion, White Trash or Great White...

ROCKER HISTORY: Without the blues, rock 'n' roll wouldn't exist. So it's only right that this stoopid dope rock column salute a bluesman now and then. This headbanger homeboy strongly recommends EMI's newly released two-CD Albert Collins set, *The Complete Imperial Recordings*, which spotlights the singer/guitarist's work for the Imperial label in 1969 and 1970. The set has its share of get-down electric blues—including "Things That I Used To Do," "Conversation With Collins," the instrumentals "Pushin'" and "Doin' My Thing" and a medley of B.B. King's "Rock Me Baby" and Jimmy Reed's "Baby, What You Want Me To Do." But like B.B. King & Lucille (a flygirl who's been known to let homie play with her strings and finger her), Little Milton, Bobby Blue Bland, Koko Taylor and quite a few others, Collins doesn't hesitate to cross over to R&B. "Soul Food," "Ain't Got Time" and "Let's Get It Together Again" are basically soul, and "Black Bottom Bayou" is on the zydeco tip. These days, Albert Collins (not to be confused with fellow blues great Albert "Born Under A Bad Sign" King) is recording for Pointblank/Charisma... That's what time it is, y'all. I wanna send a crazy shout out to the Flygirlz-N-Effect, Lynda & Adrienne for droppin' dope science and kickin' the ballistics on the blues tip. And yo! Peace to another flygirl: MC Lilli Vanilli. Those who step to homegirl will get bum rushed. I'm 5000, G. Seeeeeee ya!...

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MUSIC PUBLISHING

Editor's Note—The following responses are from the top music publishing executives about their companies' current status, future projections, and their outlook for the music publishing industry.

ALL NATIONS MUSIC: BILLY MESHEL, PRESIDENT/CEO—Here at All Nations Music we are targeting all types of music publishing deals that bring with them pipeline money.

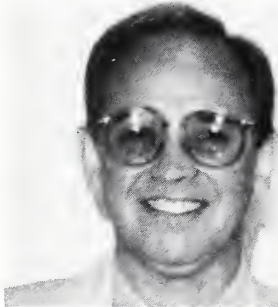
We are a new company, and we don't yet have the time to develop more than the handful of staff writers that we already have. It takes too long to develop income that way.

We want to buy catalogues, co-publishing deals and administration deals with meaningful pipeline revenues. We will then apply our exploitation expertise and make everyone happy.

In the future (2-3 years from now) we will be a bigger player in the straight writer side of the business which, after all is said and done, is the most lucrative way to win at this game.

We are very fortunate to be in this business at this time. All areas of music and music rights are exploding domestically and internationally. You've heard it all before so I'll spare you the details, but what interests me most about the future of the music business is the new territories that are coming into the mainflow. Our customer base will double in five years, and they'll be using music in ways we never imagined. This business will be richer than ever.

In closing I'd like to say I'd like to see our industry clean its act up a little by taking a greater interest in exploitation rather than only acquisition. It will be more satisfying to all of us when we're asked what our profession is and say, "I'm a music publisher!"



Billy Meshel

ALMO/IRVING MUSIC: BRENDA ANDREWS, SENIOR VICE PRESIDENT—I think Almo/Irving is in the best shape it's ever been. Almo/Irving along with Rondor Music in Europe is one of the largest independent publishing companies in the world. When Herb Alpert and Jerry Moss sold A&M to Polygram they held onto us. The result of that is we feel free, full of spirit. We can go out and do whatever we want to do—they've given us that autonomy. We have the number one single this week by Bryan Adams—from *Robin Hood*, "Everything I Do, (I Do For You)," and we have the number 2 single by Extreme ("More Than

Words"). You can't get better than that!

I would say that we're quite happy right now. To have #1 and #2 records, and to be involved in soundtracks like the film *The Commitments*, which has eight of our songs. We've got producer/writers out of New York that have songs on Color Me Badd and main-title and end-title tracks to major films. We have a department specifically to handle just film and TV. However it's up to the professional managers to be able to spot the talent, to sign these writers, and to know who will be able to contribute to these various areas that are being required to maintain a top position in music publishing. You've got to be close to the street; you've got to be close to what's going on in the clubs and the different big venues where the rock bands are performing or showcasing. You've got to be able to do it like the old days to know what's going on. Our people are out there. I'm real proud of them. We've got a new, young, fresh staff. They keep me young (and Lance [Freed, president of Almo/Irving], too!).

We have writers like Julie Gold who won the Grammy for Song of the Year for "From A Distance." I just heard one of her new songs today that just blew my mind. It could be another Grammy winner if I could just get it cut in time.

Our New York office is happening. It's headed by Molly Kaye and Karen Durante, who is a professional manager. Karen has signed Howie Tee, Gang Starr and Bryce Luvah from Mantronics. He's done a lot of work overseas. So has GangStar. But Howie Tee has really got it going on. We're really excited about the New York office. They operate in such a more gregarious way; such a hustle. It's about survival; it's street. You go out every night there and the attitude is, "I've got to get it, I've got to get it." Being the head of the creative division of Almo/Irving puts me in a position to head up that office. I go back to New York every four to six weeks; I love the energy.

And then, of course, there's our Nashville office headed by David Conrad and Mary Del Frank. They keep slammin', they really do. It's incredible to see those people at work. Our writer, Don Schlitz, was the Country Writer of the Year. And Mike Reid has had a great year.

We had our first international meeting for our creative people in New York in July. The exchange was incredible seeing how music is homogenizing today. It's like a pendulum that's swinging from rock to country. Years ago, anything that sounded half-way pop (like a Randy Travis) couldn't get arrested, but look where he is now. There are several others now that are showing how the swing is going on. Gospel is becoming more secular with Amy Grant, and BeBe and Cece Winans. Also, look how writers in Europe are writing more R&B and more hip-hop than ever. Our people over there in the U.K. want to have it going on dance-wise as much as they have it here in

the United States. So I'm feeling that our music is blending from one territory into the other, and we're keeping it number one.

We're moving our headquarters over to La Cienega Boulevard. Polygram purchased all this property; we're moving out so Lionel Conway (Polygram/Island Music) can move in. We're going to miss it, but I know we're going to love having our own space. We have an entire new building that has been designed just for us. Herb and Jerry have taken a lot of time with it, and Lance is overseeing it all to make sure everything is going to be absolutely perfect. They know exactly what we need as music publishers and are making sure that everyone's going to be quite happy. We have a state of the art recording studio, offices for writers, even a gym. The move will be in the middle of September.

Just as exciting is that we'll be changing our name from Almo/Irving to Rondor Music International which is how we're known overseas. The name change will coincide with the move.

Gospel music is one area that I think every company knows about but hasn't actively gone out and sought these writers. Most of the time the writers go with Word and Sparrow and that's it. But often artists are looking for gospel and inspirational material. If you have that available from your writers that's better for you.

I'm proud to say that this week we have the number one single on the Christian charts, "Water Into Wine" by Gregg Sutton, and that's very exciting for us because that's one more area that we've wanted to get more involved in. The world today is looking for something to hold on to. And in music, it can definitely be given to everyone even in regular songs, but when you know that you're going to get it through the Word, you really get it. While the bottom line is dollars and cents, there's a certain amount of realness there that you can't get sometimes from other kinds of music. You know also that they're not just writing from Webster's Dictionary, they're writing from the heart and from the awareness of the Word. There's a lot of pain that people want to be relieved of, and the only way to be relieved of that is through your higher power, the Bible and the Word.

Right now, big time, I don't think that the industry likes that they stayed away from rap and black films. They weren't prepared to acknowledge the fact that it's here to stay. Years ago you might just see one black film every now and then, but we have many brilliant young black people out here that are going to film schools like U.S.C. And if we aren't prepared to get into that, then we've missed the boat. You've got to have music ready for these films, all films actually. What's going on with soundtracks now is fantastic! Just look at *Robin Hood*, *Jungle Fever* and *The Commitments*.

The other area of music which I think people really need to pay attention to is Hispanic: Latino-pop-R&B—they've got it down. You go back to the days of Tierra or War, and they had it going on then. They're

going to have it going on again. All they have to do is get somebody to give them a shot. Like the young black kids doing rap. I mean look at Gerardo. Mellow Yellow is on Capitol; he's Puerto Rican. These kids out here are hungry to have something to identify in their own language. And as a publisher, you've got to keep up with that.

I think the music publishing business is healthier than it's ever been, particularly in new technology. We're probably going to get all of our money that has been held back for so many years for our writers, that have earned it and for us. Particularly with B.M.I. and A.S.C.A.P. We're going to get that money.

The future of music publishing is huge for all of us. It's a major commodity here. It's the real estate of the business. Because you're always going to come back to the song. Look at some of the tunes that have returned to the charts. It's overwhelming! A major copyright has an eternal life; it never dies. But it takes a good publisher to keep it alive. Almo/Irving has been around since 1962, starting off with a few catalogue acquisitions. We've built on that and have been able to keep it going ever since.

I like coming to work every day, because when I hear music, it gives me joy. I get paid to do what I love most—listen to music and have a great time. That's music publishing and I would say it's the best part of the business to be in.



Brenda Andrews

B.M.G. MUSIC: DANNY STRICK, V.P./GENERAL MANAGER—BMG Music Publishing is in the unique position of having the resources of a multinational with a U.S. roster that's smaller than the other multinationals. This enables us to maintain our balance of developing artists, writer/producers, as well as continue our thrust towards catalogue acquisition.

With the amount of start-up labels, releases from new artists, huge advances, speculative deals are getting even riskier. One gets the impression that a lot of publishers might not be focusing on the music. Instead they are saying, "What label is it? Who's the A&R guy? Who's the manager? Who's the agent? What's the genre and o.k., that's worth \$200,000." I think that is a difficult approach right now because

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of music that come out and do not have the goods. So, we've been picking our shots and going after projects that we really believe in and that have long-term viability.

We're also doing a lot of artist development. In the last year we've developed and placed quite a few acts on major labels. Among these are Steve Pryor (Zoo), Pop's Cool Love (Elektra), and Cypress Hill (Columbia/Ruff House), all with albums just being released. We've been working closely with our writer/producer Laythan Armor on an exceptional artist named Denetria Champ. She's sort of an Aretha-influenced diva who co-writes her material. She is being signed to Sony/Epic by Cheryl Dickerson, and I believe she will be a major success.

We're also quite fortunate to be involved with such acts as Urban Dance Squad (Arista), Jesus and Mary Chain (Warner Bros.), Cowboy Junkies (RCA), Michael Penn (RCA), and John Hiatt (A&M), all of whom will have new albums in 1991.

We're excited about recent writing breakthroughs with John Hiatt. His broad-based writing has put him on such diverse platinum albums as Bonnie Raitt and Paula Abdul. One of our writer/producers, Rhett Lawrence scored big with tracks on Mariah Carey, Whitney Houston, Ninja Turtles, and now he's getting tons of production offers. We're also making inroads with R&B producers like Kyle Hudnall and Keith Andes.

From the industry standpoint I believe the huge publishing deals for new bands, first albums based on hype and expectation are becoming a really difficult side of the publishing business. It's really attractive because you want to strike platinum. One out of 50 projects might be Guns and Roses, and that's great. It's essentially a non-creative side of the business. The artist development side and the producer development side is going to be the key role for the publisher. I think that U.S. business is becoming more like the U.K. business in the sense that the U.K. record companies respect the publishers and look to the publishers for artist development as another A&R source. That's going to be their key role. It'd be nice down the road, you might even see, in an ideal sense, cross-corporate deals. In other words, you might see a Columbia Records make a deal with a BMG or an MCA Music; in order to utilize a new A&R source. That's obviously idealized, but I think that development is going to be the most important role. Everyone's going to be taking a whack at speculative deals and hope that their gut instinct is correct, but that's tough.

We're expanding naturally because we're accumulating catalogues. We've expanded the film and TV department run by John Parres. He is digesting what comes in. We're doing additional samplers. We're in the field of all the advertising agencies and film and TV music users. That's really the expanding area. One thing for sure is that we're not going to get to a point where we don't have enough staff to handle what we've committed to.

I think that the music publishing business is very healthy and will remain strong, because I think that publishing is not tied to the ups and downs of the record business on every level. There's the ability to generate performance revenue, revenue in commercials, revenues in film and the ability to develop talent on a reasonable, economic basis. A pre-record deal where you can actually make deals that make sense is the way to go. You can plant a lot of seeds and make them grow. Some happen, some don't.



Danny Strick

EMERALD FOREST: LINDA BLUM-HUNTINGTON AND MARLA MC NALLY, RULERS OF THE FOREST

—With the first single, "Straight To Your Heart," from the new Bad English album, co-written with Emerald Forest writer, Mark Spiro, bulleting up the U.S. charts, and the first single, "Saltwater," from the new Julian Lennon album also co-written by Mark Spiro and Leslie Spiro bulleting up the UK charts, we couldn't be more pleased with the start of the third quarter. We are also very excited about and preparing for releases from six of our artists as well as the release of approximately 15 cover records between the last quarter of '91 and the first quarter of '92.

Over the last two years we have been gearing up for most of these projects, so to say that we are excited would be quite an understatement. As EFE always does, we are trying to cover, along with the management, every possible base that needs to be covered in setting up all of these projects which leads into your question of Emerald Forests' philosophy. As far as we are concerned, we signed only acts that we love and can believe in 150 percent and we never say never. We try desperately to only get involved with a "team" of people that we feel can work together to help offer every possible opportunity to the artist. It takes such a tremendous commitment to help break an artist as well as to help maintain the career of an already successful artist that we must be able to work together with a very clear goal.

Music publishing today has changed drastically from a few years ago. Unfortunately, we are looked upon as a bank—a vehicle for financial support and merely a place where money can be collected. It is sad, but, in a way, understandable. The cost to a record company to produce a record, produce a video, market and possibly tour an act has become so exorbitant that there are few if any dollars left to

help support the simple existence of the artist. Therefore, it must come from somewhere and sadly, publishers have become one of the main resources for that support. Fortunately for us and why EFE was originally started was to be competitive financially with the major conglomerates and to also provide an environment where old-fashioned, creative publishing can take place. We've always said that, "We can compete with the majors, but they can't compete with us."

As I'm sure we discussed in our last interview with *Cash Box*, we are extremely involved with the international development of our acts as well as doing anything and everything to assist in each individual's goals in the U.S. (i.e. soundtracks, covers, co-writing, producing, etc). This is why artists, songwriters and producers want to sign to the Forest. They know that all of the bases will be covered.

As far as our future is concerned, we will continue to function with the same philosophy that we always have: quality, creativity, passion, discretion and commitment. Hopefully we will see more of this within the record companies as well. The industry is in an extremely tough place right now. The costs are exorbitant and the creative people are hesitant to truly follow their instincts due to the risks involved. The market is saturated with product with limited outlets, and let's also not forget that there truly is a recession going on out there. In general, we expect to see some pretty big changes in the next couple of years. We are certainly beginning to "hear" the change in the style of music that kids of all ages seem to want to purchase. Hopefully there will be a demand for more variety on a higher quality level and hopefully the industry won't ignore the success of the Natalie/Nat Cole album or the Harry Connicks of the world—the "alternative" artists who are now as mainstream as you can get (i.e., R.E.M., Extreme, etc). The classification for the artist changes as they become popular, but what difference does it make, great music is great music.

One last thought... rap music became so popular because there was a generation and a class of kids with something to say and in most cases, something to teach. The '80s was a very self-indulgent decade that has come to an end. With this end, I expect we will be hearing music from a variety of different resources with something to say and something to teach. WE HOPE SO!



Marla McNally (left) and Linda Blum-Huntington.

E.M.I.: MARTIN BANDIER, VICE CHAIRMAN—Due to the enormous success EM1 Music Publishing has had over the past years, both from chart positions and achievement/recognition awards in our industry, it would be foolish for us to change the course or direction we are currently on. I guess, more succinctly put: If it's not broken, don't fix it. I think our continuous goal is to be creatively driven, never losing sight of the fact that it's music we are selling.

Staff writers and recording artists/writers will continue to be the major source of our involvement at EM1. As long as music is a predominant feature of our society, music publishing will play a significant role. Working with new artists and writers in every genre of music in the early stages of creative growth has always been a publisher's job and there is no reason to believe it will change as we approach the 21st century.

Coupling the creative aspects of the music publisher with their expanding administrative role in protecting and exploiting the rights of authors and composers is another important factor of our business.

With respect to the future of the industry in general, we believe it will continue to be consolidated through acquisition. Hopefully, this will spawn the development of new companies who, like ourselves, will be creatively driven.

Anytime you have a multinational publisher with offices on a worldwide basis, acquisition is always an area to increase your net publisher share without necessarily increasing your overhead. I don't, however, believe the business has changed or will change because of consolidation. One of the great things about the music publishing business is that all you need is a song and you're in music publishing. While consolidation through acquisition may in some respects put some people out of business, the very next day, someone else goes back into that business and all they need is a hit act. Today's hit song becomes tomorrow's standard. And we all know the value of standards.

Specifically speaking, we at EM1 have found that in our experience, one of the fastest growing areas in the 1990s will continue to be the commercial synchronization area. This field is undervalued around the world. Here in the United States, we are quite used to having commercials on radio and television. But outside the U.S., the use of American repertoire as an asset to sell products is really untapped.



Martin Bandier



MUSIC PUBLISHING

By Shelly Weiss

FAMOUS MUSIC: BOB FEAD, PRESIDENT/CEO— The difference between Famous Music today and Famous Music three-and-a-half years ago is pretty much of an attitude. As a music publisher we've addressed the needs of the company. We've looked at our position in the marketplace and we said, "How do we get this company to grow? How do we improve who we are in the marketplace?" And I think we address both those issues in terms of people. I've made some positive changes in terms of key personnel. I've relocated the administrative functions from New York to Los Angeles. I've expanded our international marketing in terms of renegotiating our foreign sub-publishing arrangement with Warner/Chappell, and expanding their territories. I've recently renegotiated a print deal and taken a fairly aggressive position in the print market.

As a publishing company I think that we're pretty much of a "gorilla" operation. What I mean is, I think that we are a publisher who operates within a fairly limited budget for expansion, and yet this company has grown by almost 100% in terms of our pop line. We feel that in order for this company to grow, we need to be aggressive in terms of our standards

catalogue. The acquisition of standards like the Duke Ellington catalogue is an example of that aggressiveness. We have to be very aggressive in terms of our sync, our advertising exploitation, and we've identified personnel who specialize in those particular areas.

In the few short years that we have been under this new management, we have signed numerous artists to major labels. That reinforcement tells me a music publisher can find an artist at the entry level and assist them in securing a recording opportunity. Taking that recording opportunity and participating in the marketing of that music is the next step. Those are the things we do when I say "gorilla operation." It's mainly at the entry level or development stage that we pursue. This is not a publisher who goes out to aggressively court high-priced performers. If there's an artist that we feel is appropriate we'll take a position and step up to the line and negotiate as well as anyone, but it's just been the decision of this publisher that we feel, with the basis and strength of our catalogue, that we have an opportunity to involve ourselves at the entry level.

Famous involves itself with the record companies that represent our writer/artists/producers. We try and

stay with the music through the artist's career. We've worked very hard with Martika, very hard with Living Colour. There's a brilliant new artist on Motown Records, Dee Harvey—produced by another writer of ours, Tena Clark—who we've worked very long with in terms of direction, assisting in management opportunities and marketing the music. The Triplets came out of New York, signed by Jerry Love. We were very instrumental in their being signed to Mercury/Polygram and very instrumental in the development of the Triplets from an artistic point of view; we are involved. I think every publisher today is an A&R person.

Building a publishing company today from scratch is very difficult. I think that you must, to start a publishing company today, be in the market share business. Unless you have the assets of a very strong catalogue and film and television opportunities, it's difficult today. We look for a user. A writer/artist or writer/producer. The pure songwriter is a wonderful, wonderful talent but sometimes, with so many self-contained artists, it's difficult placing songs. We try and create opportunities that come from writer/artists or writer/producers.

What I would like to see at Famous Music is a larger commitment by the parent company to music. By that I

mean potential opportunities to involve the parent company in the releasing business. Possibly a new record company, which is a significant asset for any music publisher. We certainly have an excellent synergy with all the other divisions of Paramount Communications whether it's the film/television companies or Madison Square Garden, or the other entities that they represent. It would be a significant opportunity for Famous Music to have the asset of a major record company.

Obviously the role of the music publisher changes possibly on a day-to-day basis depending upon what rights are made available to you. The publisher today has some concerns in terms of the standards catalogues evaporating over time. Some writers today are of the opinion that they should not make life-of-copyright deals for their songs. I think that a publisher who looks at this and comments, "O.K. fine. I will rent these songs for a period of time," may be very short-sighted in addressing or preserving the assets of music publishing. The publisher must have the ability to prove that they have the capabilities and the wherewithal internally to provide a great working relationship between the music publisher and the particular writer. It would be in everyone's best interest to

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MUSIC PUBLISHING

By Shelly Weiss

look at a longer term relationship with the opportunity granted to the music publisher for the right to own or co-own their songs.

The growth areas I feel, for publishing, can come from outside the United States. The European common market will be an important opportunity to anyone who's in marketing. There's a huge appetite for American music throughout the world, and I believe it will continue to grow. Certainly most major foreign countries are probably broadcasting 80% English language pop music. The worldwide opportunity for a music publisher is enormous and has tremendous growth potential in television opportunities and film outlets. We are fortunate in that regard, as we do control a vast film/television library.

I think that this is an industry that thrives on technology. I think that certainly new forms of hardware create new opportunities. The advent of digital radio with compact disc quality reproduction, 22 to 25 different formats create opportunities for the music publisher, the artist and record companies. Today's radio has been very selective in its process of programming. Increased use and penetration of music in the field of advertising continues to provide areas of growth and stimulation for the music publisher.

I think music publishing is a business of creating opportunities. Fine tuning your company to maximize potential is critical. I think that the people involved in the music publishing business are extremely professional. It's probably as much fun and rewarding as one can have if you want to be involved in music. Are there criticisms of it? Of course. I think that the synergies between the music publisher and the record companies need to be looked at and relationships between the two entities improved. We are partners. I also have some concerns about the publisher being thought of as the bank and not being a contributor. We as a music publisher contribute a great deal to ensure success for the artist we represent. Artists at Famous Music are satisfied with how we perform for them and how we try to nurture what they do. We are all part of the creative environment that provides the music and art form that entertains our audience.

GEFFEN MUSIC: RONNIE VANCE, PRESIDENT—I'm happy to say that today Geffen Music is right at the top of the charts. For example, we've got the current Rod Stewart single "The Motown Song," written by Larry John McNally, who has been very successful for us. He had a song on the smash Bonnie Raitt (Capitol) "comeback" album, as well as a song on her current album and also on the current Aaron Neville (A&M) solo debut. Rod Stewart's previous single, "Rhythm Of My Heart" was written by another Geffen songwriter, Mark Jordan and John Kaypeck, who was a songwriter I represented years ago when I was at Unicorn Music. These are all writers who have made a living in the music business for 10 or 15 years and are seeing the biggest fruits of their labors now with songs that they wrote years ago.

In keeping with that course, another one of our great writers, Brenda Russell, just had an enormous hit with Oleta Adams' (PolyGram) version of her song "Get Here." Brenda wrote that song about 1983. It was on her *Get Here* (A&M) album that was the follow-up single to her top 5 hit "Piano In The Dark." This is poetic justice at its finest for me, as someone who has represented all of these people on and off for over 10 years. There's something Marlon Brando said in an interview years ago that I've never forgotten. The question that they asked him was something like, "What advice do you have for the actors that are trying hard to make it in this business?" His answer was "stick around." Sometimes you can be sitting and brooding over some songs that you know are "killers" and driving yourself insane because you can't find that break. You can't find the right artist or right vehicle for that song. I also believe that if you stick with it, you'll win.

I've been in publishing now for over 18 years, and I guess that after all these years of experience, that at some point it's almost like a leap of faith. Two different writers can come in with five song tapes. You evaluate them and find that even though one of the tapes is well produced, there's something in your gut that tells you there's something in the other writer's tape that makes you want to go for that one. Again it's a gut level leap of faith, and for me, that's what it takes in getting involved with anybody. Another example is, you have dozens of dates in your life. You like this one and you like that one. But getting married is the leap of faith I'm talking about. It's a commitment. Signing a writer is like getting married. It's making a deal for three, five or seven years out of your life that you're going to take a shot with someone. You really stick your neck out with them and in a way try to prove to the world that they're a killer and that their music works.

As for the future here at Geffen, for one, we are not, per se, developing any bands at present. The bands that we have here all have record deals. We are developing two singer/songwriters. One is Charlie Mangols, a kid from N.Y., and the other is Christopher. I

guess not unlike what we did two years ago, with Keedy (Arista), whose first single was a top 15 charter. We signed her and her husband, Greg Gerrard, and within a six-month to a year period of working with them and getting songs and getting the tape ready, Clive Davis and some people at Arista heard it and signed her. We've got another great talent in Raymone Carter, whose album will be out any minute now. That's another development deal that's been good for us. Raymone came in, and before we even started to utilize his material, he sang on our demos. To make a long story short, Russ Titelman heard one of his demos and said, "I want the singer and I want the song."

When you have a small company, which ours is, you really don't have the luxury of one person for just acquisitions, one for just film and TV, and one for song plugging. There are three people here. Lisa Wells, Lita Guild and myself, and on a good day we are doing all of the above. I've got a song for a movie, a song for a commercial, a song for Rod Stewart and a band I've got to get a deal for. You've got to be able to wear a lot of hats. We make our own tape copies, answer the phones, get hot dogs across the street and everybody does everything.

I think that right now the business is starting to go through a transfusion again. All these deals that were "X" number of hundreds of thousands of dollars in the last two or three years will be fewer and far between. I've already seen where the prices have come down. People are getting hurt. Economically, even those companies are starting to feel the sting of a lot of bad investments. We've seen certain publishing companies pay in excess of \$50,000 to \$1 million for a band without a label deal. From what I hear, it's backfired. We've made a couple of big money deals, but very carefully in that we protected ourselves in being very selective, and to date our deals look very healthy.

Recently we made a deal in conjunction with MCA Music with Leeds Levy. We sometimes make deals with them since we fall under the same sort of marquee with MCA. MCA Music is wholly owned by itself. We have made some cooperative deals with Leeds. One in particular was with David Lynch and Angel Baldeciente for all the music in *Twin Peaks* and the film *Wild At Heart*. This is a phenomenal deal because of the success of the *Twin Peaks* album and TV show on a worldwide basis. Even though the show bombed in the U.S. after only one season, it's a hit throughout the world and is still being bought for different international markets.

I think that in our business, it's the people that make the difference. There are plenty of writers, plenty of songs, plenty of bands. It takes a love and desire along with persistence and that "gut level faith" that makes it worthwhile for me. People like us work real hard and through our own ability to hang in, we occasionally hit the jackpot. It's a great business and I'm grateful to be part of it.



Ronnie Vance

KRUGER ORGANIZATION (TKO, SONGS FOR TODAY, WHOLE ARMOR): JEFFREY KRUGER, OWNER—The majors and international players, whilst dominating publishing worldwide via the strength of their ability to advance and invest huge dollar commitments, still leave room for the independent to grow and acquire important copyrights or to develop new writer sources. By being mobile and able to make decisions in minutes, an independent like TKO/SFT can get the opportunity to step in and acquire libraries, catalogues or individual deals before the majors process their paperwork up to the board management level.

I feel very optimistic about the international future of publishing. There is also room for cooperation between majors and minor players via administration deals in key overseas territories. TKO just entered into such a deal with the Warner Bros. European publishing group. In this way, we assure our sub-publishers and writers we get the very best administration and collection facilities, plus total cooperation in the area of exploitation. Thus we can give our original publishers a guarantee of worldwide control of their American copyrights.

MCA MUSIC: LEEDS LEVY, PRESIDENT—MCA Music Publishing is a larger and more aggressive publishing company today than it has ever been in its entire history. This, in part, is the result of our representation of the ATV Music catalogue (the agreement was concluded in January, 1991). ATV has provided us with access to over 250 Beatle titles as well as many outstanding rock and pop classics including songs by Little Richard, Mann & Weil and the Pretenders.

While the ATV link has positioned MCA as a global leader in music publishing, long-term plans for international expansion have also been realized. Our international staff has been very aggressive in signing both local and international talent, and I am pleased to report that those signings have, in fact, translated into success for us both here in the U.S. and abroad. Blur, PM Dawn, Adeva and Nine Inch nails are a few examples of our efforts in local signings, while Janet Jackson, Tom Petty, Basia, Neil Young, Joe Jackson and the scores to *Robin Hood* and *Twin Peaks* demonstrate our sub-publishing prowess. MCA Music International today has owned and operated offices in all key markets.

Domestically, MCA continues to nurture a strong R&B roster. Recent additions to the MCA family are: Lisa Fischer; Bell, Biv, Devoe; and writer-



Bob Fead

MUSIC PUBLISHING

By Shelly Weiss

producers, Rooney & Morales. Additionally, MCA has aggressively expanded into the rock and roll arena with Trixter, Tyketto, Saigon Kick and Steelheart. The rap charts have seen MCA's Prince Paul with recent hits by De La Soul, 3rd Bass, MC Lyte and Big Daddy Kane.

Our plans this year include the continuation of our growth strategy overseas, as this has been a very rewarding undertaking for us. MCA Music will also be taking a more aggressive approach in the exploitation of our new music and standards via the creation of more and better marketing tools ranging from printed music to specially packaged samplers. In addition, we are excited about implementing a concept that I call "pro-active" publishing, which basically means taking a positive and more active role in the actual marketing and promotion strategies of records and acts that we are involved with. I have been personally involved in meeting with managers, marketing staffs and label personnel and found we are getting very positive feedback from the people who can make a difference.

All of these efforts that we are involved in to promote our copyrights and heighten the success of our creative talent are always tempered, however, by the problem of copyright erosion. As publishers, we need to elevate the awareness of legislators worldwide to the absence of satisfactory protection of copyrights on a global basis. We need to address the problem of inadequate performance royalties from the cable TV industry that diminishes the opportunities we at first found so promising.

I think we should be very encouraged, however, by the music and consumer electronics industries' agreement to pursue legislation of a home-taping compensatory levy on blank audiotape and digital hardware. It is a very important step that, if passed by Congress, legitimizes our long-held belief that the music community must be compensated for losses due to home taping and is a necessary step in support of the creative process in this country.

The publishing industry, as well as the music industry on the whole, is going through revolutionary changes due to radical, new developments in the world's political and economic climate and due to the rapidly growing area of new technology. The future of our business depends upon our ability to meet these challenges as we have in the past—with hard work, creative alternatives and a sincere commitment to protect and foster the product we represent.



Leeds Levy

PEER MUSIC: KATHY SPANBERGER, VICE PRESIDENT— I'm so pleased about what's happening at Peer today. We've worked very hard in the past few years trying to increase the success of the things that we sign as well as increase the visibility of the company in the marketplace. One of the most exciting things that is happening is the success of our artist development program. One of our acts, Monkey Rhythm, will release their first LP on Geffen Records at the beginning of the year. Jeannette Katt, an artist we have been working with for over a year is finalizing negotiations with a major label and we hope for a release of her first album by the middle of next year.

Our writer Marvin Etzioni is about to have his first solo artist deal and after the success last year of "I Don't Have The Heart," Jud Friedman's career has taken off.

Earlier this year we signed the Williams Brothers to an exclusive publishing deal and we have been working very closely with Warner Brothers Records and their manager, Peter Asher in breaking their album. A tour of coffee houses in Los Angeles has met with amazing success and will back up the release of their single to top 40 radio in September.

Basically, our philosophy is to be a very creative, hands-on publishing company. I'm happy to say that we have the flexibility of signing writers and artists that we truly believe in on a creative level. When you're passionate about the music you go the extra mile to make sure success is achieved.

Locally, the immediate future will be more of the same as well as expansion on a greater level into the use of our music and film, television and new media. Alan Warner is compiling a CD sampler of our catalogue which will go a long way in exploitation of all types. The unusual thing about our sampler is that we will have the flexibility to use it in our offices around the world.

Internationally, I feel we will look towards expansion into new markets as well as work towards a closer and closer cooperation with all of our offices on a creative level. Hey, you never know, maybe the next Michael Jackson will come from Argentina!

I think it's an exciting time to be in publishing. New markets will be opening, new technologies are emerging. Overall, the future of the usage of music couldn't be better. However, it is also a time for caution as publishing as an industry must be careful about expansion and licensing. We



"There is always music
amongst the trees
in the garden
but
our hearts must be
very quiet to hear it!"

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...I'd be too quick to jump on the short-term, bottom-line bandwagon but look to protecting the future of the copyright and writer's interest therein.

I'm a very lucky person. I not only love what I do, but I also have fun doing it. It's great to be a part of the creative process and feel that you've contributed to the development of a writer's career. The hands-on approach we have taken is very rewarding and successful. I think you'll be hearing a lot about Peer Music for a long time to come.



Kathy Spanberger

POLYGRAM/ISLAND MUSIC PUBLISHING GROUP: LIONEL CONWAY, PRESIDENT/CEO—

I feel that some background about us can give a better picture of the overall status of our company today. Polygram sold Chappell and Inter-song in 1984. It was decided four years later to re-enter the publishing business and in the past seven years have acquired the Welk, Dick James, Island and Cedarwood catalogues. These catalogues have merged into one full, broad-based company bringing together the standards of Jerome Kern, the British rock revolution of the '60s and '70s, the American pop classics from each decade and a well-rounded, country catalogue.

We have international offices throughout the world, including Canada, New York, Nashville and the head office in Los Angeles. Each office has a creative department. In Canada, John Redmond runs a one-man operation, John Titta has three people in New York, Bob Kirsch controls our Nashville office with 11 people, five of them creative, and Victoria Clare and Danny Holloway each control three creative people in Los Angeles. We are interested in developing acts. This is a very important aspect of our industry, but I will not allow our staff to get involved with too many of these kind of deals as, more often than not, they aren't cost effective and prove to be a great time waster.

As far as songwriters, the trend of not signing writers who do not have a record outlet for their songs is continuing. It is becoming so expensive to sign writers, that there are guide lines I have to exercise: (a) make sure they have credibility with the A&R community; (b) they must have their own contacts with either producers, record companies or artists; (c) they must be able to collaborate with other writers; (d) make sure you have a lot of options, three years is not long enough

and lawyers make it tough for me to continue even though I may be hundreds of thousands of dollars unrecouped.

Exploiting our catalogue is key to us. Obviously covers are extremely important. I'm very proud of the fact that we have songs on 20% of albums in the *Cash Box* 100 Top Selling Albums. TV and films are becoming more and more important. I have Danny Holloway and two others promoting our catalogue with the media and this is done by daily contact with the studios and independent music supervisors and suggesting to them songs that will be suitable for their projects. We read scripts and go to screenings so that we do not waste their time with suggestions that may not work.

We are also very involved with our print company, Hal Leonard, suggesting folios and sheet music ideas. Our print income increases every year so this is a very important area for us to expand on. Danny Benair, our catalogue manager, is also working on a book which will contain important copyrights from all our catalogues with chart and copyright information and will also include several CDs and some background information. This book will be sent to all music users and will be a great addition to us in promoting our catalogues.

We, at Polygram, look extremely good in the marketplace. Not only do we have our own creative staff signing acts, but we can also rely on our sister record companies, Mercury, Polydor, A&M, Island and Smash, to deliver to us hit product, e.g., Bon Jovi, Scorpions, Tone! Tony! Toni!, Kentucky Headhunters, Drivin' N' Cryin', L.A. Guns, etc. Polygram also is owner or past owner of Propaganda, A&M and Working Title film companies and we have just started to work with them with their projects providing composers and copyrights.

I just hope that my colleagues realize that we cannot go on paying the big advances that acts are demanding. We are still a penny business and when we pay more for a publishing advance than what they have received from their record company, something has to be wrong. Let an act/writer choose a publishing company for good sound reasons rather than who's got the bigger bank account.



Lionel Conway

SONY MUSIC PUBLISHING: DEIRDRE O'HARA, SENIOR VP, CREATIVE AFFAIRS—

Since 1990, when Sony decided to further expand its music publishing company, we have not been off the charts. Current hits include: "I Wonder Why" by Curtis Stigers; "Emotions" by Mariah Carey; "Addictive Love" by BeBe & CeCe Winans (which was co-written and produced by Keith Thomas, who also co-wrote and produced Amy Grant's "Baby, Baby"); "Love Of A Lifetime" by Firehouse; "You Are The One" by Surface; "Right Down To It" by Damian Dane; and "Straight To Your Heart" by Bad English.

Sony will continue to build by buying catalogues and signing meaningful writer/artists and writer/producers, both established and developing. This year will also see the formation of our film and TV division which will not only seek more uses for our catalogue, but will look to administer catalogues for film and TV companies as well as surprise projects.

Our firm will further tap into its own resources, Sony Music (Columbia and Epic Records), Sony Pictures (Columbia and Tri-Star) and Sony Electronic Publishing.

There will always be growth relative to new technology, but I believe music publishing's future will depend on our ability to find, develop and promote new artists. Taking more of an active role in new writers' careers, whether they're artists or producers, will insure higher quality and a greater success ratio.



Deirdre O'Hara

WARNER/CHAPPELL: JAY MORGENSTERN, EXEC. VP/IGM & PRESIDENT WB PUBLICATIONS—

Warner/Chappell is not too much different than where we were last year. The game plan is to continue to sign writers, sign bands, make acquisitions, and to really devote time, effort, and personnel to the foreign area. The foreign income is increasing probably at a higher rate than the domestic.

We're also expanding our print operation outside of the United States. We now have full-line print companies in Scandinavia, the U.K., Australia, Germany and Italy. In Italy our print company has become a major distributor of classical records in Italy, representing about a dozen classical record companies, not only Italian but from other countries as well. This is something entirely new for us, and we went into it because the managing director of our Italian print company formerly ran the Polygram classical company and because of his

contacts. In Italy the print is sold in many cases to the same stores that also handle records, or at least the classical record line, so it seemed to be a good synergy. That's a new business that we went into in 1990 and it is projected to equal or exceed the sales of printed music by the end of '92. Whether we'll do it anywhere else in the world is doubtful, but in Italy it works. So that's one thing that we've done differently than the game plan of 1990 or the last time we spoke.

We're signing a lot of local acts, some of which are exploitable, some of which are indigenous to the local territory. We're also increasing our activity in acquiring local copyrights in the various territories. In order to maintain the kind of growth to support a company like us, we can't just concentrate on Anglo-American repertoire.

We're also spending a great deal of time, effort and money in the area of synchronization of commercials, film and T.V. We are convinced that we are the dominant factor in that end of the business. The research material that we developed last year (everybody's familiar with the two big blue books,) are being expanded on this year. We're going to have two supplementary additions. One will be on the Mighty 3 catalog, the other will be on the Cotillion catalog, both with CDs. We're gearing them to the commercial and T.V. synchronization area.

We are also trying to help producers develop the music for films, so that we can get in early on; reading the script, suggesting the source of music, even suggesting writers and so forth. We must help creatively in film and TV otherwise we are just another catalogue. We also try to get our contemporary catalogue utilized. The standard catalogue does very well and we've devoted a lot of effort to that. Now we're starting to devote more and more effort to the contemporary area. Our Nashville office still is going great guns. In our new offices in New York we're doing very well. There's a really great staff there. We also have a fully staffed company in Canada. And, we're the only publisher in Canada to have a full-line print operation. We not only do our own print, but we job for all our competitors. We're the largest print company in Canada, probably represent 40-50% of the Canadian market. Other publishers are starting to expand into Canada on the publishing side, but we've been there through our Chappell affiliation for 75 years.

The use of music on a global basis is expanding. When you go anywhere in the world and you find CNN on the television set being broadcast from Atlanta, there's music there! That also opens up questions as to who pays the performance fees? There's a lot of questions that are being asked now because new technology is out-distancing our ability to account for it in traditional ways. We're going to have to look at things differently. We're looking at one world in music. And we're going to have to address the 1992 harmonization in the E.E.C. and how it will effect the copyright laws.

MUSIC PUBLISHING

By Shelly Weiss

We will almost positively be getting royalties from hardware and software based on what's gone down recently in Congress and bills that are being introduced there.

Whenever there's new technology coming in, and there's certainly a lot of it, people will be going out buying new equipment. We saw that with CDs, all of the old LPs were redone in CDs. It revitalized so many of our catalogues, especially our jazz catalogues. All of that old big band and jazz music has been done on CD. CD is a sponge! They don't know where to look next for their products. So the next innovation will become another sponge. It's always good for us. New technology is always good. It's scary, but it's good. Music is the common denominator. All over the world it's the only common denominator.



Jay Morgenstern

WARNER/CHAPPELL MUSIC: LES E. BIDER, CHAIRMAN AND CEO—We operate throughout the world and that's where we are today and where we see tomorrow. We still believe there will be primary territories of acquiring repertoire. You're going to have expanding territories for the exploitation of repertoire. We'll see that eventually Eastern Europe going to a large record-buying public; a music-buying public. Southeast Asia is going to have a large music-buying public in Singapore, Indonesia, Malaysia, the whole southeast Asian area that has a tremendous population. South America has long-term potential. So demographically we're looking at a larger market to sell to, as we're seeing the maturation of some of the markets that have been our historic marketplace. There's a limit to how much existing markets can grow without an additional new technology.

Now I see that the new technology that will come into play will be both the laser video disk, and the interactive compact disk. More interaction with the home computer, so the home entertainment center is going to become more self-contained and I see this coming through, because of cable. Now the good news is the home entertainment center is going to be the focus

of where you really conduct the music business and where people will be buying. The bad news about that is that the technology that erasable recordable CDs will have and the technology that will come through cable direct broadcasting presents opportunities for us to lose ground in our standard marketplaces.

With direct cable and direct audio broadcast there's going to be the problem of copying at home right from a cable digital broadcast. Technology to some extent has been a two-edged sword because of that. We receive additional revenues because of the new technologies that are exploiting our compositions, and we also then have the problem that the new technologies are capable of altering or duplicating or dealing with our music in a non-conventional sense.

Now that we're dealing with the computer capability of being interactive, we have the problem that alteration is somewhat of a bastardization of our own compositions. That's my biggest concern with respect to how computers can alter music. Sampling is a separate issue. Sampling is the issue of how we get paid for what we have and how it gets used. The industry has finally come to terms, as we said it would, with people coming to the publisher before the record is out saying, "These are the samples that we've used. This is what we're will-

ing to pay for it." That's an arms-length negotiated deal today. We find sampling revenues as additional exploitation. Just as we're going to see better demographics of the exploitation that we're going to be exposing throughout the world. We were very active in the copyright bill, the Blank Tape Levy Bill that is now before the Congress. We were very active in establishing the royalty issue. We fought this royalty issue back at the D.A.T. battle. We fought for a royalty on D.A.T. We did not support the RIAA's agreement on D.A.T. with the manufacturers. We support the De-Concini Bill. We're really in favor of the royalty on this new technology. Our next step is having to deal with the Performance Royalty Bill that the record companies want to propose with respect to performances in Direct Digital Broadcast. Direct Digital Broadcast poses a threat both to the record companies and to the publishers; to any creator of the music. Where we are today with that is we're behind this bill that is in preparation for Congress.

Also, we still have to sign the right repertoire. It's the old expression, "No hits, no grits." It's still a hit-driven business. If you're fortunate enough to get a hit, you now have more ways to exploit it. If you don't have the hit, you don't even care about the new technologies. The great thing

The Eighties Gave Us URBAN COWBOY-INSPIRED MECHANICAL BULLS, designer jeans, endless

diet books, Reagan, Smurfs, Valley Girls, Flashdance-inspired fashion, designer pizza, tofu, wine coolers, no-caffeine sodas, **Trivial Pursuit**, yuppies, home computers, product endorsements, Rambo, Yugos, The Moral Majority, **The PMRC**, Chernobyl, royal weddings, "Alf," Donahue, Oprah, aerobics, SPANDEX, televangelist-sex scandals, **The Iran-Contra Affair**, the deficit, Dan Quayle, Elvis sightings, liposuction, Garfield cats on car windows

...and Geffen Music.



Geffen Music

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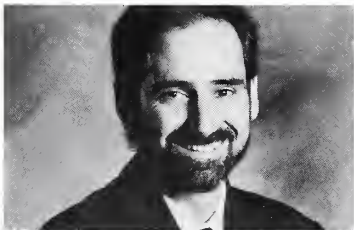
MUSIC PUBLISHING

by David Year

about having hits is then we can exploit them in different arenas: film, television, print, commercials. A couple of years ago, every interview you saw said commercials were the end-all and be-all of where this industry is headed. We're headed toward more licensing for commercials. If I added up all the publishers' expectations with respect to commercials, it exceeded the entire advertising budgets of the industry.

Unfortunately, although we're doing very well in commercials, and we've had very nice growth in commercials, you can see the economics of the advertising business today is very weak. They're looking for more ways of saving money or spending money more efficiently. A recent article in the *Hollywood Reporter* talked about how advertisers may get involved in production and own a piece of the TV show, going back to the golden age of television when Procter & Gamble would support a series. There has to be a way, just as in television where they're running the problem of cost control, how do we control what we do?

The future of music publishing is good, because people want to hear music. And because people want to hear music, you're going to have a strong music industry. The problem that might happen over time is that the splits, because the lawyers have negotiated such great deals, we end up in a lot of situations where, heads we lose and tails we lose. We make a deal and it works. They come in to renegotiate the splits and etc. etc., versus we make a deal that then loses. Nobody comes back to pay us back the advance. I believe that the value of the service that we render entitles us to a life-of-copyright ownership. If there were something to put on my tombstone, that to me is the single most important sentence. If the lawyers and their clients do not believe that we render a valid service, that all we are worth to them is an administration fee, then they should go somewhere else.



Les E. Bider

ZOMBA MUSIC: DAVID RENZER, SENIOR VP/GENERAL MANAGER— Zomba maintains a unique position in the industry today by being successful yet by still maintaining the creative approach. This involves the synergy that Zomba has created through its various divisions (i.e. recording studios, publishing companies, record labels, and production and management) which give us a unique edge. We have the ability to sign an unknown writer/producer such as Eric Foster White and develop him in-house to the level where he has written a top 10, High Five/Jive Records produc-

tion at our battery studios as well as develop him on outside projects such as Whitney Houston's current hit "My Name Is Susan."

Another great example are two young writer/producers, signed out of our Chicago office (where we also have our own 24-track studio) named Hula & Fingers who are enjoying their first smash hit with Jazzy Jeff and the Fresh Prince's, "Summertime." While we continue to aggressively compete for the big name pub signings (current signees include: k.d. Lang, Anthrax, Armored Saint, Sonic Youth, Metal Church and Poison), our edge continues to be our strength in development and exploitation. What we see for Zomba in the future is absolute continued growth. We are poised with offices in N.Y., set for West Coast expansion with a focus on film/TV, and offices open in Chicago and Nashville (which is having its most successful period to date with singles by Diamond Rio, Joe Diffie, Les Taylor, Oak Ridge Boys, etc.), while still maintaining the Zomba philosophy which is to be highly selective with an emphasis on development.



David Renzer

ASCAP: GLORIA MESSINGER, MANAGING DIRECTOR— ASCAP holds a unique position in the music industry. It is a membership organization of approximately 50,000 composers, lyricists and music publishers. It's the only performing rights organization in the U.S.A. whose board of directors is entirely made up of songwriters and music publishers elected by other writer and publisher members.

ASCAP's annual revenues from the licensing of music users are greater than any other performing rights organization anywhere—\$358.1 million in 1990. This reflects the fact that ASCAP licenses the most prestigious and most performed catalog of music in the world. In July of 1991, we reported a record 29% increase since the previous July in the amount of our distribution of royalties to writer and publisher members resulting from performances abroad. We expect a similar increase in the amount of our December foreign distribution.

ASCAP is and has always been a pioneer in fighting for the rights of music creators in the Congress and in the courts. ASCAP is the only U.S. performing rights organization to be a founding member of the Copyright Coalition (along with the National Music Publishers Association and the Songwriters' Guild of America). Because of the Coalition's efforts, the original DAT bill, which did not provide for royalties to creators and music publishers, was defeated. The Coalition's continued efforts, under

the leadership of Ed Murphy of the NMPA, also brought the record industry, audio manufacturers and creators together to arrive at compromise legislation providing for royalties to creators from the sale of digital audio media and hardware.

This is a historic agreement, and with our partners in the Copyright Coalition and the electronics and record industries, ASCAP is working hard for passage of the bill.

This decade should see refinements and increased use of digital technologies, for example, in the broadcasting and cable industries. Within the next few years, there should be a sharp increase in ASCAP domestic royalties due to the new technologies and resolution of the rates to be paid and the fee structure for the television and cable industries.

ASCAP's role in the marketplace extends to the services we provide to aspiring composers and songwriters to help them advance their professional careers. That support ranges from workshops, showcases and seminars to grants to young composers, commissions, and the like. Many of these programs are supported by The ASCAP Foundation. We are very proud that these projects often have had tangible benefits for songwriters, resulting in publishing and record deals.

All in all, the future looks bright for ASCAP and its writer and publisher members.



Gloria Messinger

BMI: RICK RICCOBONO, V.P./WRITER-PUBLISHER RELATIONS— The business has changed in a way that's not particularly friendly to the songwriter. Music publishing has become a ball game of a handful of major players, making it tougher for the pure writer. For some reason, over the years the music publisher and songwriter have grown apart. I think it has a lot to do with the dollars involved. If you're a successful writer, tradition now dictates that you're going to get a piece of the publishing. From the publisher's point of view, you're looking at half the publishing, and then, certainly in Los Angeles, there are more co-writing situations than there are writers who will write a song all by themselves. The publisher is looking at half of half if he's lucky.

Also, the avenues for those songs are limited by the nature of the business today and the fact that only 10-15% of the charts are open for an outside song. But it's undeniable that there's a relationship between the

writer in this creative endeavor and the music publisher. I'd like to see some arrangement created where we can get the pure writer back to where he or she belongs and under the wing of the music publishing community.

BMI's always been involved in new music. From the very beginning of BMI, in the early years, we were out there actively soliciting the music and the songwriting community representing and encouraging the forms of music that were not accepted by performing rights at that particular time, including R&B and Country. Certainly what evolved was rock and roll, the new music of the time. BMI was there then with an open-door policy. We're still on the street. We have created new music showcases and have exposed the new talent to the music community.

BMI will continue to be the liaison between the songwriter in the street and the publisher. We'll continue to put creative people together with other creative people. If a lyricist was looking for a melody writer, or if an artist is looking for a lyric or whatever, we'll continue to do that because we are in the mainstream. We have, as an added dimension to what we do here, an A&R department for television and film. There are a lot of songwriters out there who have their own publishing. And there are literally dozens, maybe hundreds of production companies who are in productions, that either don't know where to go or how to go and get a song. We create a conduit between production companies in television and film and some of our writers who don't have the benefit of major music publishing or TV or film departments to help exploit their material.

There's an interesting thing happening as far as getting heard or getting seen by either an A&R person or music publisher. It's no longer good enough to just send a tape. I think what songwriters or acts have to do now is to generate their own excitement and following so that they attract the business to them. If I were a manager, or if I were a songwriter or a new act, I'd try very, very hard to establish myself in an area, create my own credibility, start creating a buzz, and see if there is some way to attract the business to me.



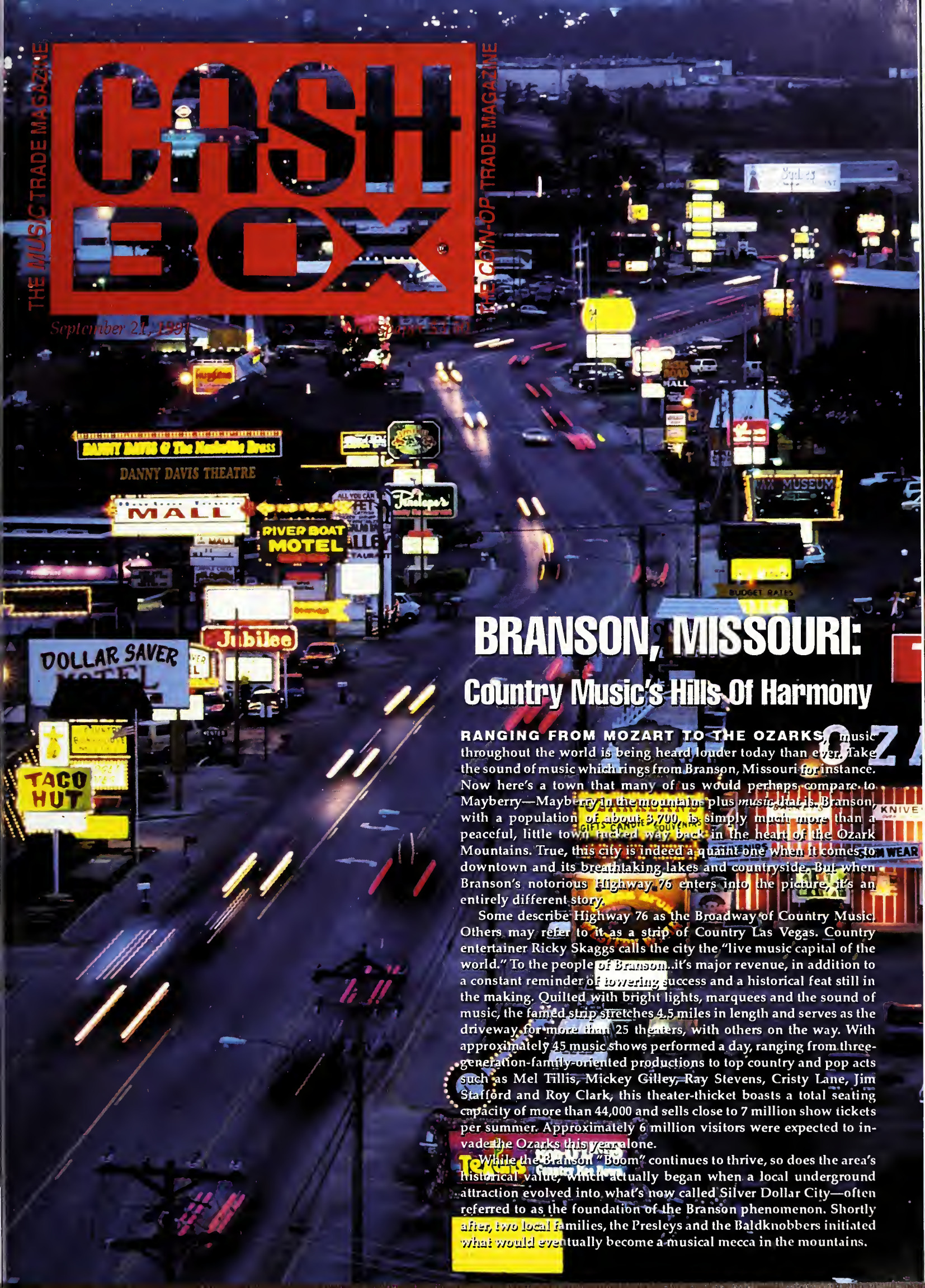
Rick Riccobono

■ See next week's issue for the International Publishing section.

CASH BOX

September 21, 1991

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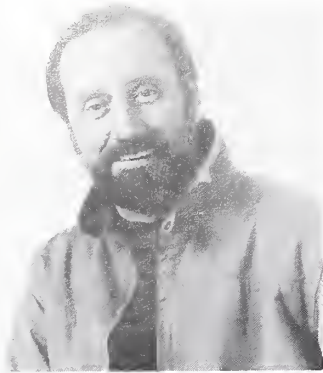
BRANSON, MISSOURI: Country Music's Hills Of Harmony

RANGING FROM MOZART TO THE OZARKS, music throughout the world is being heard louder today than ever. Take the sound of music which rings from Branson, Missouri for instance. Now here's a town that many of us would perhaps compare to Mayberry—Mayberry in the mountains plus music that is Branson, with a population of about 3,700, is simply much more than a peaceful, little town tucked way back in the heart of the Ozark Mountains. True, this city is indeed a quaint one when it comes to downtown and its breathtaking lakes and countryside. But when Branson's notorious Highway 76 enters into the picture, it's an entirely different story.

Some describe Highway 76 as the Broadway of Country Music. Others may refer to it as a strip of Country Las Vegas. Country entertainer Ricky Skaggs calls the city the "live music capital of the world." To the people of Branson, it's major revenue, in addition to a constant reminder of towering success and a historical feat still in the making. Quilted with bright lights, marquees and the sound of music, the famed strip stretches 4.5 miles in length and serves as the driveway for more than 25 theaters, with others on the way. With approximately 45 music shows performed a day, ranging from three-generation-family-oriented productions to top country and pop acts such as Mel Tillis, Mickey Gilley, Ray Stevens, Cristy Lane, Jim Stafford and Roy Clark, this theater-thicket boasts a total seating capacity of more than 44,000 and sells close to 7 million show tickets per summer. Approximately 6 million visitors were expected to invade the Ozarks this year alone.

While the Branson "Boom" continues to thrive, so does the area's historical value, which actually began when a local underground attraction evolved into what's now called Silver Dollar City—often referred to as the foundation of the Branson phenomenon. Shortly after, two local families, the Presleys and the Baldknobbers initiated what would eventually become a musical mecca in the mountains.

SPOTLIGHT ON BRANSON page 2



Ray Stevens

MORNING, MATINEE AND EVENING SHOWS provide around-the-clock jobs for Branson's entertainment staff. Renowned acts like Ray Stevens, Mel Tillis, Cristy Lane and Roy Clark took advantage of a great opportunity when Branson gladly opened its doors to their theaters. In return, tourists and music lovers take advantage of wholesome, family entertainment—one show after another.

Tillis, who will open a new and larger theater with more than 2,000 seats next year, recently purchased a home in the area and is one of the first to admit that the Branson Boom has been very good to him.

"There's just no comparison to this place," exclaims Tillis. "This is my second year with the theater, but I've been coming to Branson for some time now. I used to come down and work with the Baldknobbers when there



Mickey Gilley

were only a couple of theaters here. I can have a big band here. I have my own sound and lighting. On the road, it's just so expensive to carry all this. You have to have semis and three or four busses, so it's almost like a vacation to me. We really try to cooperate with the other theaters too. We promote each other."

Singer/story-teller Tillis performs regularly at his Ozark Theater and is accompanied by his Statesiders Orchestra, Mel Tillis, Jr., the Country Rhodes Trio and special appearance guests such as Billy Jo Spears, Porter Wagoner, Kitty Wells and Little Jimmy Dickens.

The most recent theater to open its doors on Branson's Country Boulevard belongs to singer/comedian Ray Stevens. Stevens' \$4 million, 2,000-seat facility opened on June 15, 1991. He describes the elaborate Vegas-style stage set, which he

Branson's Star-Studded Line-Up Continues To Grow

By Kimmy Wix



Cristy Lane

designed himself, as a "French Fried, Far-Out Legion desert complete with palm trees and glittering sand." The stage will be the performing home for Stevens and his 13-member band throughout November, and will no doubt re-open in March or April, 1992.

Another big-name favorite based alongside Highway 76 is country-hit-maker Mickey Gilley. The Gilley's Theatre, within the past year witnessed a new facelift, including a brand new stage look. He also performs daily, April through November, with guests such as Charly McClain, Ronnie McDowell, Faron Young, Mel McDaniel, John Anderson, Carl Perkins, Eddy Raven and Rex Allen, Jr. joining him throughout the year.

When Moe Bandy unveiled his Americana Theatre in May, the 900-seat showplace soon became another hit with the Ozark tourists. The theater named after Bandy's 1988 hit,



Jim Stafford



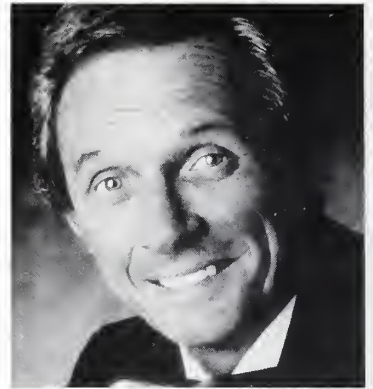
Roy Clark

"America," which was tapped as the Republican theme song for the 1988 Presidential campaign, features Bandy performing two shows daily throughout the season.

"Branson is just such a great opportunity with this many country music fans in one area," Bandy admits. "Sometimes 80,000 to 100,000 people a day come here during the peak season. There's no other spot in the world that I know of where you have access to that many country fans. I played the rodeo here 15 years ago, and I was so impressed with Branson. Of course, at that time it was very small. I went back to Texas, picked up my family and brought them up here for two weeks. I'll tell ya, myself and the guys (Bandy's band) are very happy with it all. It's really good to come to work everyday and do what you do without having to travel all over the world to do it."



Johnny Cash



Mel Tillis

Bandy's grand opening in May welcomed a standing-room-only crowd, including Janie Frickie and fellow "Bransonites" Mel Tillis, Mickey Gilley, Jim Stafford, Danny Davis and Buck Trent. A number of Nashville music industry leaders also traveled to Branson for the gala event: BMI's vice president of Nashville operations, Roger Sovine and director of public relations, Ellen Wood; ASCAP-Nashville's membership directors, Tom Long and John Briggs; Bob Doyle of Doyle/Lewis Management (Garth Brooks); and CMA's public information coordinator, Teresa George. According to Bandy, Branson's central location and burgeoning tourism were key factors when choosing a site for the theatre.

She could be described as the lace sewn into Branson's musical coat of armor. Country/gospel songstress Cristy Lane fits into the Branson performance line-up much differently than her neighboring entertainers. Al-



Moe Bandy

though Lane comes from a different recording background, compared to those of Tillis, Bandy and Gilley, her theater following is one of the largest in Branson. Lane's theater company features regular performers such as The White Brothers and special guests like Chisai Childs, Faron Young, The Platters and award-winning Ray Price.

When it comes to awards, this lady has certainly racked them up. It was only a little over a year ago that Lane was honored as Nigeria's #1 selling artist. A few years earlier, she picked up similar honors from India. According to Lane's manager, Lee Stoller, the singer recently added 10 more Asian countries to her long #1-selling list: Singapore, Malaysia, Thailand, Indonesia, Hong Kong, Taiwan, Philippines, Japan, China and Korea. Lane's *One Day At A Time* and *Footprints* recordings have repeatedly crossed the gold banner in retail sales—most of which is due to her successful television marketing campaigns.



Andy Williams

The Celebrity Theatre belongs to long-time, country veteran Roy Clark. "1991 Galaxy Of Stars" tags the theme of Clark's artist line-up this year. With two shows per day, Clark is joined by such greats as Tanya Tucker, Marie Osmond, T.G. Sheppard, Ricky Skaggs, Glen Campbell, Janie Fricke, Brenda Lee, Crystal Gayle and the Mandrell Sisters.

Jim Stafford actually marked the very first non-country act to hit Branson's famed strip. His "Spiders And Snakes" gold sensation is among a host of other self-written and



Shoji Tabuchi

recorded classics which consistently lure an immense number of tourists and music lovers into his theater. And if it's a taste of comedy that Branson show-goers are in the mood for, this boyish-grinning entertainer provides a big helping.

Another unique addition to Branson's show roster is that of Japanese fiddler Shoji Tabuchi, who proves that talent wins out over a name anyday. Tabuchi befriended country music at the age of 16 when he saw Roy Acuff perform in Japan. He's now often considered Branson's favorite resident performer. The Shoji



Boxcar Willie

Tabuchi Theater, worth \$3 million, houses amazing special effects equipment—luring two sold-out shows a day and taking in a reported \$40,000 per day.

Other prominent artists and entertainers who line Branson's Highway 76 with theaters include Danny Davis

And The Nashville Brass, The Foggy River Boys, Jeanne Pruett & Buck Trent, the original Sons Of The Pioneers, the Blackwood Quartet, Archie Campbell and Grand Ole Opry star Boxcar Willie, who marks one of the first reknowned artists to have purchased a personal theater.

Theaters such as Lowe's, 76 Music Hall and the Ozark Mountain Amphitheater also feature top-name acts throughout the season. As for the slew of additional theaters located on Branson's Country Boulevard... the call of history sounds off louder than ever.



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SPOTLIGHT ON BRANSON

page 4

ALTHOUGH BRANSON'S THRIVING MUSIC INDUSTRY and its long list of reknowned artists seems to garner most of the city's recent exposure explosion, it is actually the historical value involved which makes Branson the booming music town it is today.

The origin of Branson is actually due to a man by the name of Ruben Branson, who many years ago simply



wanted to exchange the busier "city" lifestyle for a more relaxed and scenic part of the country. The tourism, which has now grown into such a phenomenon, was initiated by an underground cave called Marvel. The cave alone attracted visitors, but what eventually transpired *above* the ground turned the site into what's now called Silver Dollar City—perhaps America's most authentic turn-of-the-century theme park. While enthusiastic cave explorers waited patiently to be led through the cave by the Herschend family, who led the expeditions, the Ozark Mountain natives discovered they *too* could offer various forms of entertainment, which included selling the results of their authentic craftsmanship and flaunt-



Branson's Yesteryears Lay Groundwork For Tomorrow

By Kimmy Wix

ing their mountain-flavored music.

Soon, the entertainment above the ground became more alluring to tourists than the cave itself. Silver Dollar City, which now features a resident colony of more than 100 craftspeople, 14 rides, 46 shops, 12 restaurants and seasonal music shows, officially opened in 1960.

The music industry in Branson began over 30 years ago with a hillbilly jamboree called Baldknobbers (named for a turn-of-the-century Ozarks vigilante gang). Today, the Baldknobbers Theater remains one of the most popular on Country Boulevard and features a three-generation-family performance.

Presley's Mountain Music Jubilee,

and began performing in the area. Roy Clark's Celebrity Theater was the first to book major recording stars for short-term venues.

In addition to those top names which own theaters, Branson currently features guest performers such as Aaron Tippin, Alabama, Exile, Earl Thomas Conley, Linda Davis, Steve Wariner, Conway Twitty, Barbara Fairchild, the Kentucky HeadHunters, Lionel Cartwright, the Oak Ridge Boys, Reba McEntire and Ricky Van Shelton, throughout the year.



Silver Dollar City's Grand Palace, scheduled to open in May, 1992, is expected to be the most spectacular of all the music theaters along Branson, Missouri's Highway 76 Country Boulevard. Shown is a blueprint photograph of the building after its completion.

built in 1967, was the very first theater on Branson's Highway 76. It too is among the most popular of Branson's roster of theaters. Gary Presley, of the legendary family, reported that his family's theater has increased extensively in attendance every year since its opening.

During the 1960's and 70's, growth of the music industry was tied to the development of the theme park, which entertained more visitors by *day*, while the number of music shows grew to entertain visitors by night. In the 1980's, Silver Dollar City added nighttime musical entertainment and many local family-oriented shows added daytime performances. Soon, well-known country recording stars took note of Ozark Mountain Country's successful tourism industry

UP & COMING—Branson's long string of bright lights, shops and theaters continue to boom just as much as the city's number of tourists. Within the past 12 months, announcements have been made regarding developments that total over \$100 million. Among the developments are five new music theaters and a showboat that will add approximately 12,000 new seats for musical entertainment.

In addition to Tillis' new theater, to be completed next year, Country legend Johnny Cash and June Carter Cash will perform in a 2,500-seat theater next door to a like-size contemporary Christian music theater.

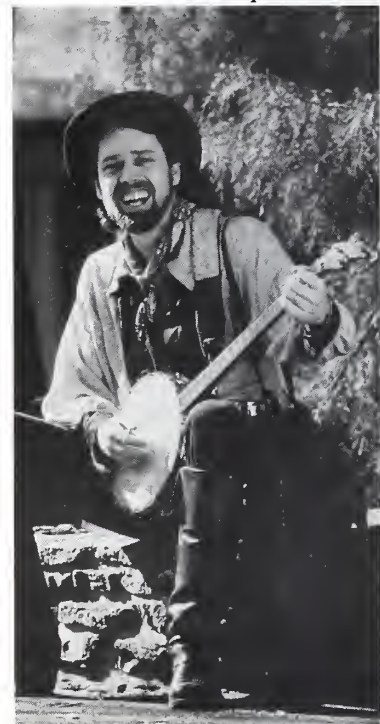
The largest theater to open in 1992 will be the 4,000-seat Grand Palace. Built in the style of an elegant

Southern mansion, the estimated \$13 million Grand Palace (a project of Silver Dollar City's) will include two celebrities in each row.

Now included in the long list of top acts to play host in Branson is all-time hit maker Andy Williams, who has recently become the latest star and one of the first "non-country" entertainers



to join the theater line-up. Williams plans to open his Moon River Theater in May of 1992, and will be featured as the headliner of the \$8 million facility for at least the first six months of operation. The Moon River Theater will serve as the centerpiece of a 22-acre complex, with a 250-room hotel and restaurant in future plans.



Music Industry Looks At Branson

Professionals in every facet of the music industry world-wide are taking a serious look at the amazing little town of Branson, Missouri, USA. This tiny town in the Ozark Mountains boasts a population of 3,500 but has managed to attract 4 million visitors annually and has caught the eye of music names like Johnny Cash, Mel Tillis and Andy Williams.

Music show theatres dot Country Music Boulevard on West Highway 76 in Branson, but where is the "real town?" That will be the historic Central Business District in downtown Branson according to Gaye Lisby. Lisby manages the Downtown Branson Better-

ment Association.

The Central Business District of Branson is a thriving, busy place located on the shores of beautiful Lake Taneycomo. It is here that the financial institutions, professionals, insurance and realty companies and utilities have their headquarters. Currently over 11 million dollars are being reinvested into two bank buildings, a major hospital expansion, new office complexes, major revitalization of the core downtown area and the addition of easily accessible parking areas.

In fact, the Central Business District is the "brain" and "heart" of the tourism industry that produces

nearly 7 million dollars in revenue for the City of Branson.

The district is also home to the largest retail center in Branson as well as fishing resorts and family motels. It is what local folks know and love as "downtown." Downtown Branson is currently the largest year-round employer in the county and is easily accessible from three entrances.

"We are doing everything possible to enhance Downtown Branson as a convenient headquarters for the professionals who have been flocking into town," Lisby said.

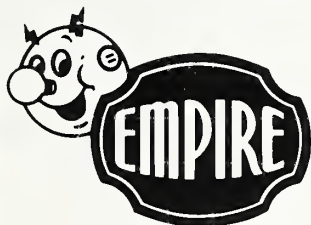
"Professionals downtown can easily reach the

government offices, banks and utilities without messing with the traffic. That saves managers thousands of dollars in travel time."

Should professionals who want to relocate to Branson be downtown?

"Absolutely," recommends Lisby. "West 76 is the 'Broadway of Country Music' but downtown is the 'Heart of the Financial Community.'"

More information on relocation to Branson may be received by calling 417-334-1548 or writing DBBA, P.O. Box 1261, Branson, Missouri, USA 65616. Or, professionals may call their Branson realtor.



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SPOTLIGHT ON BRANSON page 6



OTHER SERVICE ORGANIZATIONS IN AND AROUND the Branson area also support the city's flourishing music industry. KTTS Radio, located in Springfield just outside Branson, is perhaps the "Voice" of the city. KTTS caters to both the business community of Branson and those listening tourists who just can't seem to get enough country music during their visit. KTTS-FM offers 100,000 watts of stereo coverage which reaches several counties deep into Arkansas. The KTTS outline boasts such assets as powerful twin signals, consistency, choice, dependability, credibility, tourism appeal, in-

volvement, features and audience interaction. The Springfield-based station is also credited for exposing much of the talent which emanates from Branson on various live broadcasts and local radio shows.

Other broadcast facilities in the Branson area included KHOZ Radio and KRZK, which recently switched its format from oldies to modern country.

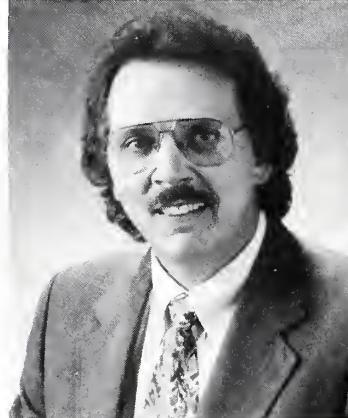
Although actual recording facilities are quite scarce in Branson and additional recording access is greatly desired, Caravell Records, however, does serve the boom town with state-of-the-art, 24-track record-

ing offerings. Those artists who work regularly in Branson often take advantage of Caravell and its studios' services. The label also boasts a growing artist roster, in addition to providing acts such as The Branson Brothers, who were earlier signed with Capitol Records, and Burbank Station with stellar production quality.

ROBERT ALDER was assigned by *Cash Box Magazine* to serve as a field representative in the Branson area.



Alder is a marketing consultant with Agenda Marketing & Management Services, Inc. of Springfield, Missouri, and boasts 25 years of sales, marketing and public relations experience. In addition to consistently obtaining editorial input and advertising from area music theaters, entertainers and related businesses, Alder will, on a regular basis, spend time in the Branson area discussing how *Cash Box* can be an asset to Branson's thriving music development. Alder can be contacted by phone (417) 887-2265 or FAX (417) 887-2270, or by writing Cash Box, P.O. Box 10504, Springfield, Missouri 65808.



Robert Alder

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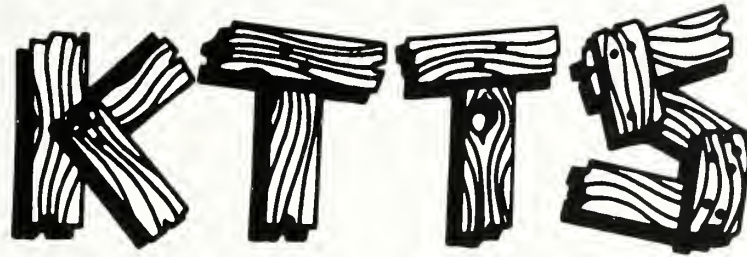
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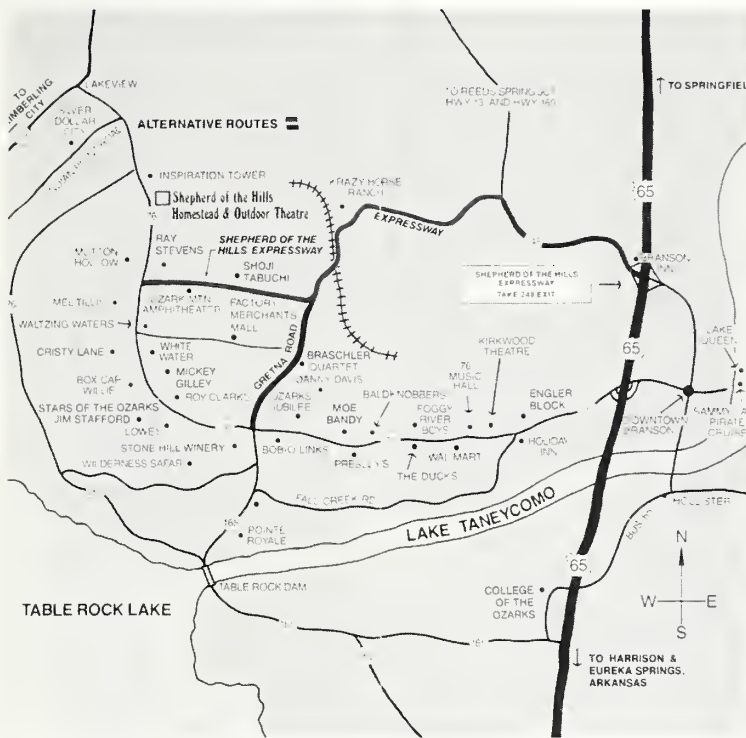
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THE POWER IS ON

1991 BRANSON MUSIC SHOW INFORMATION

| Theatre | Featuring | Theme | Capacity | Showtimes | General Information | Telephone |
|---------------------------------|--|----------------|----------|-------------------|---|--------------|
| Silver Dollar City Amphitheater | Branson Brothers and cast | Ozark Mt. | 3,000 | 6:30 or 7:30 p.m. | Show begins 30 min. after park closes. Free with park admission. | 417-338-8188 |
| Ray Stevens | Ray Stevens | Nashville | 2,011 | 8 p.m. & 2 p.m. | Mid June thru Oct. daily & Nov. Weekends. | 417-334-2422 |
| Shoji Tabuchi Theatre | Shoji Tabuchi | Variety | 2,000 | 8 p.m. | Thru Oct. exc. Mon.-Nov. Thurs., Fri., Sat. & Sun. In Dec. | 417-334-7469 |
| | | | | 3 p.m. | Tues. Thurs & Sat thru July \ Daily exc. Mon. Aug. Sept., Oct. | |
| Ozark Mt. Amphitheatre | Guest Celebrities | Major Concerts | 8,500 | 8 p.m. | Call for show schedule and price. | 417-334-7272 |
| Mel Tillis Ozark Theatre | Mel Tillis & the Statesiders | Nashville | 1,455 | 8 p.m./2 p.m. | Thru Oct. except Mon., Fri., & Sat. in Nov. | 417-335-6635 |
| Cristy Lane Theatre | Cristy Lane | Nashville | 1,300 | 7 p.m. | May - Oct. Thurs. thru Sat. | 417-335-5111 |
| | Ray Price | | | 5 p.m. | May - Oct. most days. With Guests most day. | |
| Box Car Willie Theatre | Box Car Willie | Nashville | 901 | 8 p.m. | May 3 - Nov. 2 except Sun. | 417-334-8696 |
| | | | | 2 p.m. | Tues. only May - Aug./Tues. & Sat. Sept. - Oct. | |
| Stars of the Ozarks | Jim Stafford | Variety | 818 | 8 p.m. | April 22 - Nov. 3 daily - Also Mon. at 2 p.m. | 417-335-2639 |
| | Ozark Mtn. Opry | | | 2 p.m. | Mar. 22 - Nov. 2 daily except Mon. | |
| Lowes | Guest Celebrities | Variety | 1,255 | 8 p.m. | With Lowe Sisters. Frequent Nashville Guests. | 417-334-0428 |
| | | | | 2 p.m. | With Toby Gaines, Mark Pearman, & Ozark Mtn. Band. | |
| Gilley's Theatre | Mickey Gilley or Guest | Nashville | 914 | 8 p.m. | May 10 - Oct. 27 daily/Nov. Fri. & Sat. | 417-334-3210 |
| | Celebrity | | | 3 p.m. | Daily except Wed. & Thurs. | |
| Roy Clark Celebrity Theatre | Roy Clark or Guest Celebrity | Nashville | 1,000 | 8 p.m. | Thurs., Fri., Sat. & Sun. in April/Daily May - Oct. | 417-334-7335 |
| | | | | 2 p.m. | Weekends in Nov. & Dec. | |
| Texans/Bob-O-Links | Texans and Guest Celebrities | Ozark Mt. | 1,500 | 8:15 p.m. | April 12 thru Oct. except Mon. Weekends Nov. & Dec. | 417-334-0903 |
| | | | | 2 p.m. | Sunday Gospel | |
| Jubilee | Ozark Country Jubilee | Ozark Mt. | 900 | 8 p.m. | April 18 thru Dec. except Wed. | 417-334-6400 |
| | The Blackwoods | | | 2 p.m. | April 18 thru Oct. daily Sun. - Gospel 8 p.m. on Wed. | |
| Danny Davis Theatre | Danny Davis & The Nashville Brass | Nashville | 720 | 8 p.m. | Thru Aug. except Sun./Sept. & Oct. daily. | 417-335-6888 |
| | | | | 2 p.m. | Tues. & Sat. only. | |
| Braschlers | Braschlers | Ozark Mt. | 720 | 8:30 p.m./2 p.m. | April 25 thru Oct. except Fri./Gospel Show Thurs. | 417-334-4363 |
| Presley's | Presley's Mt. Music Jubilee | Ozark Mt. | 2,000 | 8 p.m. | Thru Oct. except Sun. - Weekends Nov. & Dec. | 417-334-4874 |
| Moe Bandy | Moe Bandy & The Americana | Nashville | 850 | 8 p.m. | April thru Oct. - Weekends in Nov. & Dec. | 417-335-8176 |
| Americana Theatre | Band | | | 2 p.m. | Guest entertainers on Sun. | |
| Baldknobbers Theatre | Baldknobbers Hillbilly Jamboree | Ozark Mt. | 1,700 | 8 p.m. | April Thurs., Fri. & Sat. - May thru Oct. daily except Mon. | 417-334-4528 |
| | | | | | Nov. & Dec. Fri. & Sat. 7:15 warm-up. | |
| Foggy River Boys Theatre | Foggy River Boys | Ozark Mt. | 1,021 | 8 p.m. | April thru Oct. exc. Mon./Nov. & Dec. Tues., Thurs., Fri. & Sat. | 417-334-2563 |
| | Sons of the Pioneers | | | 2 p.m. | May 13 thru Oct. 8 p.m. on Mon. | |
| 76 Music Hall | Memory Makers | Ozark Mt. | 556 | 8 p.m. | Feb. 22 thru Dec. except Sun. | 417-335-2484 |
| | Texas Gold Miners | | | 4 p.m. | Down Home Country until June except Sun. | |
| | Down Home Country | | | 1:30 p.m. | Thru Oct. except Sun. | |
| | Al E. Brumley | | | 10 a.m. | Thru Oct. except Sun. | |
| Andy Williams' Theatre | Andy Williams & Guests | Variety | 2,000+ | | Opens Spring 1992 | |
| The Grand Palace | Various Artists | Variety | 4,000 | | Opens Spring 1992 | |
| Cash Complex | Johnny Cash, June Carter & Various Artists | Nashville | 10,000 | | Opens Spring 1992 | |

Note: Unanticipated changes may occur during the season. Telephone theater for latest information.

COUNTRY MUSIC

Sony-Tree: Successful From The Ground Up

By Kimmy Wix



Donna Hilley

NASHVILLE'S FAMED MUSIC ROW, which houses virtually every ingredient necessary to create Country Music, should be quite proud of its illustrious heritage. Renowned institutions throughout the city such as the Grand Ole Opry House, RCA's studio B and the Country Music Hall of Fame will long be remembered for their endless contribution to what is rapidly becoming *the* music of the country.

Still another crucial slice of the network is *Sony-Tree Music*—a publishing company which has remained at the top of its field for more than 18 years and counting. Tree, renamed Sony

only a couple of years ago when the company was purchased by the Japanese, boasts copyrights of regal tunesmiths such as Harlan Howard, Roger Miller, Willie Nelson, Buck Owens, Dolly Parton, Hank Cochran, Red Lane, Bobby Braddock and Curley Putman. As history proceeded and Tree continued to succeed, other writers like Chapin Hartford, Pam Tillis, Travis Tritt and a slew of other greats eventually added their talents to Tree's long-growing roots. Copyrights include such hits launched over the years as "He Stopped Loving Her Today," "Silver Wings," "D-I-V-O-R-C-E" and "Hello Walls."

In addition to Sony-Tree's treasured catalogue acquisitions, its towering gospel limb (Meadowgreen Music), which was established a few years back and is now valued at an estimated \$5 million, only a short time ago offered its writers a converted Music Row fire hall in which to work. "We're so hot, we had to buy a fire hall" soon became the Tree theme. Since Sony Music Entertainment purchased Tree Publishing, the staff has increased drastically; practically doubling its number of writers within only a couple of years. The value of Tree has also been reported to have grown more than 40 percent since the ownership transition. Utilizing such an estimated figure, Sony-Tree would cur-

rently be valued at more than \$70 million.

Although it has been written and stated time and time again, the truth remains that Donna Hilley is perhaps the broiling flame under the pot that keeps the Tree stew hot. From her stint as secretary for Jack Stapp at WKDA Radio when she was only 18 years old, to managing the Tree account for nine years when it was only an on-the-side venture overseen by Buddy Killen, to eventually being appointed vice president of Tree in 1976, Hilley has given the term "backbone" new depth and meaning. As Senior Vice President & Chief Operating Officer of Sony-Tree, Hilley is quite prompt to admit that the company's success is largely due to the extensive amount of care and respect given to its staff of writers and writer/artists.

"I think what has kept Tree at the top is that everybody from our copyright department to our royalty department, to our accounting department, to our professional department, understands that the *writer* is the key here," exclaims Hilley, with a charming and confident smile. "We really care about each other here. It's a real family. We're small; we know all the writers' wives and husbands; we have an annual picnic every year. If the writers' wives have babies, we'll have a baby shower, and if one of them is in the hospital, we're all over there. It's more than just a writer being somebody that works for you. They don't work for you. We work for *them* and we care about them.

"I've always had the philosophy, and it was really taught to me by Jack Stapp, that if you review everybody

every year on your staff and you can't say wonderful things about them and give them a raise, then let them go because they're in the wrong place. And by the same token, if the writers don't want to be here after they've signed a contract, then we let them out too. We only want to work with people who want to work with us. A lot of people have accused us of spoiling our writers."

Sony-Tree's approach to success is virtually based on the writers they actually hire and according to Hilley, the writers of today represent another generation which will become history tomorrow. "We are actually signing the writers that we feel can write the standards like you see all over the walls here," she says, while pointing to more than 25 various plaques and awards hanging on the walls of her Music Row office. "We're signing writers that we know are the future standard writers of this generation. We've got legends here, but we've also got legends in the making here too. We're just doing it one song at a time."

While the appeal of Country Music continues to increase, including its recent impact on the younger generation, Sony-Tree Publishing will no doubt continue to be in the forefront. Who knows, without Sony-Tree's Country Music, such impact could perhaps go unrecognized. Who better than Donna Hilley to explain such a possibility?

"I've often thought how sad it would be if just one day you could not hear any music, because it really is the common denominator that brings the whole world together...and it all starts with the songwriter."

OCTOBER IS COUNTRY MUSIC MONTH

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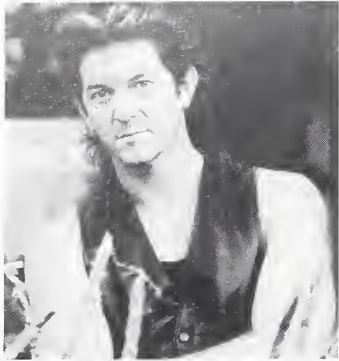
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COUNTRY MUSIC

Crowell To Perform Benefit Concert In Music City



Rodney Crowell

"I've been working on my next record, and I'm allowing this record to make itself."

Tickets for the benefit concert are available through Ticketmaster. All proceeds will help meet the goal of eventually raising \$600,000, the amount needed to treat those assaulted and abused in the middle Tennessee area.

NSAI Hosts 2nd Annual Songwriters Conference

THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL will host its second annual Professional Songwriters Conference this week (Friday, Sept. 20) at Loews Vanderbilt Plaza Hotel in Nashville.

Various industry leaders who will participate include Jeff Brabec, entertainment law attorney; Charlie Cook; former Academy of Country Music president/chairman of the board; Betty Fowler, director of royalties for Sony Music Publishing; Jerry Flowers, director of music publishing for Opryland Music, Inc.; Al Hagaman, entertainment business consultant; Malcolm Mimms, entertainment attorney; Chris Montan, director of creative affairs, music for Walt Disney Pictures and Touchstone Films; Edward Murphy, president and chief executive officer of National Music Publisher's Association, Inc., and the Harry Fox Agency; and Tim Wipperman, senior executive vice president and general manager of Warner Chappell Music, Nashville.

Top tunesmiths such as John Bettis ("Slow Hand," "Somewhere In Time"); Sonny Curtis ("I Fought The Law," "More Than I Can Say"); Tom Snow ("He's So Shy," "Don't Know Much"); and Jimmy Webb ("Up, Up And Away," "MacArthur Park") will provide special entertainment following the annual conference dinner. For additional information, contact NSAI at 615-321-5004. The conference is open to NSAI professional members only.

TOP 5 SINGLES-10 YEARS AGO

1. CONWAY TWITTY: "Tight Fittin' Jeans" (MCA)
2. MICKEY GILLEY: "You Don't Know Me" (Epic)
3. RONNIE McDOWELL: "Older Women" (Epic)
4. T.G. SHEPPARD: "Party Time" (Warner/Curb)
5. DON WILLIAMS: "Mirades" (MCA)

TOP 5 SINGLES-20 YEARS AGO

1. FREDDIE HART: "Easy Loving" (Capitol)
2. TAMMY WYNETTE: "Good Lovin' (Makes It Right)" (Epic)
3. TOM T. HALL: "The Year That Clayton Delaney Died" (Mercury)
4. BILL ANDERSON: "Quits" (Decca)
5. SUSAN RAYE: "Pitty, Pitty, Patter" (Capitol)

TOP 5 SINGLES-30 YEARS AGO

1. GEORGE JONES: "Tender Years" (Mercury)
2. CLAUDE GRAY: "My Ears Should Burn" (Mercury)
3. DON GIBSON: "Sea Of Heartbreak" (RCA Victor)
4. BUCK OWENS: "Under The Influence Of Love" (Mercury)
5. RALPH EMERY: "Hello Fool" (Liberty)



OPENING NIGHT FOR B.B. WATSON! BMG's new country label, BNA Entertainment, debuted its first artist, B.B. Watson, live in concert in Shreveport, Louisiana, as the opening act for former Entertainer of the Year Hank Williams, Jr. Pictured relaxing and sharing a few jokes on Hank's bus are Watson (left) and Williams. Currently, the title track from Watson's *Light At The End Of The Tunnel* disc is at #33 on *Cash Box*'s Top 100 Country Singles Chart.

ARTISTS IN ACTION—Move over Rock-n-Roll, Country's closing in—especially on cable video network VH-1. Viewers got a taste of the country recently when the hour-long *Carlene Carter Show* aired on the predominantly pop VH-1. The show highlighted country music greats of the past and present with guest appearances and videos. Taping locations in the Nashville area included the Country Music Hall of Fame, the Ryman Auditorium, Manuel's and Carter's home. Look for more country music videos each Saturday on *This is VH-1 Country*, which has aired on the cable station since February 1990.

Chris Ledoux's "Cowboy in a Continental Suit" soared higher than any other country music single when it became the "wake-up" call for Colonel James Adamson, Mission Specialist on the latest *Atlantis Shuttle Mission STS-43*. Meanwhile, Chris is bound for a heavy schedule of dates in support of his debut album *Western Underground*.

Canada's Country Music Male Vocalist of the Year George Fox was in Nashville recently to film the video for the single "I Know Where You Go." This is the second release from his album entitled *Spice Of Life*.

Johnny Paycheck is singing the praises of education these days after signing on with Progressive Educational Resources of Atlanta, GA as a national spokesperson for their GED (general education degree) preparatory package. Paycheck received his GED last year and feels strongly about the benefits of the program.

Hank Williams, Jr. is up to his neck in dirt. Williams has funded an excavation on his Montana property which is being overseen by the Midwest Archeological Center. It is hoped that the digs will shed new light on the circumstances that surround the famous "Battle of the Big Hole" in 1877, part of which occurred on what is now Hank's ranch. All artifacts found will be put on display at the Big Hole National Battlefield in Wisdom, Montana. A documentary is also being made about the dig and the battle itself, which will feature songs and narration by Williams.

The **Oak Ridge Boys** will be performing opening day at the State Fair of Texas in Dallas on September 27th. The day, declared as Jubilee Dallas Day, celebrates the city's 150th birthday.

—Cory Cheshire



DEJA VU??? It was just like old times for Music City songwriters Norro Wilson and George Richey during the celebration at BMI-Nashville for their two-time hit "A Picture Of Me (Without You)." This BMI Country Award-winning song, first recorded in 1972 by George Jones, sparks the current chart-zoomer from songstress Lorrie Morgan. Currently, the single is at #13 and still moving on *Cash Box*'s Top 100 Country Singles Chart. Shown gathered at the reception are (l-r): Wilson, producer Richard Landis, BMI VP Roger Sovine (with Morgan stand-in), Tammy "Mrs. George Richey" Wynette and Richey.

TOP 100 COUNTRY SINGLES



#1 SINGLE: Mark Chesnutt



HIGH DEBUT: The Judda #50



TO WATCH: Keith Whitley & Earl Thomas Conley #38



#1 INDIE: Debra Dudley #40

CASH BOX • SEPTEMBER 21, 1991

The square bullet indicates strong upward chart movement
(VL) = Vinyl (CD) = Compact Disc

| | | | Total Weeks Last Week ▼ | Total Weeks Last Week ▼ |
|------------|---|------------------------------------|----------------------------|----------------------------|
| 1 | YOUR LOVE IS A MIRACLE (MCA 54136)(CD) | Mark Chesnutt | 4 | 10 |
| 2 | LEAP OF FAITH (MCA 54078)(CD) | Lionel Cartwright | 5 | 11 |
| 3 | WHERE ARE YOU NOW (RCA 62016)(VL) | Clint Black | 6 | 8 |
| 4 | MIRROR MIRROR (Arista 2262)(CD) | Diamond Rio | 7 | 9 |
| 5 | SINCE I DON'T HAVE YOU (RCA 2848)(VL) | Ronnie Milsap | 1 | 11 |
| 6 | I THOUGHT IT WAS YOU (Epic 73895)(CD) | Doug Stone | 10 | 10 |
| 7 | RODEO (Capitol 79838)(CD) | Garth Brooks | 11 | 5 |
| 8 | ONE SHOT AT A TIME (Step One 430)(CD) | Clinton Gregory | 9 | 11 |
| 9 | DOWN AT THE TWIST AND SHOUT (Columbia 73838)(CD) | Mary-Chapin Carpenter | 3 | 14 |
| 10 | NEW WAY (TO LIGHT UP AN OLD FLAME) (Epic 73935)(CD) | Joe Diffie | 14 | 7 |
| 11 | THE WALK (Curb/Capitol 79750)(CD) | Sawyer Brown | 13 | 10 |
| 12 | BALL AND CHAIN (RCA 62012)(CD) | Paul Overstreet | 16 | 8 |
| 13 | A PICTURE OF ME (WITHOUT YOU) (RCA 62014)(VL) | Lorrie Morgan | 15 | 6 |
| 14 | KEEP IT BETWEEN THE LINES (Columbia 73956)(CD) | Ricky Van Shelton | 21 | 6 |
| 15 | SHADOW OF A DOUBT (RCA 2826)(VL) | Earl Thomas Conley | 2 | 17 |
| 16 | SPEAK OF THE DEVIL (Capitol 79783)(VL) | Pirates Of The Mississippi | 18 | 10 |
| 17 | AS SIMPLE AS THAT (Columbia 73888)(CD) | Mike Reid | 19 | 8 |
| 18 | PUT YOURSELF IN MY PLACE (Arista 2268)(CD) | Pam Tillis | 22 | 5 |
| 19 | BRAND NEW MAN (Arista 2232)(CD) | BrooksDunn | 8 | 13 |
| 20 | NOTHING'S CHANGED HERE (Reprise 4885)(CD) | Dwight Yoakam | 23 | 6 |
| 21 | ONE LOVE (Reprise 4886)(CD) | Carlene Carter | 25 | 8 |
| 22 | SOMEDAY (Arista 2335)(CD) | Alan Jackson | 31 | 3 |
| 23 | ANYMORE (Warner Bros. 4968)(CD) | Travis Tritt | 32 | 3 |
| 24 | SAME OLD STAR (MCA 54125)(CD) | McBride & The Ride | 28 | 7 |
| 25 | TEMPTED (MCA 54145)(CD) | Marty Stuart | 30 | 6 |
| 26 | THE GARDEN (Columbia 73946)(CD) | Vern Gosdin | 29 | 5 |
| 27 | THE VERY FIRST LASTING LOVE (Epic 73904)(CD) | Shelby Lynne & Les Taylor | 27 | 8 |
| 28 | DOWN TO MY LAST TEARDROP (Capitol 79711)(CD) | Tanya Tucker | 12 | 14 |
| 29 | CALLOUSED HANDS (MCA 54079)(CD) | Mark Collie | 17 | 12 |
| 30 | YOU COULDN'T GET THE PICTURE (MCA 54187)(CD) | George Jones | 40 | 3 |
| 31 | SHE MADE A MEMORY OUT OF ME (RCA 62015)(CD) | Aaron Tippin | 33 | 4 |
| 32 | SHE'S GOT A MAN ON HER MIND (MCA 54186)(CD) | Conway Twitty | 37 | 4 |
| 33 | LIGHT AT THE END OF THE TUNNEL (BNA 62037)(VL) | B B Watson | 36 | 7 |
| 34 | ANGELS ARE HARD TO FIND (Warner Bros. 4962)(CD) | Hank Williams, Jr. | 38 | 4 |
| 35 | HARD HEADED MAN (Columbia 73907)(CD) | Sweethearts Of The Rodeo | 35 | 8 |
| 36 | BROTHERLY LOVE (RCA 62037)(VL) | Keith Whitley & Earl Thomas Conley | 49 | 2 |
| 37 | LIFE'S TOO LONG (TO LIVE LIKE THIS) (Epic 73947)(CD) | Ricky Skaggs | 39 | 4 |
| 38 | FOR CRYING OUT LOUD (Mercury 479)(CD) | Davis Daniel | 43 | 3 |
| 39 | WE'RE STRANGERS AGAIN (Epic 73958)(CD) | Tammy Wynette/Randy Travis | 41 | 4 |
| 40 | CAN'T YOU JUST STAY GONE (Concorde Int. 502)(CD) | Debra Dudley | 42 | 9 |
| 41 | HURT ME BAD (IN A REAL GOOD WAY) (MCA 54178)(CD) | Patty Loveless | 51 | 2 |
| 42 | HANG UP THE PHONE (Capitol 79808)(CD) | Eddie Rabbitt | 45 | 3 |
| 43 | LIKE WE NEVER HAD A BROKEN HEART (MCA 54172)(CD) | Trisha Yearwood | 50 | 3 |
| 44 | WHOLE LOTTA HOLES (Mercury 444)(CD) | Kathy Mattea | 20 | 12 |
| 45 | DANGEROUS (Playback/Laurie 1353)(VL) | Michele Bishop | 47 | 12 |
| 46 | CORNELL CRAWFORD (RCA 62053)(VL) | K T Oslin | 56 | 2 |
| 47 | WHEN YOU WERE MINE (Columbia 73957)(CD) | Shenandoah | 57 | 2 |
| 48 | SILVER AND GOLD (Columbia 73826)(CD) | Dolly Parton | 24 | 15 |
| 49 | LILLIE'S WHITE LIES (Atlantic 87680)(CD) | Martin Delray | 26 | 10 |
| 50 | JOHN DEERE TRACTOR (Curb/RCA 62038)(VL) | The Judds | DEBUT | |
| 51 | HERE'S TO THE COWBOYS (Playback/Laurie 1350)(VL) | Jeannie C. Riley | 55 | 7 |
| 52 | BEYOND TONIGHT (PolyGram 496)(CD) | Bill Young | 54 | 7 |
| 53 | EVEN NOW (Arista 2228)(VL) | Exile | 34 | 15 |
| 54 | I GIVE YOU WHAT YOU NEED (SOR 431)(CD) | Jerry Lansdowne | 64 | 2 |
| 55 | DON'T LET GO (Curb 072)(CD) | Bill Medley | 60 | 3 |
| 56 | MIDDLE OF THE BED (Killer 139)(VL) | Alan Rich & Debbie Williams | 58 | 9 |
| 57 | THIS TIME I HURT HER MORE (Atlantic 4065)(CD) | Neal McCoy | 61 | 2 |
| 58 | YOU KNOW ME BETTER THAN THAT (MCA 54217)(CD) | George Strait | 44 | 14 |
| 59 | DON'T WORRY (SOR 432)(CD) | Ray Price | DEBUT | |
| 60 | NOW IT BELONGS TO YOU (Warner Bros. 4913)(CD) | Mark O'Connor & Steve Wariner | 46 | 6 |
| 61 | SOMEDAY SOON (Capitol 79678)(CD) | Suzy Bogguss | DEBUT | |
| 62 | STILL BURNIN' FOR YOU (Arista 2336) | Rob Crosby | DEBUT | |
| 63 | THE BLAME (Warner Bros. 4944)(CD) | Highway 101 | DEBUT | |
| 64 | I'M GOING CRAZY (Hondo 100)(VL) | Keith Lutz | 67 | 10 |
| 65 | I'M NOBODY'S FOOL ANYMORE (Hangin' Gold 1004)(VL) | Lisa Rich | 69 | 5 |
| 66 | LIZA JANE (MCA 54123)(CD) | Vince Gill | 52 | 16 |
| 67 | OH MY LOVER (Bench 005)(CD) | Black Tie | 72 | 4 |
| 68 | SMALL TOWN SATURDAY NIGHT (Curb 054)(CD) | Hal Ketchum | 59 | 21 |
| 69 | A WAY TO SURVIVE (SunRay 375)(VL) | Rayburn Anthony | 53 | 8 |
| 70 | I GO HOME TO A LADY (K-ARK 1111)(VL) | David Houston | 73 | 3 |
| 71 | HONKY TONK HERO (Tug Boat 2005)(CS) | Doc Holiday | 74 | 5 |
| 72 | THAT'S WHY I SING THIS WAY (Killer 143)(VL) | Sandy Sanford | 77 | 3 |
| 73 | FALLIN' OUT OF LOVE (MCA 54108)(CD) | Reba McEntire | 68 | 18 |
| 74 | HOPELESSLY YOURS (Capitol 79690)(CD) | Lee Greenwood/Suzy Bogguss | 63 | 18 |
| 75 | SUGAR AND SPICE (Soundwaves 347)(VL) | Tonja West | 78 | 3 |
| 76 | IT'S CHITLIN' TIME (Mercury 524)(CD) | The Kentucky HeadHunters | DEBUT | |
| 77 | IF WE CAN'T DO IT RIGHT (RCA 2821)(VL) | Eddie London | 62 | 11 |
| 78 | MR. JONES (THE FINAL CHAPTER) (Tug Boat 1021)(VL) | Big Al Downing | 80 | 6 |
| 79 | LOVIN' TIME (Gallery II 2051)(VL) | Beau Davish | 83 | 3 |
| 80 | DEVOTED TO YOUR MEMORY (Stargem 2497)(VL) | Ronnie Mason | 82 | 6 |
| 81 | I REALLY MEANT FOREVER (Door Knob 1021)(VL) | Sandy Ellwanger | 87 | 2 |
| 82 | NOTHIN' BUT THE WALLS (Ridgewood 3022)(VL) | Mark Crigler | DEBUT | |
| 83 | A TREE DON'T GROW NO TALLER (Lonesome Dove 5025)(VL) | Walli Daniel | DEBUT | |
| 84 | HARD TIMES FOR MY HEART (Round Robin 2004)(VL) | Bobby Hitt | 86 | 2 |
| 85 | BLUES STAY AWAY FROM ME (Ridgewood 3021)(VL) | Petrella | 85 | 3 |
| 86 | COME CLOSING TIME (Dawn Prod. 1984)(VL) | Jack Farr | 88 | 2 |
| 87 | ALL I CAN BE (IS A SWEET MEMORY) (Epic 73831)(CD) | Collin Raye | 75 | 13 |
| 88 | IF I EVER CHEATED ON YOU (Fox Fire 10000)(VL) | Jason Hawkins | 90 | 2 |
| 89 | SHAKE, RATTLE & ROLL (Bold -1304)(VL) | Joey Weiz | DEBUT | |
| 90 | YOU MAKE MY HEART LICK ITS LIPS (Playback/Laurie 1355)(VL) | Roni Stoneman | DEBUT | |
| 91 | HOUSE ACROSS THE STREET (Soundwaves 346)(VL) | Sandra Brown | 48 | 10 |
| 92 | TOO MANY HONKY TONKS (Epic 73862)(CD) | Tom Wopat | 65 | 11 |
| 93 | CHANGE MY MIND (RCA 62013)(CD) | The Oak Ridge Boys | 66 | 7 |
| 94 | TALL DRINK OF WATER (CURB 76883)(VL) | Mel Tillis | 70 | 9 |
| 95 | HERE WE ARE (RCA 2828)(VL) | Alabama | 71 | 15 |
| 96 | IT'S ALL IN HER JEANS (Curb 78877)(VL) | Hal Gibson | 79 | 13 |
| 97 | PUT THE BLAME ON ME (Saddlestone 521)(VL) | Straight Clean And Simple | 76 | 8 |
| 98 | BLUE COLLAR DOLLAR (Stop Hunger 1103)(CS) | Scott Carter | 92 | 6 |
| 99 | SHE'S IN LOVE WITH THE BOY (MCA 10297)(CD) | Trisha Yearwood | 81 | 17 |
| 100 | JUST AN OL' HEARTACHE (Step One 429)(CD) | Faron Young | 84 | 12 |

By Teresa Chance & Kimmy Wix

RETAIL RAP

Most Active

Randy Travis—*High Lonesome*—(Warner Bros. 26661)—#20

Product Pick

Shelby Lynn—*Soft Talk*—(Epic 47388)—#42 (The *Product Pick* is determined each week by *Cash Box's* retail account panel.)

Hittin' The Street

(October 12, 1991) Tracy Lawrence—*Sticks And Stones*—(Atlantic 82326)

(October 15, 1991) Dawn Sears—*What A Woman Wants To Hear*—(Warner Bros. 26442)

(October 15, 1991) George Jones—*And Along Come Jones*—(MCA 10398)

ALBUM ACTION THIS WEEK focuses heavily on country traditionalist Randy Travis, who hits high on the chart this week with his latest album entitled *High Lonesome*.

With its street date hitting only a week ago, *High Lonesome* receives a swarm of reported #1 sales from retailers and distributors across the country. Those weekly reporting accounts include Scott's in Indianapolis, IN; RTI in Omaha, NE; and Southwest Wholesale in Houston, TX, only to name a few. Debuting at #20 this week, *High Lonesome* has proven to definitely be this week's most active LP, One to Watch, to say the least.

At the tender age of only 22, Shelby Lynn's third Epic release entitled *Soft Talk*, certainly stills up a lot of talk these days, especially when it comes to the conversation of country retail sales.

Debuting at #42 on *Cash Box's* Top 75 Country Album Chart, *Soft Talk* picks up reported heavy sales this week from accounts such as Natural Record Mart in Pittsburgh, PA; Ernest Tubb Record Shop in Nashville, TN; and Abbey Road in Santa Ana, CA.

TRAVIS TRITT RETAIL/RADIO PROMOTION—Travis Tritt, who simultaneously earned both platinum and gold sales awards for his *Country Club* and *It's All About To Change* albums, is in the midst of yet another full-supported campaign. In support of his new album and long-form video of the same name, a nationwide radio and retail promotion involving 10 markets awarded a grand prize winner with a trip to see Tritt in concert on September 15 at the Greek Theatre in Los Angeles; dinner with Tritt and an after-concert party.

A retailer was tied in to each of the 10 markets and radio spots encouraged listeners to visit these outlets while WEA branches oversaw display contests in each outlet. The displays incorporated flats and tent cards to intensify the visibility of Tritt's cassette, CD and long-form video. Those accounts which participated in the recent campaign included *Turtles Music & Movies* in Atlanta, GA; *Fred Meyer Music Market* in Seattle, WA; *Camelot Music* in Cincinnati, OH; *Hasting's* in Houston, TX; *Turtle's Music & Movies* in Nashville, TN; *Wal-Mart & K-Mart* in Tampa, FL; *Sound Warehouse* in Dallas, TX; *Sam Goody & Musicland* in Los Angeles, CA; *Camelot Music* in Indianapolis, IN; and *Camelot Music* in Louisville, KY.



Bruce Hinton, (left) president, MCA/Nashville; and Mark Wright, producer.

(*Cash Box Magazine* would love to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimmy Wix at 615-329-2898.)

Country newcomer Mark Chesnutt is currently in the studio with producer Mark Wright recording the follow-up to his successful debut album, *Too Cold At Home*. The album yielded singles such as "Your Love Is A Miracle," "Brother Jukebox" and the title cut, all of which helped Chesnutt garner a CMA Horizon Award nomination. Shown here at Javelina Studio in Nashville, seated: George Jones, (left) who contributed back-up vocals; and Chesnutt. Standing:

TOP 75 COUNTRY ALBUMS

CASH BOX • SEPTEMBER 21, 1991

The square bullet indicates strong upward chart movement
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week • Total Weeks •

#1 ALBUM: Garth Brooks



TO WATCH: Randy Travis #20

| | | | | |
|----|---|----------------------------|-------|-----|
| 1 | NO FENCES (Capitol 93866)(P4) | Garth Brooks | 1 | 52 |
| 2 | TRISHA YEARWOOD (MCA 10297) | Trisha Yearwood | 2 | 10 |
| 3 | IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P) | Travis Tritt | 3 | 15 |
| 4 | DON'T ROCK THE JUKEBOX (Arista 8681)(G) | Alan Jackson | 4 | 17 |
| 5 | BACKROADS (Columbia 46855)(G) | Ricky Van Shelton | 5 | 16 |
| 6 | PUT YOURSELF IN MY SHOES (RCA 2372)(P) | Clint Black | 6 | 43 |
| 7 | WHAT DO I DO WITH ME (Capitol 95562) | Tanya Tucker | 7 | 9 |
| 8 | RUMOR HAS IT (MCA 10016)(P) | Reba McEntire | 8 | 51 |
| 9 | GARTH BROOKS (Capitol 90897)(P2) | Garth Brooks | 9 | 107 |
| 10 | EAGLE WHEN SHE FLIES (Columbia 46882)(G) | Dolly Parton | 10 | 26 |
| 11 | DIAMOND RIO (Arista 8673) | Diamond Rio | 12 | 15 |
| 12 | I THOUGHT IT WAS YOU (Epic 47357) | Doug Stone | 18 | 4 |
| 13 | SOMETHING IN RED (RCA 3021) | Lorrie Morgan | 13 | 22 |
| 14 | CHILL OF AN EARLY FALL (MCA 10204)(G) | George Strait | 11 | 24 |
| 15 | POCKET FULL OF GOLD (MCA 10140) | Vince Gill | 15 | 26 |
| 16 | YOUNG MAN (Capitol 94302) | Billy Dean | 14 | 22 |
| 17 | ELECTRIC BARNYARD (Mercury 848054)(G) | Kentucky HeadHunters | 16 | 24 |
| 18 | MILESTONES-GREATEST HITS (Warner Bros. 26630) | Holly Dunn | 17 | 7 |
| 19 | SHOOTING STRAIGHT IN THE DARK (Columbia 46077) | Mary-Chapin Carpenter | 22 | 45 |
| 20 | HIGH LONESOME (Warner Bros. 26661) | Randy Travis | DEBUT | |
| 21 | LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)(G) | The Judds | 19 | 50 |
| 22 | PIRATES OF THE MISSISSIPPI (Capitol 94389) | Pirates Of The Mississippi | 20 | 55 |
| 23 | PURE HANK (Warner Bros. 26536) | Hank Williams, Jr. | 21 | 20 |
| 24 | KILLIN' TIME (RCA 9668)(P2) | Clint Black | 24 | 120 |
| 25 | HERE IN THE REAL WORLD (Arista 8623) | Alan Jackson | 25 | 77 |
| 26 | PASS IT ON DOWN (RCA 2108)(G) | Alabama | 26 | 64 |
| 27 | BRAND NEW MAN (Arista 07822) | Brooks & Dunn | 34 | 4 |
| 28 | TIME PASSES BY (Mercury 846975) | Kathy Mattea | 23 | 24 |
| 29 | CLEAN SHIRT (Epic 47462) | Waylon/Willie | 28 | 9 |
| 30 | COUNTRY CLUB (Warner Bros. 26094)(P) | Travis Tritt | 31 | 74 |
| 31 | IF THERE WAS A WAY (Reprise 26344) | Dwight Yoakam | 30 | 43 |
| 32 | WESTERN UNDERGROUND (Capitol 96499) | Chris LeDoux | 33 | 5 |
| 33 | TOO COLD AT HOME (MCA 10032) | Mark Chesnutt | 27 | 46 |
| 34 | HIGH AND DRY (MCA 10330) | Marty Brown | 46 | 2 |
| 35 | BUICK (Curb/Capitol 94260) | Sawyer Brown | 38 | 25 |
| 36 | GREATEST HITS (Curb/RCA 8318) | The Judds | 37 | 70 |
| 37 | YOU'VE GOT TO STAND FOR SOMETHING (RCA 2374) | Aaron Tippin | 35 | 33 |
| 38 | CHASIN' THE SUN (MCA 10307) | Lionel Cartwright | 45 | 3 |
| 39 | BURNIN' UP THE ROAD (MCA 42343) | McBride & The Ride | 29 | 21 |
| 40 | 12 GREATEST HITS (MCA 12)(P2) | Patsy Cline | 39 | 71 |
| 41 | PAST THE POINT OF RESCUE (Curb 77450) | Hal Ketchum | 49 | 4 |
| 42 | SOFT TALK (Epic 47388) | Shelby Lynn | DEBUT | |
| 43 | I'VE GOT THAT OLD FEELING (Rounder 0275) | Alison Krauss | 40 | 27 |
| 44 | PICKIN' ON NASHVILLE (Mercury 838744)(P) | Kentucky HeadHunters | 32 | 92 |
| 45 | LOVE IN A SMALL TOWN (RCA 2365)(G) | K.T. Oslin | 44 | 42 |
| 46 | LIVE TWO FIVE (Capitol 93128) | Nitty Gritty Dirt Band | 36 | 74 |
| 47 | A PERFECT 10 (Capitol 95541) | Lee Greenwood | 48 | 18 |
| 48 | GREATEST HITS (RCA 2277) | Keith Whitley | 41 | 54 |
| 49 | ACES (Capitol 95847) | Suzy Bogguss | DEBUT | |
| 50 | ALL I CAN BE (Epic 47468) | Collin Raye | 71 | 2 |
| 51 | GET RHYTHM (Atlantic 82176) | Martin DelRay | 51 | 8 |
| 52 | EXTRA MILE (Columbia 45490) | Shenandoah | 52 | 64 |
| 53 | BING BANG BOOM (Warner Bros. 26588) | Highway 101 | 47 | 15 |
| 54 | A THOUSAND WINDING ROADS (Epic 46047) | Joe Diffie | 55 | 47 |
| 55 | A COLLECTION OF HITS (Mercury 842330)(G) | Kathy Mattea | 61 | 53 |
| 56 | HEROES & FRIENDS (Warner Bros. 26310)(P) | Randy Travis | 43 | 49 |
| 57 | HEROES (RCA 2459) | Paul Overstreet | 57 | 32 |
| 58 | RVS III (Columbia 45250)(P) | Ricky Van Shelton | 53 | 82 |
| 59 | WHEN I CALL YOUR NAME (MCA 42321) | Vince Gill | 42 | 70 |
| 60 | YOURS TRULY (RCA 3116) | Earl Thomas Conley | 54 | 8 |
| 61 | DOUG STONE (Epic 45303) | Doug Stone | 50 | 71 |
| 62 | MARK O'CONNOR/THE NEW NASHVILLE CATS (Warner Bros. 26509) | Mark O'Connor | 60 | 20 |
| 63 | OUT OF MY HEART (Columbia 47051) | Vern Gosdin | 59 | 16 |
| 64 | BACK TO THE GRINDSTONE (RCA 2375) | Ronnie Milsap | 63 | 25 |
| 65 | WHEN YOU'RE IN LOVE (Capitol 95527) | Lee Greenwood | DEBUT | |
| 66 | YES I DO (Capitol 96310) | Ann Murray | DEBUT | |
| 67 | TEXAS TORNADOS (Reprise 26251) | Texas Tornados | 62 | 55 |
| 68 | ON DOWN THE LINE (MCA 6401) | Patty Loveless | 68 | 66 |
| 69 | ALWAYS AND FOREVER (Warner Bros. 25568)(P4) | Randy Travis | 64 | 67 |
| 70 | RENEGADE (Epic 46835) | Charlie Daniels | 67 | 19 |
| 71 | TEN ROUNDS (Capitol 95955) | Eddie Rabbitt | DEBUT | |
| 72 | BORN AND RAISED IN BLACK & WHITE (MCA 10321) | Mark Collie | 65 | 7 |
| 73 | PUT YOURSELF IN MY PLACE (Arista 8642) | Pam Tillis | 75 | 32 |
| 74 | THE BEST (Capitol 48308) | Dan Seals | 58 | 11 |
| 75 | TEMPTED (MCA 10106) | Marty Stuart | 56 | 33 |

COUNTRY MUSIC

REVIEWS SINGLES

By Kimmy Wix

OUT OF THE BOX

■ **VINCE GILL:** "Look At Us" (MCA 54179)

Producer: Tony Brown

Writers: Vince Gill/Max D. Barnes



Super newcomer (as many describe him) Vince Gill follows up his spicy "Liza Jane" with a tune which reflects many of the same qualities that steamed from his "When I Call Your Name" sensation. "Look At Us," with its flowing melody and tender lyrics, tells the story of perfect love. Once again, contributing female harmony adds a bit of magic to this tune, and will no doubt add shivers to the skin.

FEATURE PICKS

■ **ROBIN LEE:** "Back To Bein' Blue" (Atlantic 82259)

Producers: James Stroud

Writers: Tom Shapiro/Chuck Jones

With the second release from her new *Heart On A Chain* disc, Music City native Robin Lee belts out her sultriest yet. "Back To Bein' Blue" drives with a heavy punch and is built with a soulful, rock-n-roll spice and flavored with just a dash of sweet southern comfort, as heard in Lee's polished vocals.

■ **DELBERT McCLINTON:** "That's The Way I Feel" (Curb CURBD-079)

Producers: Barry Beckett/Delbert McClinton

Writers: Steve Seskin/Mark D. Sanders

This guy is the master of soul-erupting music and singing. Delbert McClinton, who's personal and dedicated following continues to make a loud and forceful statement for himself, always manages to fit somewhere in a bracket of style that combines old-time rock-n-roll, rhythm-n-blues, soul and risky country. His latest single from the *I'm With You* project entitled "That's The Way I Feel," dishes out that same combination. If radio doesn't get on this bolt of energy for the playlist, they'll miss out on something hot!

■ **WILD ROSE:** "There Goes My Love" (Capitol 79811)

Producers: Paul Worley/Ed Seay/Wild Rose

Writer: Buck Owens

Country music's leading all-female band, Wild Rose, makes a stunning impression with "There Goes My Love," which sparks from the girls' new *Listen To Your Heart* LP. Penned by veteran Buck Owens, this cut turns out a melody that's just too authentic to be overlooked. As usual, the vocal output from Wild Rose delivers an all-natural, traditional edge with a tangy harmony ringing from back-up vocals.

■ **RONNIE McDOWELL:** "Just Out Of Reach" (Curb CURBD-078)

Producer: Buddy Killen

Writer: V.F. "Pappy" Stewart

When Ronnie McDowell delivered his version of "Unchained Melody," he proved how much potential he has as a vocalist, as well as how far he can stretch his singing ability. The results were magical, as they are in his newest single entitled "Just Out Of Reach." This cut is absolutely dreamy and chances are no other singer could capture such emotion and tender lyrics as McDowell does here. Country radio deserves such an asset!

COUNTRY RADIO

By Cliff Gerken and Kimmy Wix

High Debuts

1. THE JUDDS—"John Deere Tractor"—Curb/RCA—#50
2. RAY PRICE—"Don't Worry (I'm Not Staying Very Long)"—SOR—#59
3. SUZY BOGGUSS—"Someday Soon"—Capitol—#61

Most Active

1. KEITH WHITLEY & EARL THOMAS CONLEY—"Brotherly Love"—RCA—#36
2. GEORGE JONES—"You Couldn't Get The Picture"—MCA—#30
3. PATTY LOVELESS—"Hurt Me Bad (In A Real Good Way)"—MCA—#41

Hot Phones

1. GARTH BROOKS—"Rodeo"—Capitol—#7
2. CLINTON GREGORY—"One Shot At A Time"—Step One—#8
3. CLINT BLACK—"Where Are You Now"—RCA—#3

POWERFUL ON THE PLAYLIST—Keith Whitley hit the big time in 1986 after devoting more than half of his short 33 years to doing so. Earl Thomas Conley has been a country hitmaker for over a dozen years. Four years ago they recorded a duet together for RCA records entitled "Brotherly Love." For various reasons it was sidelined and left in the RCA vaults. After a recent listen, Conley says, "I just flipped out. It gave me cold chills. It was just one of those pleasant surprises that took awhile to come to surface." Contained on both Conley's *Yours Truly* and Whitley's *Kentucky Bluebird* recent album releases, the single jumps 13 notches from #49 to #36 on this week's Country Singles chart. Garnering 28 new adds and conversions in its second week on the chart, "Brotherly Love" is showing significant rotation at stations like WSM-FM in Nashville, TN; KIKK-FM in Houston, TX; KXIX-FM in Little Rock, AR and WAMZ in Louisville, KY.

George Jones' MCA debut single, "You Couldn't Get The Picture," is receiving raves from media, fans and peers alike. Radio is no different. Jumping from #40 to #30 this week, the ole "possum" is lighting up the phones and gaining momentum at stations including WSLC in Roanoke, VA; KWRE in Warrenton, MO; WDOD-FM in Chattanooga, TN and KNFM-FM in Midland, TX.

"Hurt Me Bad (In A Real Good Way)," the first single from Patty Loveless' new *Up Against The Wall* disc takes a 10-position move up the Country Singles chart to #41 in its second week, gaining an additional 41 new adds this week from our panel of reporters including WIKE in Newport, VT; KRRV-FM in Alexandria, LA; KVOO in Tulsa, OK and WOCO in Oconto, WI.

WELCOME TO THE PANEL—"Hit Kickin' Country 1350 KRLC" in Lewiston, ID. Known as the "heritage" station in the Lewiston, ID/Clarkston, WA valley, KRLC has been on the air nearly 60 years. Providing their very loyal Idaho, Washington and Oregon listeners with all the information they need and the country music they want, KRLC is always "on the street" doing promotions, on-site public affairs appearances and is always willing to help the community in any way possible. Comprising what music and program director Steve Small describes as a "very personality-oriented delivery," here's the country KRLC lineup:

Rocky Rauch does morning drive time and has by far the number one rated show in the market. Rocky has his own down-home style of humor and plays all types of country from Bob Wills to Carlene Carter while keeping all the listeners happy with his community-focused information and phone work.

Kelly Wayne takes over middays, shifting us into more current-based rotations with a very cheery, upbeat delivery. She definitely keeps those male numbers where they should be.

By afternoon the music is full-blown, "hit-kickin' country." Steve Small takes over and pushes the humor and country to the outside of the envelope to attract the lower end of the target demo, while remaining very personality and information oriented to keep the rest of the audience hanging on. Welcome aboard, KRLC!

INDIE INSIGHT

CHECKING OUT THE CHART—The expression goes "Same song, second verse," and this week the independent line-up reads: "Same song, ninth week." After nine weeks, Debra Dudley is still leading the pack of independent artists as her song, "Can't You Just Stay Gone" breaks the top 40 on *Cash Box's* Top 100 Country Single's countdown. Meanwhile, the single "Dangerous" by Michele Bishop remains strong this week at #45, and Jeannie C. Riley advances four more places to put her tribute cut entitled "Here's To The Cowboy" at #51. The award for greatest achievement goes this week to Jerry Lansdowne who, after only two weeks on the chart, has made it to the #54 position with his release "I Give You What You Need."

Local singer hits the big screen. Well her song does anyway. The local is Nashville newcomer Paulette Tyler, whose singing of the song "Red Texas Sunset" so impressed debuting director Sean Penn that he decided to use it in his motion picture, *The Indian Runner*, which is scheduled for release September 20th. Tyler first attracted the attention of Country Music legend Ernest Tubb who asked her to move to Nashville and perform as his opening act.

Fun and games were had by all last week as a host of Grand Ole Opry Stars participated in the popular television game show, *Family Feud*. Contestants included Jimmy C. Newman, Connie Smith, Johnny Russell and Porter Wagoner. Newman is also scheduled to play in the Opryland Invitational Golf Tournament on September 24 and 25. The tournament will be played in Nashville and will benefit the *Minnie Pearl Cancer Foundation*. Aside from games and golf, Newman will be just as busy touring with his band *Cajun Country* with shows slated for the 25th in Bartersville, Oklahoma and the 29th in Clearwater, Florida.



Willie Nelson took a moment to pose for a shot with his opening act The Shadows at his August 9th concert in Alexander Bay, New York. The group has just released "Lover Baby" as its debut single, and can be caught performing at various night spots. Pictured from (l-r) are: Dave Knapp, Jim Peck, "Crush," Nelson, producer Kerry Tolley and Tom O'Riley.

BACK IN TIME:

SEPTEMBER 16—Earl Scruggs first recorded with Bill Monroe (1946) and David Bellamy born (1950).

SEPTEMBER 17—Hank Williams born (1923); Steve Sanders born (1952).

SEPTEMBER 18—Hank Penny born (1918); First country music show at New York's Carnegie Hall (1947).

SEPTEMBER 19—Red Foley died (1968); Gram Parsons died (1973).

SEPTEMBER 20—Bob Miller born (1895); Steve Goodman, composer of "City of New Orleans," died (1984).

SEPTEMBER 21—Dickey Lee born (1941); "Wake Up, Little Susie" by the Everly Brothers, destined for #1 on both the country and pop music charts, made chart debut (1957).

COUNTRY UP & COMING

CASH BOX • SEPTEMBER 21, 1991

- 1 **LAST CALL**(Killer) Crossfyre
- 2 **DUST OF YESTERDAY**(Mat) Johnny Scharch
- 3 **GOOD OLE DAYS**(Broadland) George Hamilton IV
- 4 **I'M GOING OUT OF YOUR MIND**(Bold) Dew Watson
- 5 **WISHING WELL**(Apache Rose) Lanette Fellows
- 6 **WE NEED TO WALK**(Tennessee Star) Billie Jo Spears
- 7 **LONESOME MAN BLUES**(Mesquite) Norwood Carter
- 8 **IT'S ALL OVER TOWN**(Chinook) Bo Harrison
- 9 **ONE HEARTBEAT AWAY**(Sky Bow) Daniel Hobbs
- 10 **EVERYBODY THINK'S I'VE GOT IT MADE**(Music City USA) Dover Conley
- 11 **YOU AND ME BABE**(Pleasure) Roger White
- 12 **A FRIEND IN HIGHER PLACES**(Antique) Dewayne Bowman
- 13 **WE DON'T SAY WE'RE SORRY ANYMORE**(Doorknob) Sonya Smith
- 14 **IN THE WINK OF AN EYE**(Legend) Debbie Henry
- 15 **YOU NEVER CROSS MY MIND**(Intersound) Janie Frickie

INDIE FEATURE PICKS

■ **BO "T":** "Angel Fire" (DCT 616)

Producer: Norro Wilson

Writers: Buck Moore/Mentor Williams

Thumbs up, three cheers and a salute go out once again to this country newcomer. Bo "T," whose rigid-traditional voice makes a song come alive, spills out a gutsy punch of emotion with his second single release entitled "Angel Fire." Radio should jump on this one pronto! Bo "T" is living and singing proof of those independent artists who have what it takes to make a stand and fully deserve any "major" recognition possible.

■ **RICK ARNOLD:** "Wild Nights" (Lynn Music LM-8191)

Producer: A. Arnold

Writer: Rick Arnold

This grinding cut makes for a great "feel-good" tune. "Wild Nights," which races with a chugging tempo and lyrics that lure us into its deep storyline, whips out a dose of rockin' country and Arnold's roots-seasoned vocals.

■ **JOHNNY PAYCHECK:** "Lefty Was Right" (Phoenix PR-108)

Producer: Dan Mitchell

Writers: J. Henderson/D. Mitchell

Welcome back Paycheck! This country veteran proves once again there's no stopping him, despite those occasional stumbling blocks we all encounter. "Lefty Was Right" gives us a crisp slap of solid, traditional country music, with Paycheck delivering a fine vocal performance.

■ **DEBBIE DICKENS:** "Liar, Liar" (Lamon LR-10236)

■ **THE SHADOWS:** "Lover Baby" (MBS 30922M)

INDEPENDENT RECORD NEWS

By Alex Henderson

Fantasy Gets Busy With Legends Of Specialty Series

FANTASY HAS ACQUIRED SOME JUICY CATALOGUES OVER THE YEARS, including Stax/Volt, Prestige, Riverside and Contemporary. A recent acquisition was the catalogue of Specialty Records, which Art Rupe founded in 1946. Getting busy with R&B, blues, rock and gospel, Specialty recorded Little Richard, Sam Cooke, Percy Mayfield, Lloyd Price, Joe Liggins, Floyd Dixon, Guitar Slim, Art



Little Richard

Neville, Don & Dewey and other greats. Newly released as part of Fantasy's Legends Of Specialty series, CDs by Richard, Price, Slim, Don & Dewey and Dixon underscore the Specialty catalogue's richness.

Elvis Presley is exalted as The King Of Rock 'N' Roll, but Little Richard and Chuck Berry are equally deserving of that title. Richard's *The Georgia Peach*, a 25-track CD spanning 1955-57, contains many of the scorches that helped define early rock 'n' roll, including "Tutti Frutti," "Long Tall Sally," "Keep A Knockin'," "Lucille," "Ready Teddy" and "Miss Ann."

Price's *Lawdy!*, a 25-track CD spanning 1952-56, reminds one just how much R&B has evolved over the years. Compare the grit and rawness of "Lawdy Miss Clawdy," "Laurelle," "Where You At" and "Chee Koo Baby" to the slickness and sleekness of Vanessa Williams and Janet Jackson, and you'll realize that R&B is hardly a stagnant genre. Songs like "Carry Me Home," "Operator," "Let Me Come Home Baby," "If Crying Was Murder" and "So Long" appealed to R&B aficionados, but are basically 12-bar blues.

Similarly, Dixon's *Marshall Texas Is My Home* (which spans 1953-57) contains both early R&B styles and blues. "Hey Bartender," "Hole In The Wall," "Rita" and "Judgement Day" are fine examples of gutbucket, shake-that-thang R&B, while "Reap What You Sow," "Things Bring About A Change" show how soulfully Dixon

handles ballads. "What Is Life Without A Home" and "Please Don't Go" are on the 12-bar blues tip.

Like some of today's bluesmen (B.B. King, Little Milton, Bobby "Blue" Bland), the late Guitar Slim was no stranger to R&B. The 26 sides on Slim's *Sufferin' Mind*, which spans 1953-55, range from straight-up blues like "Bad Luck Blues," "Storm Of My Life" and "Later For You Baby" to the relaxed yet funky R&B of "The Things That I Used To Do" (a #1 hit), "Think It Over" and "Stand By Me."

Spanning 1957-64, Don & Dewey's *Jungle Hop* contains the most recent material of the five CDs. In the mid-to-late '50s, there was often a fine line between rock 'n' roll and R&B. Some of the uptempo material on *Jungle Boy* could be considered rock, some of it R&B. At any rate, the two siblings get down and get sweaty on "Jungle Hop," "Justine," "Bim Bam" and "Koko Joe," but slow it down and get romantic on "When The Sun Has Begun To Shine," "The Letter" and the doo wop-flavored "Leavin' It All Up To You."

Art Rupe became disillusioned with the music industry because he wasn't down with the wack payola situation, which is in full effect in the '90s. But while he was in the biz, his indie certainly recorded some classic African-American music.

INDIE NEWS

RHINO: Andrew Scharlatt, formerly of CEMA, has been appointed to Rhino's newly created position of assistant distribution manager...

INDIE CD REVIEWS

SINGLES

■ **K-FRONT** "A House Is Not A Home" (Pump/Quality 15175-2)

There comes a time when a body must jack, and K-Front's "A House Is Not A Home" is a melodic hip-house thang that may inspire such activity. Street yet sleek, "A House Is Not A Home" should appeal more to the dance crowd than the hardcore rap crowd. "A House Is Not A Home" was produced, arranged and co-written by Chicago native and housemeister Jesse Saunders, who probably knows a thing or two about Da Bears, Da Bulls and Da Cubs.

ALBUMS

■ **BOBBY HUTCHERSON:** *Mirage* (Landmark/Fantasy LCD-1529-2)

A consistent figure in jazz' acoustic post-bop realm, Bobby Hutcherson has another winner in *Mirage*. The vibist/marimba man—who is joined by piano great Tommy Flanagan, bassist Peter Washington and drummer



Billy Drummond—soulfully embraces the Thelonious Monk standard "Pannonica." But to his credit, Hutcherson also interprets lesser known goodies by pianists Barry Harris ("Nascimento"), Cedar Walton ("Groundwork") and Billy Childs ("Heroes"). The digitally recorded *Mirage* was produced by veteran studio wiz Orrin Keepnews, who has worked with everyone from Monk to Wes Montgomery to Frank Morgan.

■ **TOMMY JAMES & THE SHONDELLS:** *Crimson & Clover/Cellophane Symphony* (Rhino R2 70534)

Baby boomers, rejoice! Rhino has reissued Tommy James & The Shondells' *Crimson & Clover* and *Cellophane Symphony* albums (both of which were released in 1969) on a single CD. And if you're a member of the MTV Generation who missed the slammin' '60s, you can still experience mind expansion and create your own Summer Of Love by popping "I Am A Tangerine," "Crimson And Clover," "I'm Alive," "Cellophane Symphony" and other psychedelic goodies in that flower-powered CD player you acquired in Haight/Ashbury. Meanwhile, "Do Something To Me" is first-class "power pop." Groovy.

■ **IN COUNTRY: In Country: Folk Songs Of Americans In The Vietnam War** (Flying Fish FF 70552)

Imagine fighting an unpopular war, seeing your friends dismembered and killed and risking your own life only to come home to indifference—unlike your WWII veteran father, who was given a hero's welcome. Vietnam and its aftermath remains a scar on America's conscience. But as misguided as the U.S.' involvement in The Nam was, Vietnam Vets are heroes, and the folk and country songs that Vietnam vets Saul Broudy, Chip Dockery, James Durham, Bill Ellis, Toby Hughes, Dick Hones and Chuck Rosenberg embrace on this CD are the heroes' anthems. This isn't right-wing, jingoist propaganda, but simply, the thoughts and experiences of men in combat—getting shot at by the Viet Cong, sweating in a foxhole, missing your girlfriend back in Boston, Tulsa or San Diego and hoping you'll survive.

■ **LONNIE BROOKS:** *Satisfaction Guaranteed* (Alligator ALCD 4799)

Lonnie Brooks ends up in the blues bins, but blues is only part of what the singer/guitarist does on *Satisfaction Guaranteed*. The 12-track CD ranges from soul-influenced blues ("It's Lying Time Again") to bluesy soul ("Feast Or Famine," "Family Curse") to bluesy rock ("Temporary Insanity"). Brooks produced *Satisfaction Guaranteed* with Alligator president Bruce Iglauer.

■ **EDDIE HARRIS:** *Live In Berlin* (Timeless CD SJP 289)

Back in '67, when much of the young African-American community was favoring James Brown and Motown over jazz, Eddie Harris' "Listen Here" became a Black-radio hit—which was rare for a jazz song then, and is rare today. The fact that "Listen Here" was so damn funky didn't hurt thanz, and it's a definite plus on *Live In Berlin*, recorded at Jazzclub Quasimodo in 1988. The tenorist, who doubles on piano and is joined by Ray Peterson (electric bass) and Norman Fearington (drums), keeps things gritty and soulful on material ranging from his own compositions ("Freedom Jazz Dance," "Ambidextrous") to a sweaty reading of Sonny Rollins' "Airigen" to "You've Changed," which finds him singing a la Billie Holiday! For more information on Holland's Timeless Records, please call its American rep, Russ Musto, at (212) 529-3655.

■ **THE BOGEYMEN:** *There Is No Such Thing As* (Delicious Vinyl 411-848-951-2)

If you encounter real-life Bogeymen in a dark alley in Manhattan's Alphabet City at 3 a.m., there's cause for alarm. If you listen to the ominous-sounding rock and hard rock The Bogeymen deliver on their debut album, *There Is No Such Thing As*, it's a rock-and-roll fantasy you can control. "Porkypine Chair," "Suck You Dry" and "Get On Home" have a bluesy, eerie early '70s-like element that's quite refreshing in this time of lobotomized Sunset Strip "glamsters"—who would lose a few hair extensions should they travel east about 3000 miles and check out the real-life Bogeymen in that dark alley.

■ **RAY BROWN:** *Brown's Bag* (Concord Jazz CCD-6019)

Reissued on CD as part of the Concord Jazz Collector's Series is this 1976 Ray Brown recording, which finds the bass great in the company of trumpeter Blue Mitchell, tenorist Richie Kamuca, pianist Art Hillery and drummer John Guerin on three songs and Dave Grusin (electric keyboards), John Collins (guitar) and Jimmie Smith (drums) on three. The CD's highlights range from Brown's funk-influenced "Keep On Pumpin'" to more "straight-ahead" readings of "Surrey With The Fringe On Top" and "Emily." Some critics dissed Brown for employing electric instruments and funk elements; but given how tastefully it's done on *Brown's Bag*, those suckers can get the bozack.

■ **ARTIE "BLUES BOY" WHITE:** *Dark End Of The Street* (Ichiban 1117)

Artie "Blues Boy" White is joined by five horns and a rhythm section on *Dark End Of The Street*, his fifth album since signing with the Atlanta-based Ichiban Records. Simply put, this guy sings the type of gutsy, heartfelt urban blues that let you know he's been around the block once or twice. The 10-track CD's strongest cuts include "Nite Before Pay Day" and an inspired reading of B.B. King's "Darlin', You Know I Love You."

TOP 200 POP ALBUMS

CASH BOX • SEPTEMBER 21, 1991

Last Week* Total Weeks*

- 1 METALLICA (Elektra 61113) METALLICA 1 4
- 2 UNFORGETTABLE (Elektra 61049)(P) NATALIE COLE 2 13
- 3 LUCK OF THE DRAW (Capitol 96111)(P) BONNIE RAITT 3 11
- 4 ROLL THE BONES (Atlantic 82293) RUSH DEBUT
- 5 C.M.B. (Giant 24429) COLOR ME BADD 6 7
- 6 FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 28594)(P) VAN HALEN 4 12
- 7 THE FIRE INSIDE (Capitol 91134) BOB SEGER 21 2
- 8 COOLEYHIGHARMONY (Motown 6320)(P) BOYZ II MEN 7 17
- 9 OUT OF TIME (Warner Bros. 28496)(P2) R.E.M. 5 26
- 10 EXTREME II: PORNOGRAFFITI (A&M 75021)(P) EXTREME 11 25
- 11 TIME, LOVE & TENDERNESS (Columbia 46771)(P) MICHAEL BOLTON 12 20
- 12 GONNA MAKE YOU SWEAT (Columbia 47083)(P2) C&C MUSIC FACTORY 8 36
- 13 SPELLBOUND (Virgin 91611)(P) PAULA ABDUL 9 17
- 14 BOYZ N' THE HOOD (Qwest/Warner Bros. 26643) SOUNDTRACK 10 9
- 15 INTO THE GREAT WIDE OPEN (MCA 10317) TOM PETTY & THE HEARTBREAKERS 15 10
- 16 SHAKE YOUR MONEY MAKER (Def American 24278)(P3) THE BLACK CROWES 14 78
- 17 NIGAZ4LIFE (Priority 57126)(P) N.W.A. 16 15
- 18 WEBB-BOOTCITY (REMIX ALBUM)(MCA 10345) BELL BIV DeVOE 43 2
- 19 ROBIN HOOD: PRINCE OF THIEVES (Meridian Creek 20004) SOUNDTRACK 18 10
- 20 TIMESPACE: THE BEST OF STEVIE NICKS (Modern/Atlantic 91711) STEVIE NICKS DEBUT
- 21 HOMERASE (Jive/RCA 1392) D.J. JAZZY JEFF & THE FRESH PRINCE 13 9
- 22 HEART IN MOTION (A&M 15321)(P) AMY GRANT 20 27
- 23 NAUGHTY BY NATURE (Tommy Boy 1044) NAUGHTY BY NATURE DEBUT
- 24 SEAL (Sire/Warner Bros. 26827) SEAL 17 13
- 25 WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161) GETO BOYS 22 10
- 26 SLAVE TO THE GRIND (Atlantic 82242)(G) SKID ROW 24 13
- 27 SAXUALITY (Arista 8674) CANDY DULFER 29 11
- 28 CRAZY WORLD (Polygram 846308)(P) SCORPIONS 25 44
- 29 EMPIRE (EMI 82806)(P) QUEENSRYCHE 28 53
- 30 ATTACK OF THE KILLER B'S (Megatone/Island 848804) ANTHRAX 27 11
- 31 MAMA SAID (Virgin 91610) LENNY KRAVITZ 19 23
- 32 MUSIC FOR THE PEOPLE (Interscope/East West 91737) MARKY MARK & THE FUNKY BUNCH 32 7
- 33 THE POWER OF LOVE (Epic 46789)(P) LUTHER VANDROSS 33 19
- 34 THE WHITE ROOM (Arista 8657) KLF 36 14
- 35 SHUBERT DIP (Capitol 96238)(G) EMF 26 17
- 36 PEACEFUL JOURNEY (Uptown/MCA 10289) HEAVY D & THE BOYZ 23 10
- 37 DOUBT (Capitol 95715)(G) JESUS JONES 31 32
- 38 MARIAH CAREY (Columbia 45202)(P5) MARIAH CAREY 37 66
- 39 FIREHOUSE (Epic 46186)(G) FIREHOUSE 35 29
- 40 O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 26492)(G) ICE-T 34 17
- 41 DERELICTS OF DIALECT (Del Jam/Columbia 47969) 3RD BASS 30 12
- 42 THE COMFORT ZONE (Wing/Mercury 849522) VANESSA WILLIAMS 45 3
- 43 VAGABOND HEART (Warner Bros. 26300)(P) ROD STEWART 42 24
- 44 NO FENCES (Capitol 93866)(P4) GARTH BROOKS 40 53
- 45 QUIK IS THE NAME (Profile 1402)(G) D.J. QUIK 41 30
- 46 TIN MACHINE II (Victory/PLG 5112216) TIN MACHINE DEBUT
- 47 WARM YOUR HEART (A&M 5354) AARON NEVILLE 44 13
- 48 SUPERSTITION (Geffen 24387) SOUXIE AND THE BANSHIES 46 13



#1 ALBUM: Metallica



HIGH DEBUT: Rush #4

MTV TOP 20 VIDEOS

SEPTEMBER 21-22, 1991

Last Week* Total Weeks*



- 1 YOU COULD BE MINE (Geffen) Guns N' Roses 1 13
- 2 PROMISE OF A NEW DAY (Virgin) Paula Abdul 2 5
- 3 MOTOHPHILLY (Motown) Boyz II Men 3 10
- 4 THINGS THAT MAKE YOU GO HMMM... (Columbia) C&C Music Factory 4 8
- 5 RUNAROUND (Warner Bros.) Van Halen 5 5
- 6 GOOD VIBRATIONS (Interscope/East West) Marfy Mark & The Funky Bunch 6 5
- 7 (EVERYTHING I DO) I DO IT FOR YOU (A&M) Bryan Adams 7 12
- 8 I ADOR MI AMOR (Giant/Reprise) Color Me Badd 8 4
- 9 LOVE OF A LIFETIME (Epic) Firehouse 9 8
- 10 CRAZY (Sire/Warner Bros.) Seal 10 7
- 11 HOLE HEARTED (A&M) Extreme 11 6
- 12 SUMMERTIME (Jive/RCA) D.J. Jazzy Jeff & The Fresh Prince 12 11
- 13 ENTER SANDMAN (Elektra) Metallica 13 4
- 14 SKAT STRUT (Capitol/Virgin) MC Skat Kat & The Stray Mob Feat./Paula Abdul 14 3
- 15 REAL REAL REAL (SBK) Jesus Jones 15 2
- 16 PRIMAL SCREAM (Elektra) Motley Crue 16 3
- 17 WORD TO THE MUTHA (MCA) Bell Biv DeVoe 17 2
- 18 LIPS (EMI) Heavy D & The Boyz 18 2
- 19 NOW THAT WE FOUND LOVE (Uptown/MCA) Heavy D & The Boyz 19 6
- 20 CAN'T STOP THIS THING WE STARTED (A&M) Bryan Adams 20 2

- 98 TRAVELERS AND THIEVES (A&M 5373) BLUES TRAVELER DEBUT
- 99 WHAT YOU SEE IS WHAT YOU SWEAT (Arista 8628) ARETHA FRANKLIN 84 1
- 100 HOLLYWOOD VAMPIRES (Polydor 849485) L.A. GUNS 71 1
- 101 PRIME OF MY LIFE (Philadelphia International/Zoo 11006) PHYLLIS HYMAN 102
- 102 INTO THE LIGHT (Epic 46988)(P) GLORIA ESTEFAN 95
- 103 MARTIKA'S KITCHEN (Columbia 46827) MARTIKA 109
- 104 CHERRY PIE (Columbia 45487)(P2) WARRANT 97
- 105 ELECTRONIC (Warner Bros. 26387) ELECTRONIC 79
- 106 STEELHEART (MCA 6368) STEELHEART 72
- 107 HARD AT PLAY (EMI 93355)(G) HUEY LEWIS & THE NEWS 103
- 108 SAILING THE SEAS OF CHEESE (Interscope 91659) PRIMUS 103
- 109 LATIN ALLIANCE (Virgin 91625) LATIN ALLIANCE 117
- 110 DYING YOUNG (Arista 8692) SOUNDTRACK 106
- 111 BORRASCA (Higher Octave 7036) OTTMAR LIEBERT 108
- 112 DAMN RIGHT, I'VE GOT THE BLUES (Silvertone/BMG 1468) BUDDY GUY DEBUT
- 113 GISH (Caroline 1705) SMASHING PUMPKINS 116
- 114 FOR OUR CHILDREN (Disney 80616)(G) VARIOUS ARTISTS 90
- 115 M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103) M.C. BREED & D.F.C. 123
- 116 AS RAW AS EVER (Epic 47310) SHABBA RANKS 124
- 117 I'M YOUR BABY TONIGHT (Arista 8616)(P3) WHITNEY HOUSTON 94
- 118 PURE POVERTY (Profile 1415) POOR RIGHTEOUS TEACHERS DEBUT
- 119 WE ARE IN LOVE (Columbia 46146)(P) HARRY CONNICK JR. 121
- 120 FLY ME COURAGEOUS (Island 422-848) DRIVIN' N' CRVIN' 118
- 121 THE RHYTHM OF SAINTS (Warner Bros. 26398)(P) PAUL SIMON 129
- 122 NATURE OF A SISTA' (Tommy Boy 1035) QUEEN LATIFAH DEB
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- 125 THE RAZORS EDGE (A&M 91413)(P2) AC/DC 115
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- 128 EXTREMELY LIVE! (SBK 96648) VANILLA ICE 111
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- 134 HELP YOURSELF (Atlantic 82280) JULIAN LENNON 135
- 135 GARTH BROOKS (Capitol 90897)(P2) GARTH BROOKS 128
- 136 MISTAKEN IDENTITY (Atlantic 82285) DONNA SUMMER DEBUT
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| 150 I'M ON YOUR SIDE (Arista 8578) | 151 PUT YOURSELF IN MY SHOES (RCA 2372)(P) | 152 GO WEST YOUNG MAN (Reunion/Geffen 24325)(G) | 153 FLESH AND BLOOD (Enigma/Capitol 91813)(P3) | 154 WORLD OUTSIDE (Columbia 4703) | 155 POISON (MCA 6387)(P3) | 156 AFTER THE RAIN (DGC/Geffen 24290)(P) | 157 FIVE MAN ACOUSTICAL JAM (Geffen 24311)(P) | 158 SOUL PROVIDER (Columbia 45012)(CBS)(P3) | 159 EAGLE WHEN SHE FLIES (Columbia 46882)(G) | 160 RUMOR & SIGH (Capitol 95713) | 161 BISCUITS (Epic 47988) | 162 FULLY LOADED (Bust It/Capitol 92996) | 163 PLAY (Reprise 26644) | 164 BENEATH THE MASK (GRP 9649) | 165 KINGS OF THE KINGDOM (Polydor/PLG 849433) | 166 THE SOUL CAGES (A&M 6405)(P) | 167 LET ME IN (Pointblank/Charisma 91744) | 168 MONSTER ON A LEASH (Epic 47387) | 169 HUNGRY (Capitol 96114) | 170 BONE AGAINST STEEL (Charisma 91640) | 171 DAY ONE (EMI 91067) | 172 UNION (Arista 18643) | 173 BORN TO SING (Atlantic C82084)(P) | 174 ANOTHER HAND (Elektra 61088) | 175 ELECTRIC BARNYARD (Mercury 848054)(G) | 176 HOOKED (Capitol 95360)(G) | 177 MAKE WAY FOR THE MOTHERLODE (East West 91605) | 178 ORDINARY AVERAGE GUY (Epic 47384) | 179 LOVE OVERDUE (Scotti Bros. 5225) | 180 I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vine/entertainment 60681)(P2) | 181 SOME PEOPLES LIVES (Atlantic 82129)(P2) | 182 SUGAR TAX (Virgin 91715) | 183 DAMN YANKEES (Warner Bros. 26159)(P) | 184 THE DOORS IN CONCERT (Elektra 61082) | 185 SURPRISE (Mercury 848894) | 186 DEADICATED (Arista 8668) | 187 KAO'S II WIZ *7* DOME (Luke/Atlantic 91721) | 188 MIGHTY LIKE A ROSE (Warner Bros. 26575) | 189 THELMA & LOUISE (MCA 10239) | 190 THE REVIVAL (Wing/Polygram 841902)(P) | 191 DREAM CHILD (RCA 2221)(G) | 192 UNUSUAL HEAT (Atlantic 82299) | 193 SPECIAL (A&M 5347) | 194 MOVE TO THIS (Polydor 847267) | 195 TERMINATOR X & THE VALLEY OF THE JEEP BEETS (RCA/Columbia 46888) | 196 VICTIMS (MCA 10172) | 197 WALK THAT WALK, TALK THAT TALK (Epic 47878) | 198 THE BEST OF THE DOORS (Elektra 60345) | 199 CAN'T STOP THE ROCK (Hollywood 61106) | 200 IN THE BLOOD (Radioactive/MCA 10192)(G) |
|------------------------------------|--|---|--|-----------------------------------|---------------------------|--|---|---|--|----------------------------------|---------------------------|--|--------------------------|---------------------------------|---|----------------------------------|---|-------------------------------------|----------------------------|---|-------------------------|--------------------------|---------------------------------------|----------------------------------|---|-------------------------------|---|---------------------------------------|--------------------------------------|---|---|------------------------------|--|--|-------------------------------|------------------------------|---|---|---------------------------------|---|-------------------------------|-----------------------------------|------------------------|-----------------------------------|--|-------------------------|---|---|---|---|

FABULOUS THUNDERBIRDS 181

DOORS 188

STRYPER 185

LONDON BEAT 178

R&B & BLUES

R&B MUSIC

By Bryan DeVaney

ATLANTIC RECORDING GROUP, LEVERT: While performing at the Valley Forge Music Fair in Philadelphia, LeVert was presented with RIAA gold record awards for *Rope A Dope Style*, their fourth album. The show was part of the just-completed joint U.S. tour which had LeVert and labelmates Rude Boys appearing as special guests of the O'Jays. The tour's itinerary coincided with the success of *Rope A Dope Style*, which already yielded three R&B hits: the title track, "All Seasons," and the #1 smash, "Baby I'm Ready."



Pictured backstage at the Valley Forge Music Fair (l-r) are: Atlantic senior vice president/black music division, Richard Nash; Eddie Levert, O'Jays; Sean Levert, LeVert; Atlantic East Coast promotion director/black music division, Buddy Dee; Gerald Levert, LeVert; Marc Gordon, LeVert; EastWest Records America co-president/ceo, Sylvia Rhone; Atlantic national promotion director/black music, Van James; and manager Harry J. Combs of Trevel Productions.



Elektra Entertainment recording artist, Natalie Cole, recently was presented with an RIAA certified platinum record for *Unforgettable*, at a reception hosted by Elektra in Los Angeles. Pictured (l-r) are: Dan Cleary, Cole's manager; Tommy LiPuma, senior vice president, A&R, Elektra; Bob Krasnow, chairman, Elektra Entertainment; Cole; Andre Fischer, producer; and David Foster, producer.



Tommy Boy Music's *Club MTV Party To Go*, a compilation release featuring top artists on home video, album, compact disc and cassette, has sold 340,000 units to date. The check for \$400,000 was presented backstage at rehearsals for *The 1991 MTV Video Music Awards* show at the Universal Amphitheatre. Pictured (l-r) are: Tom Freston, chairman/ceo, MTV Networks; Monica Lynch, president, Tommy Boy Music; Tom Stevenson, senior vp, development, AMC Cancer Research Center; and Paula Abdul.

TOP 75 R&B ALBUMS

CASH BOX • SEPTEMBER 21, 1991

| | | | Last Week* | Total Weeks* |
|----|--|------------------------------------|------------|--------------|
| 1 | UNFORGETTABLE (Elektra 61049)(P) | Natalie Cole | 1 | 13 |
| 2 | COOLEYHIGHARMONY (Motown 6320)(G) | Boyz II Men | 2 | 17 |
| 3 | BOYZ N' THE HOOD (Qwest/Warner Bros. 26643) | Soundtrack | 3 | 9 |
| 4 | COLOR ME BADD (Giant 24429) | Color Me Badd | 4 | 7 |
| 5 | WBBD-BOOTCITY (REMIX ALBUM) (MCA 10345) | Bell Biv DeVoe | 11 | 2 |
| 6 | NIGGAZALIFE (Priority 57126)(P) | N.W.A. | 5 | 15 |
| 7 | THE POWER OF LOVE (Epic 46789)(P) | Luther Vandross | 8 | 19 |
| 8 | HOMEBASE (Jive/RCA 1392) | D.J. Jazzy Jeff & The Fresh Prince | 6 | 9 |
| 9 | WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161) | Geto Boys | 9 | 10 |
| 10 | PEACEFUL JOURNEY (Uptown/MCA 10289) | Heavy D. & The Boyz | 7 | 10 |
| 11 | DERELICTS OF DIALECT (Def Jam/Columbia 47369) | 3rd Bass | 10 | 12 |
| 12 | QUIK IS THE NAME (Profile 1402)(G) | D.J. Quik | 12 | 30 |
| 13 | O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 26492)(G) | Ice - T | 13 | 17 |
| 14 | MUSIC FROM THE MOVIE "JUNGLE FEVER" (Motown 6291)(G) | Stevie Wonder | 14 | 15 |
| 15 | HI-FIVE (Jive/RCA 1328)(G) | Hi-Five | 15 | 43 |
| 16 | THE COMFORT ZONE (Wing/Mercury 843522) | Vanessa Williams | 30 | 3 |
| 17 | DIFFERENT LIFESTYLES (Capitol 92078) | BeBe & CeCe Winans | 19 | 10 |
| 18 | MUSIC FOR THE PEOPLE (East West/Atlantic 91737) | Marky Mark & The Funky Bunch | 18 | 7 |
| 19 | STRAIGHT CHECKN 'EM (Orpheus/Epic 47926) | Compton's Most Wanted | 17 | 8 |
| 20 | COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318)(P) | Another Bad Creation | 20 | 30 |
| 21 | NAUGHTY BY NATURE (Tommy Boy 1044) | Naughty By Nature | DEBUT | |
| 22 | PRIME OF MY LIFE (Philadelphia International/Zoo 11006) | Phyllis Hyman | 22 | 9 |
| 23 | NEW JACK CITY (Giant 24409)(P) | Soundtrack | 23 | 27 |
| 24 | CAN YOU STOP THE RAIN (Columbia 46823) | Peabo Bryson | 26 | 12 |
| 25 | VOCALLY PIMPIN' (Ruthless/Epic 47934) | Above The Law | 16 | 8 |
| 26 | GOOD WOMAN (MCA 10329) | Gladys Knight | 24 | 10 |
| 27 | MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528) | Keith Washington | 25 | 21 |
| 28 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P) | L.L. Cool J | 27 | 50 |
| 29 | NATURE OF A SISTA (Tommy Boy 1035) | Queen Latifah | DEBUT | |
| 30 | THE RULER'S BACK (Def Jam/Columbia 47372) | Slick Rick | 21 | 10 |
| 31 | THE WHITE ROOM (Arista 8657) | KLF | 32 | 11 |
| 32 | BRAINSTORM (Capitol 96337) | Young M.C. | 35 | 4 |
| 33 | THE EVOLUTION OF GOSPEL (Perspective/A&M 1000) | Sounds Of Blackness | 28 | 13 |
| 34 | WHAT YOU SEE IS WHAT YOU SWEAT (Arista 8628) | Aretha Franklin | 29 | 10 |
| 35 | M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103) | M.C. Breed & D.F.C. | 33 | 9 |
| 36 | WARM YOUR HEART (A&M 5354) | Aaron Neville | 31 | 13 |
| 37 | LET THE BEAT HIT 'EM' (Columbia 46035) | Lisa Lisa & Cult Jam | 41 | 3 |
| 38 | ROPE A DOPE STYLE (Atlantic 82164)(G) | Levert | 38 | 44 |
| 39 | PURE POVERTY (Profile 1415) | Poor Righteous Teachers | DEBUT | |
| 40 | MAMA SAID (Virgin 91610) | Lenny Kravitz | 40 | 5 |
| 41 | AS RA AW EVER (Epic 47310) | Shabba Ranks | 45 | 12 |
| 42 | I NEED A HAIRCUT (Cold Chillin'/Reprise 26648) | Biz Markie | 46 | 2 |
| 43 | LATIN ALLIANCE (Virgin 91625) | Latin Alliance | 36 | 5 |
| 44 | MISTAKEN IDENTITY (Atlantic 82285) | Donna Summer | DEBUT | |
| 45 | THE ONE (Select 21640) | Chubb Rock | 37 | 17 |
| 46 | SO INTENSE (Elektra 60889) | Lisa Fischer | 39 | 19 |
| 47 | SOBB STORY (Elektra 8345-2) | Leaders Of The New School | 43 | 10 |
| 48 | DADDY'S LITTLE GIRL (Def Jam/Columbia 44031) | Nikki D | DEBUT | |
| 49 | I'M ON YOUR SIDE (Arista 8578) | Jennifer Holliday | 44 | 7 |
| 50 | SPECIAL (A&M 5347) | Vesta | 34 | 9 |
| 51 | GONNA MAKE YOU SWEAT (Columbia 47093)(P2) | C&C Music Factory | 53 | 36 |
| 52 | FUNKE FUNKE WISDOM (Jive/RCA 1388) | Kool Moe Dee | 48 | 13 |
| 53 | ALWAYS MY LADY (MCA 10198) | Jodeci | 58 | 14 |
| 54 | MUNCHIES FOR YOUR BASS (Profile 1411) | Nemesis | 54 | 8 |
| 55 | I'M YOUR BABY TONIGHT (Arista 8618)(P3) | Whitney Houston | 49 | 44 |
| 56 | THE FUTURE (MCA 10115)(P) | Guy | 52 | 43 |
| 57 | ALL FOR ONE (Elektra 60946-2) | Brand Nubian | 56 | 35 |
| 58 | EMOTIONALLY YOURS (Capitol 93390)(G) | O'Jays | 55 | 31 |
| 59 | B ANGLE B (Bust It/Capitol 95236) | B Angie B | 57 | 18 |
| 60 | LOVE OVERDUE (Scotti Bros. 5225) | James Brown | 42 | 7 |
| 61 | KILL AT WILL (Priority 7230)(G) | Ice Cube | 51 | 39 |
| 62 | TONY TERRY (Epic 45015) | Tony Terry | 59 | 14 |
| 63 | MAKE WAY FOR THE MOTHERLODE (Atlantic 91605) | Yo Yo | 60 | 25 |
| 64 | DE LA SOUL IS DEAD (Tommy Boy 1029)(G) | De La Soul | 47 | 17 |
| 65 | TERMINATOR X & THE VALLEY OF THE JEEP BEETS (RAL/Columbia 46896) | Terminator X | 61 | 18 |
| 66 | SURPRISE (Mercury 848894) | Crystal Waters | 50 | 9 |
| 67 | DAMIAN DAME (LaFace/Arista 26000) | Damian Dame | 62 | 16 |
| 68 | BORN TO SING (Atlantic 82084)(P) | En Vogue | 65 | 73 |
| 69 | BRAND NEW HEAVIES (Delicious Vinyl 422 846874) | Brand New Heavies | 66 | 24 |
| 70 | TRULY BLESSED (Elektra 60891) | Teddy Pendergrass | 63 | 27 |
| 71 | STRAIGHT DOWN TO BUSINESS (MCA 10224) | Ready For The World | 71 | 13 |
| 72 | CHAPTERS (Columbia 45452) | Cheryl Pepsii Riley | 69 | 16 |
| 73 | POISON (MCA 6387)(P3) | Bell Biv DeVoe | 70 | 39 |
| 74 | MARIAH CAREY (Columbia 54202)(P5) | Mariah Carey | 64 | 62 |
| 75 | JAHMEKYA (Virgin 91626) | Ziggy Marley & The Melody Makers | 73 | 12 |

CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Phyllis Hyman



TO WATCH: Damian Dame # 55



HIGH DEBUT: Tony! Toni! Tone! #78

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | |
|----|---|----------------------------------|----|----|
| 1 | DON'T WANNA CHANGE THE WORLD (PIR/Zoo 14005) | Phyllis Hyman | 5 | 12 |
| 2 | LET THE BEAT HIT 'EM (Columbia 73847) | Lisa Lisa & Cult Jam | 2 | 14 |
| 3 | NEVER STOP (Delicious Vinyl 6673) | Brand New Heavies | 8 | 13 |
| 4 | DON'T WANT TO BE A FOOL (Epic 73879) | Luther Vandross | 4 | 11 |
| 5 | I ADOR MI AMOR (Giant 4943) | Color Me Badd | 6 | 9 |
| 6 | WHY CAN'T YOU COME HOME (Reprise 4-40065) | Ex-Girlfriend | 7 | 12 |
| 7 | SO MUCH LOVE (Bust It/Capitol 79497) | B Angie B | 9 | 13 |
| 8 | ADDICTIVE LOVE (Capitol 79751) | BeBe & CeCe Winans | 1 | 15 |
| 9 | JUST ASK ME (Qwest/Warner Bros. 4-19275) | Tevin Campbell | 10 | 11 |
| 10 | RUNNING BACK (Wing/Mercury 434) | Vanessa Williams | 11 | 8 |
| 11 | MY NAME IS NOT SUSAN (Arista 2259) | Whitney Houston | 13 | 9 |
| 12 | ROMANTIC (Warner Bros. 19319) | Karyn White | 12 | 6 |
| 13 | SPECIAL (A&M 75021-53471) | Vesta | 3 | 15 |
| 14 | GET OFF (Paisley Park/Warner Bros. 25379) | Prince | 17 | 10 |
| 15 | LONG HOT SUMMER (MCA 54104) | James J.T. Taylor | 16 | 11 |
| 16 | O.P.P. (Tommy Boy 988) | Naughty By Nature | 22 | 8 |
| 17 | SAVE ME (Elektra 66513) | Lisa Fischer | 30 | 7 |
| 18 | IT AIN'T OVER 'TILL IT'S OVER (Virgin 43883) | Lenny Kravitz | 14 | 12 |
| 19 | EMOTIONS (Columbia 73977) | Mariah Carey | 35 | 4 |
| 20 | GOODBYE TO YESTERDAY (Motown 6320) | Boyz II Men | 28 | 6 |
| 21 | WORD TO THE MUTHA (MCA 451637) | Bell Biv DeVoe | 24 | 7 |
| 22 | UNFORGETTABLE (Elektra 6487) | Natalie Cole | 15 | 13 |
| 23 | D-O-G ME OUT (Uptown/MCA 5415) | Guy | 39 | 6 |
| 24 | NOW THAT WE FOUND LOVE (MCA 12-54088) | Heavy D & The Boys | 19 | 15 |
| 25 | I'M ON YOUR SIDE (Arista 18578) | Jennifer Holliday | 32 | 8 |
| 26 | TENDER KISSES (Capitol 44680) | Traci Spencer | 33 | 8 |
| 27 | FOREVER MY LADY (Uptown/MCA 54197) | Jodeci | 52 | 5 |
| 28 | ARE YOU STILL IN LOVE WITH ME (Qwest/Warner Bros. 4877) | Keith Washington | 18 | 12 |
| 29 | I'M STILL WAITING (Giant/Reprise 19230) | Johnny Gill | 51 | 4 |
| 30 | A ROLLER SKATING JAM CALLED "SATURDAY" (Tommy Boy 990) | De La Soul | 49 | 6 |
| 31 | WHEN LOVE CRIES (Atlantic 4092) | Donna Summer | 45 | 6 |
| 32 | TURN IT UP (Bust It/Capitol 4-92996) | Oaktown 3-5-7 | 25 | 11 |
| 33 | TONIGHT (Profile 7338) | D.J. Quik | 26 | 13 |
| 34 | ALWAYS (MCA 10025) | Pebbles | 20 | 14 |
| 35 | CAN YOU STOP THE RAIN (Columbia 73745) | Peabo Bryson | 21 | 18 |
| 36 | MEN (MCA 45-1463) | Gladys Knight | 23 | 16 |
| 37 | FUN DAY (Motown 7-2127) | Stevie Wonder | 47 | 4 |
| 38 | JEALOUS GIRL (Motown 1576) | Another Bad Creation | 41 | 7 |
| 39 | IF YOUR SERIOUS (SBK 05396) | Riff | 34 | 17 |
| 40 | SOMETIMES I WONDER (A&M 28965-17022) | S.O.S. Band | 44 | 5 |
| 41 | IN YOUR EYES (Elektra 68337) | Shirley Murdock | 37 | 17 |
| 42 | SUMMERTIME (Jive/RCA 1442-4) | Jazzy Jeff & The Fresh Pince | 27 | 16 |
| 43 | SMALL THING (RAL/Columbia 73849) | New Kirk | 59 | 6 |
| 44 | ALL ABOUT YOU (Motown 2087) | Pretty In Pink | 46 | 11 |
| 45 | HOUSE CALL (Epic 49K-73929) | Shabba Ranks | 53 | 6 |
| 46 | THAT'S THE WAY LOVE GOES (Capitol 79819) | Young M.C. | 29 | 8 |
| 47 | 6 MINUTES OF PLEASURE (Def Jam/Columbia 73820) | L.L. Cool J | 40 | 14 |
| 48 | THAT KIND OF GUY (Epic 73867) | Tony Terry | 42 | 10 |
| 49 | FOR THE LOVE OF MONEY (Giant 4822) | Troop/Leverl Feat. Queen Latifah | 43 | 15 |
| 50 | I CAN'T WAIT ANOTHER MINUTE (Motown 1445-4) | Hi-Five | 38 | 19 |

| | | | | |
|-----|---|--|-------|----|
| 51 | YOU'RE THE ONE (Columbia 73969) | Surface | 56 | 4 |
| 52 | SUPER WOMAN (MCA 854219) | Gladys Knight | 60 | 3 |
| 53 | TEARDROPS (Mercury 868 682-4) | Small Change | 70 | 5 |
| 54 | FLY GIRL (Tommy Boy 991) | Queen Latifah | 66 | 4 |
| 55 | RIGHT DOWN TO IT (Arista 7300624002-7) | Damien Dame | 67 | 4 |
| 56 | KEEP ON LOVING ME (EMI/50365) | O'Jays | 55 | 9 |
| 57 | MAIN COURSE (Capitol 44691) | Freddie Jackson | 50 | 20 |
| 58 | I GO CRAZY (Island 6674-2) | Will Downing | 54 | 10 |
| 59 | A WOMAN'S HEART (Reprise 4-19271) | Le' Gent | 74 | 3 |
| 60 | OPTIMISTIC (Perspective/A&M 28968-1000) | Sounds Of Blackness | 48 | 18 |
| 61 | I WANT YOUR SEX (Profile 5341) | Nemesis | 80 | 3 |
| 62 | RATED R (MCA 54149) | Ralph Tresvant | 57 | 8 |
| 63 | I WANT YOU (Capitol 44733) | Marc Nelson | 72 | 3 |
| 64 | EVERYDAY PEOPLE (Arista 2239) | Aretha Franklin | 36 | 14 |
| 65 | ROLLIN' (RCA 178662031) | Gorgio | 62 | 8 |
| 66 | JUST ME AND YOU (Quest/Warner Bros. 26643) | Tony! Toni! Tone! | 88 | 2 |
| 67 | GOTTA HAVE YOU (Motown 4759) | Stevie Wonder | 61 | 17 |
| 68 | THINGS THAT MAKE YOU GO HMMM (Columbia 76687) | C&C Music Factory | 58 | 13 |
| 69 | I KNEW (East West 91708) | Chris Bender | 63 | 12 |
| 70 | WHEN YOU TELL ME THAT YOU LOVE ME (Motown 1648) | Diana Ross | 94 | 2 |
| 71 | LEAVE WELL ENOUGH ALONE (Motown 2120) | Dee Harvey | 69 | 7 |
| 72 | GOOD VIBRATIONS (Interscope/East West 4-98764) | Marky Mark & The Funky Bunch/Loleatta Holloway | 87 | 2 |
| 73 | LET'S TALK ABOUT SEX (Next Plateau) | Salt-N-Pepa | 83 | 2 |
| 74 | AIN'T NOBODY BETTER (East West 71683) | Yo Yo | 65 | 6 |
| 75 | THE BEAT IS HOT (Epic 38-73950) | B.G. The Prince Of Rap | 73 | 7 |
| 76 | WHEN IN LOVE (First Priority 98715) | M.C. Lyte | 79 | 3 |
| 77 | SUMMER BREEZE (Atlantic 87664) | Nikki Richards | 31 | 12 |
| 78 | PARADISE (RCA 64001) | Marion Meadows | 82 | 3 |
| 79 | HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO) (MCA 54170) | Tony! Toni! Tone! | DEBUT | |
| 80 | GONNA CATCH YOU (SBK 07365) | Lonnie Gordon | 98 | 2 |
| 81 | LOVE TALK (Amherst 334) | The Stylistics | 78 | 5 |
| 82 | AMAZING LOVE (Capitol 79706) | Phil Perry | 76 | 16 |
| 83 | HEART OF NEW YORK (Epic 73927) | Alex Bugnon | 93 | 2 |
| 84 | AIN'T GONNA HURT NOBODY (Select/Elektra 4-66507) | Kid N' Play | DEBUT | |
| 85 | THE PRESSURE PT. 1 (Perspective/A&M 1205) | Sounds Of Blackness | DEBUT | |
| 86 | I'M A GOOD WOMAN LOOKING FOR A GOOD MAN (Epic 34-73861) | Sweet Obsession | 84 | 13 |
| 87 | ARE YOU FREE (A&M 28968 1001) | Mint Condition | 81 | 12 |
| 88 | HOW CAN YOU HURT THE ONE LOVE (Columbia 73766) | Cheryl Pepsli Riley | 75 | 19 |
| 89 | ARE YOU LONELY FOR ME (Atlantic 4056) | Rude Boys | 86 | 6 |
| 90 | STRONG (Island 6677-2) | Miles Jaye | 71 | 7 |
| 91 | HEY DONNA (Impact/MCA 54208) | Rythm Syndicate | DEBUT | |
| 92 | THE YOKE (Tabu/Epic 73880) | Alexander O'Neal | 68 | 8 |
| 93 | WISH I COULD FIND ANOTHER (RCA 62009-4) | La Rue | 89 | 11 |
| 94 | HOW COOL CAN ONE MAN BE (Jive/RCA 1453-2) | Kool Moe Dee | 92 | 13 |
| 96 | PUT ME IN YOUR MIX (A&M 75021 7288-2) | Barry White | DEBUT | |
| 97 | I SHOULD'N'T HAVE DONE IT (Def Jam/Columbia 44-73740) | Slick Rick | 90 | 7 |
| 98 | MOVE ON (Scotti Bros. 7239275286) | James Brown | 91 | 9 |
| 99 | SHOW ME (Atlantic 4-87652) | Chris Pittman | 95 | 10 |
| 100 | I NEED A GOOD MAN (Luke/Atlantic 98859-4) | Jiggie Gee | 77 | 7 |

RAP/DANCE MUSIC

By Bryan (B-Style) DeVaney

STREET BEAT



Nikki D

CASH BOX ARTIST PROFILE:

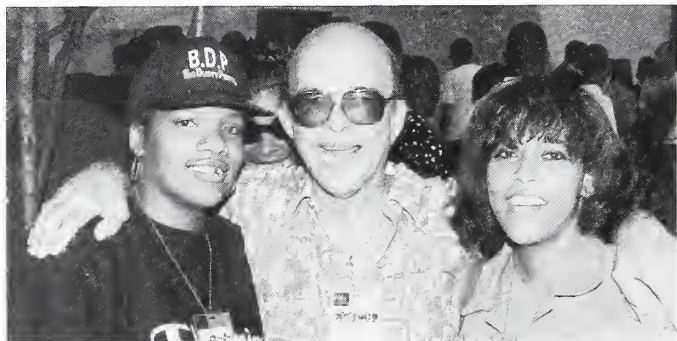
This week's artist profile is on none other than Def Jam/Columbia recording artist Nikki D. Raised in Los Angeles, Nikki got her first taste of rap hanging out with the original gangsta himself, Ice T. After hearing her abilities, Ice and his crew took her on the road to perform with him, Run DMC and Whodini.

After having public exposure, Nikki was offered recording contracts, but her true goal was to be on the East Coast recording for the rap giant himself, Russell Simmons, at his highly successful rap label, Def Jam. Determined to reach her goal, Nikki and some of her friends hopped on a Greyhound bus and headed straight to New York City.

When she arrived there, she had to really pay her dues and struggle, until things picked up and she found a job along with her friend. After a while, Nikki hooked up with the LA Posse, who were at the time working with LL Cool J on his *Bigger and Deffer* album. She then managed to have them help her record a demo tape which was sent to Simmons who immediately signed her to Def Jam.

In 1989, Nikki made her record debut on Alyson Williams' R&B/Dance hit "My Love Is So Raw". Nikki's debut solo single "Lettin' Off Steam" shortly followed, introducing her to the world as Def Jam's first female rapper. Her second single "Daddy's Little Girl," swept radio and clubs all over the nation, landing her in the number one slot on the *Cash Box* rap singles chart. She then released her follow-up, "Hang On Kid," which also made it to the top of the rap charts.

Now, Nikki has released her debut album, also titled *Daddy's Little Girl*. It is, in my opinion, the best female rap album of the year. Songs like "Wasted P**sy," "Gotta Up The Ante For The Panties," "Monday We'll Be Together," "All About You," and "Sunny Daze" are among the well constructed raps that are very likely to do some damage on the rap charts. Be on the lookout!



Just hangin' out! At the Jack The Rapper convention Def Jam recording artist Nikki D was caught hangin' out with Jack Gibson. Pictured (l-r) are: Nikki D, Jack "The Rapper" Gibson and Tina Wynn, director of publicity, Def Jam. Photo by Arnold Turner

CAPITOL RECORDS ARTIST, MC Hammer, whose first two albums have sold a total of 17 million copies worldwide, is set to go to the top of the charts again with the October 7 release of his new single "Too Legit To Quit." His upcoming album *Too Legit To Quit*, will be released October 29.



Attention all musicians! The Recording Industry Sourcebook is a book full of names and numbers of everyone you need to know in the music industry. For more information call (800)472-7472.

TOP 30 RAP ALBUMS

CASH BOX • SEPTEMBER 21, 1991

| | | Last Week* | Total Weeks* |
|----|---|------------------------------------|--------------|
| 1 | BOYZ IN THE HOOD (Qwest/Warner Bros. 26643) | Soundtrack | 1 7 |
| 2 | NIGGAZALIFE (Ruthless/Priority CDL 57126) | N.W.A. | 3 14 |
| 3 | HOMEBASE (Jive/RCA 1392) | D.J. Jazzy Jeff & The Fresh Prince | 2 9 |
| 4 | NAUGHTY BY NATURE (Tommy Boy 1044) | Naughty By Nature | DEBUT |
| 5 | WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161) | Geto Boys | 4 9 |
| 6 | PEACEFUL JOURNEY (Uptown/MCA 10289) | Heavy D & The Boyz | 6 9 |
| 7 | O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 26492) | Ice - T | 7 16 |
| 8 | DERELICTS OF DIALECT (Def Jam/Columbia 47369) | 3rd Bass | 5 9 |
| 9 | MUSIC FOR THE PEOPLE (East West 91737) | Marky Mark & The Funky Bunch | 11 7 |
| 10 | QUIK IS THE NAME (Profile 1402) | D.J. Quik | 10 28 |
| 11 | NATURE OF A SISTA' (Tommy Boy 1035) | Queen Latifah | DEBUT |
| 12 | STRAIGHT CHECKN'EM (Orpheus/Epic 47926) | Compton's Most Wanted | 8 7 |
| 13 | AS RAW AS EVER (Epic 47310) | Shabba Ranks | 14 11 |
| 14 | SOBB STORY (Elektra 8345-2) | Leaders Of The New School | 12 9 |
| 15 | BRAINSTORM (Capitol 96337) | Young M.C. | 17 3 |
| 16 | VOCALLY PIMPIN' (Ruthless/Epic 47934) | Above The Law | 9 7 |
| 17 | M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103) | M.C. Breed & D.F.C. | 19 7 |
| 18 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) | L.L. Cool J | 16 48 |
| 19 | LATIN ALLIANCE (Virgin 91625) | Latin Alliance | 20 5 |
| 20 | COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318) | Another Bad Creation | 13 26 |
| 21 | I NEED A HAIRCUT (Cold Chillin'/Warner Bros. 26648) | Biz Markie | DEBUT |
| 22 | THE RULER'S BACK (Def Jam/Columbia 47372) | Slick Rick | 15 9 |
| 23 | ALL FOR ONE (Elektra 60946-2) | Brand Nubian | 24 34 |
| 24 | BLACK'S MAGIC (Next Plateau 1019) | Salt N Pepa | 22 7 |
| 25 | THE ONE (Select 21640) | Chubb Rock | 23 14 |
| 26 | KAO'S II WIZ *7* DOME (Luaka/Atlantic 91721) | Professor Griff | 18 7 |
| 27 | PURE POVERTY (Profile 1415) | Poor Righteous Teachers | DEBUT |
| 28 | KILL AT WILL (Priority 7230) | Ice Cube | 26 38 |
| 29 | DE LA SOUL IS DEAD (Tommy Boy 1029) | De La Soul | 25 16 |
| 30 | FUNKE FUNKE WISDOM (Jive/RCA 1388) | Kool Moe Dee | 27 13 |

TOP 30 RAP SINGLES

CASH BOX • SEPTEMBER 21, 1991

| | | Last Week* | Total Weeks* |
|----|--|------------------------------------|--------------|
| 1 | GROWING UP IN THE HOOD (Epic 479926) | Compton's Most Wanted | 1 6 |
| 2 | O.P.P. (Tommy Boy 988) | Naughty By Nature | 2 10 |
| 3 | NOW THAT WE FOUND LOVE (MCA 12-54088) | Heavy D & The Boyz | 3 14 |
| 4 | MIND PLAYING TRICKS ON ME (Priority 7241) | Geto Boys | 9 6 |
| 5 | HIP HOP JUNKIE (Def Jam 73784) | Nice -N- Smooth | 5 7 |
| 6 | FLY GIRL (Tommy Boy 991) | Queen Latifah | 8 8 |
| 7 | FLAVOR OF THE MONTH (Mercury/Polygram 868317-1) | Black Sheep | 11 7 |
| 8 | ANOTHER CASE OF THE P.T.A. (Elektra 0-68591) | Leaders Of The New School | 6 20 |
| 9 | I SHOULDN'T HAVE DONE IT (Def Jam/Columbia 73739) | Slick Rick | 4 14 |
| 10 | A ROLLER SKATING JAM NAMED "SATURDAYS" (Tommy Boy 990) | De La Soul | 10 9 |
| 11 | TONIGHT (Profile 7338) | D.J. Quik | 7 12 |
| 12 | THROW YOUR HANDS IN THE AIR (Hollywood Basic 66546) | Raw Fusion | 19 3 |
| 13 | THE HOUSE THE DOG BUILT (Ear Candy 38000) | Jibre Wise One | 13 5 |
| 14 | ALWAYS INTO SOMETHING (Priority 6601) | N.W.A. | 14 4 |
| 15 | CONFUSED (Ruffhouse/Columbia 78-73871) | Larry Larr | 17 4 |
| 16 | WAKE UP (Elektra 66597) | Brand Nubian | 16 20 |
| 17 | POP GOES THE WEASEL (RAL 44K-73702) | 3rd Bass | 15 17 |
| 18 | SEASON OF THE VIC (Qwest 19295) | Justin Warfield | 18 9 |
| 19 | SUMMERTIME (Jive/RCA 1442-4) | D.J. Jazzy Jeff & The Fresh Prince | 12 15 |
| 20 | WHAT COMES AROUND GOES AROUND (Cold Chillin'/Warner Bros. 4-19218) | Biz Markie | 24 5 |
| 21 | THE CHUBBSTER (Select 5015) | Chubb Rock | 21 15 |
| 22 | IT'S HARD BEING THE KANE (Cold Chillin'/Reprise 4-19536) | Big Daddy Kane | 22 12 |
| 23 | 6 MINUTES OF PLEASURE (Def Jam/Columbia 73820) | L.L. Cool J | 23 10 |
| 24 | YOU CAN'T PLAY WITH MY YO-YO (East West 0-96365) | Yo-Yo | 20 20 |
| 25 | DEFINITION OF A KING (Bahia/RCA 62002) | 2 Kings In A Cipher | 30 2 |
| 26 | BUGA BOO (Mercury 848326-2) | Ed O.G. & The Bulldogs | 26 7 |
| 27 | F-CK COMPTON (Ruffhouse/Columbia 73892) | Tim Dog | 27 4 |
| 28 | HAND ON THE PUMP (Ruffhouse/Columbia 4157) | Cypress Hill | DEBUT |
| 29 | LOOKING AT THE FRONT DOOR (Wild Pitch 8020) | Main Source | 29 20 |
| 30 | WHO ME? (Elektra 64890) | KMD | 25 15 |

GOSPEL MUSIC

SONGS OF PRAISE

■ FREEDOM OF SOUL *Caught In A Land Of Time* BAI

Freedom of Soul (Peace and DJ Cartoon?) joins ranks with hot fellow posse mates, the Dynamic Twins and SFC, with the release of their debut album on this label. Nice combination of smooth grooves of soul and hot, kickin' jams head the menu. Of special note are guest appearances by Stevie Wonder sound-alike Jon Gibson on the slow jam, "This Is Love."

Freedom of Soul



Julie Miller



■ JULIE MILLER *He Walks Through Walls* Myrrh

Miller, who is often compared to Rickie Lee Jones, follows up her critically acclaimed debut, with another album showcasing her enormous talents as a songwriter. The fact that distinguishes Miller from most artists in this genre is the personal nature of her lyrics. One of this album's special treats is the relaxed, spontaneous, blues feels conveyed through the classic, "Don't Let The Devil Ride." The disappointing fact is the cut is only 2:10.

■ THE LADIES OF GOSPEL—VARIOUS ARTISTS *One In The Spirit* Star Song

This compilation gem features some of the top female artists in all of gospel music. Among those featured are, Shirley Caesar, Witness, Danniebell Hall, Helen Baylor, The Barrett Sisters, Vickie Winans, Futrel, Tramaine Hawkins, Albertina Walker and the Clark Sisters. With a lineup such as this, there is no way you can lose with this album.

Ladies of Gospel



Take

6



■ TAKE 6 *He Is Christmas* Warner Alliance

Christmas with Take 6 is definitely an event. Their initial venture into the world of holiday music finds them breathing new life into perennial classics such as "Silent Night," "Hark The Herald Angels Sing," along with adding a couple of their own creations. Don't underestimate this album because it's holiday music, Take 6 is Take 6 any way you look at it.

■ TRINITY TEMPLE FULL GOSPEL MASS CHOIR *I Want To Be Like You* Lord Tyscot

Choir makes their debut an auspicious one. Album delivers hot, rocking, uptempo cuts along with smooth, heartfelt melodies that should soothe any soul. It should be noted that this choir has performed with the likes of the Clark Sisters, Rance Allen and James Moore, as well as in the play *Mama Don't*. One listen will show why they were able to keep such company.

Trinity Temple Mass



NEWSBRIEFS

THE COLUMBIA/LEGACY label will soon introduce "The Gospel Spirit," a new series that will feature original recordings remastered for release in the CD format. Included in this series will be **The Golden Gate Quartet**, **Mahalia Jackson**, **The Abyssinian Baptist Choir**, **The Staples Singers**, **Paul Roberson** and a historical compilation of selected artists entitled, *The Gospel Tradition...* I-AM recording artist **Jessy Dixon**, who presently hosts his own syndicated television show, *Celebrate with Jessy Dixon*, also hosted on the Christian Broadcast Network, a one-hour Black Gospel Labor Day special featuring performances by Dixon, **The Clark Sisters**, **Shirley Caesar** and **BeBe and CeCe Winans...** Warner Bros. recording artists **Take 6** was in Nashville recently where the a cappella group was interviewed by *Ebony-Jet Showcase*, to be aired sometime during the fall season... In San Francisco, noted singer **Yvette A. Flunder**, formerly of the Hawkins Family and Love Center Ministries, Inc., can now be found most Sundays pastoring the City of Refuge Community Church. This church, organized by Pastor Flunder, falls under the umbrella of Love Fellowship Churches, **Rev. Walter L. Hawkins**, presiding bishop... The Los Angeles-based West Angeles Church of God in Christ will host a three-day workshop/symposium, Oct. 10-12, 1991. Entitled "See His Glory," workshop leaders, **Gary Oliver** (Higher Dimensions Evangelistic Center, Tulsa, OK) and producer/songwriter **Patrick Henderson**, will conduct question and answer sessions for pastors, ministers of music, worship leaders, musicians, singers and laity. For more information call 213-733-8300...

THE GOSPEL BEAT

By Tim A. Smith

VAUGHN IS HONORED:



Vanessa Vaughn

Vanessa Vaughn, media manager for Atlanta, GA-based Anderson Communications, was among the 1991 recipients of the *Dollars and Sense* magazine Tribute to African-American Business and Professional Women Awards. Vaughn was honored along with other successful career women in business, military and other professions during the ceremonies held recently at Chicago's Westin Hotel. Vaughn is noted throughout the gospel music industry as the innovative producer of the premier contemporary gospel radio program in the nation, the popular *Inspirations*

Across America. The award-winning, syndicated program is aired in more than 100 markets across the U.S.

STEPHENS MAKES TV APPEARANCE: Tribute Records recording artist Lynette Hawkins Stephens recently made a guest appearance on the TV show, *CBS This Morning*. She performed music from her debut album, *Walking In The Light*.

ANOTHER WINANS AWARDED: Deborah Winans, wife of Carvin, of the award-winning Warner Bros./Qwest group, the Winans, was chosen International Mother of the Year 1991 at a recent pageant in New York.

ARTIST SPOTLIGHT

By Tim A. Smith



David Mullen

DAVID MULLEN, MYRRH/WARNER BROS. RECORDS—David Mullen was one of the best things to happen to gospel music in 1989. His critically acclaimed album, *Revival*, received accolades from industry notables far and wide.

The album included three number one singles, two top 10 singles, capped off by Mullen being honored with the Gospel Music Association's Dove Award for New Artist of the Year, 1989. Therefore Mullen became the first rock artist to receive the award. How's that for a rookie year!

The release of his latest artistic endeavor titled, *Faded Blues*, is a continuation of his first album, keeping the musical and lyrical integrity that have become Mullen's trademark.

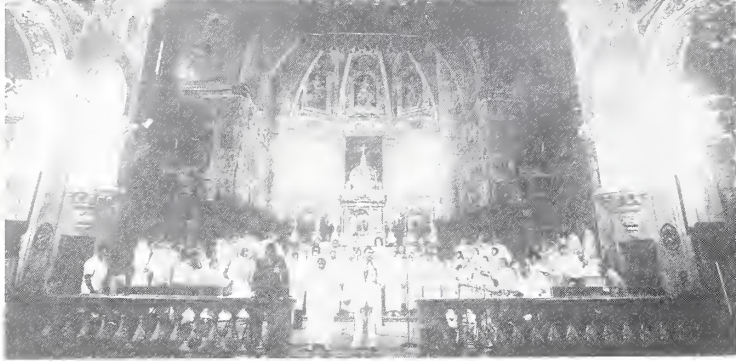
The album, produced by Justin Niebank, who has worked with Eric Clapton and Bob Seger, finds Mullen collaborating with top L.A. songwriters such as Dennis Matkosky, Cal Curtis, David Batteau and Greg Sutton. "These songs are really pages from my diary," Mullen explains. "They talk about the end of an important relationship, the slow healing that eventually came from it, and the lessons learned in the process."

Mullen concludes, "On this album, I wanted to write about the wounds and the scars; to communicate how God pulled me through some of my darkest moments."

GOSPEL MUSIC

FEATURE STORY

Chicago Choir Shines At Italian Music Festival



The choir performing in the Basilica of Saint Pietro in Perugia, Italy. Rev. Evans (front, right) shares the applause with producer/songwriter Milton Bingham (left) and Mother Consuella York (center).

By Gregory S. Cooper

WHEN THE INTERNATIONAL-ACCLAIMED UMBRIA JAZZ FESTIVAL recently convened in Perugia, Italy, Chicago was well represented by 80 members of the 250-voice choir of the Fellowship Missionary Baptist Church. Maggie Daley, wife of Chicago's mayor, Richard Daley; Pam Morris, Chicago's Gospel Festival Director; and Kathy Osterman, director of special events for the city, accompanied the group on this special tour.

Savoy recording artist, Rev. Clay Evans, and the choir were selected to bring the spirited sound of American gospel music to the Umbria fest by Carlo Pagnotta, the festival director, during a visit to Chicago last year.

Rev. Evans and the choir literally turned Europe on its ear as they brought their "Gospel Is Alive In Chicago" tour to adoring fans and royalty at various festivals including the North Sea Jazz Festival in Holland; the Umbria Jazz by the Sea Festival in the village of Fano, Italy as well as the one in Perugia.

"Gospel is one of the most unique and wonderful American art forms, along with blues and jazz," said Mrs. Daley. "The people of Chicago are proud of our rich gospel heritage and legacy and especially proud of this inspirational choir."

Reverend Evans says he viewed the trip as an "evangelistic tour," as he and the choir raised the emotions of the usually reserved European audiences to a fevered pitch. "We're very excited about the tour," Evans remarked. "However, we're more interested in the spiritual aspect." Fans enthusiastically welcomed the American gospel choir at the late-night concerts that sometimes began at midnight or 1 a.m. Evans and the choir left the crowds standing on their feet cheering for more and singing along with choir members as they boarded their tour buses.

As a result of the tour, Osterman set up an ongoing cultural exchange between Chicago and Perugia. The Italian jazz group, Quatre, will perform later this year at Chicago's jazz festival.

Fellowship Church, affectionately known across America as "the Ship," has been considered a priceless social, cultural and spiritual resource for more than 40 years. Founded in 1950 by Evans, a former civil rights leader, their ministry as choir and congregation has funded programs that aid the homeless, provide food for the hungry and improve care and education of disadvantaged children.

Heard daily in Chicago on numerous radio broadcasts, a "live" Sunday night radio broadcast that reaches four states and a Sunday telecast, Evans and the choir (which is led by his sister, Loudella Evans-Reid, and a dedicated support team of 15 musicians and directors) have more than 20 albums to their credit. The latest, *Reach Beyond The Break*, on Savoy Records is a top 20 gospel album. In performances throughout the country, the Fellowship Choir reflects the enthusiastic and dynamic leadership of Rev. Evans, an accomplished pastor/singer/performer who views singing as a natural expression of faith and joy.

Chicago sent jazz groups to the 14-day festival in 1988 and 1989, but this is the first time a gospel choir has ever represented the city. The Umbria Jazz Festival, now celebrating its 18th year, draws performers from across the United States and fans from around the world. This year's headliners, in addition to Evans and choir, included Herbie Hancock, Stanley Clarke, Jimmy McGriff, Ornette Coleman and others.

This was the second European tour for Rev. Evans and the choir. They traveled and toured Sweden two years ago.

TOP BLACK GOSPEL ALBUMS

CASH BOX • SEPTEMBER 21, 1991

The square bullet indicates strong upward chart movement

Last Week Total Weeks

| | | | | |
|----|--|---|----|----|
| 1 | DIFFERENT LIFESTYLES (Capitol 92078) | Be Be & Ce Ce Winans | 1 | 10 |
| 2 | THE EVOLUTION OF GOSPEL (Prospect 28968 1000 4) | Sounds Of Blackness | 2 | 13 |
| 3 | I'LL LET NOTHING SEPERATE (Savoy 7101) . . | Dallas Ft. Mass. Choir | 3 | 16 |
| 4 | LOVE ALIVE IV (Malaco 6007) | Walter Hawkins | 8 | 16 |
| 5 | REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco 6006) | Rev. James Moore | 5 | 16 |
| 6 | PHENOMENON (Bellmark 71806) | Rance Allen | 6 | 16 |
| 7 | HE'S RIGHT ON TIME (Sparrow 12344) | Daryl Coley | 7 | 16 |
| 8 | NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR LIVE (Malaco 4450) | Dorothy Norwood | 4 | 16 |
| 9 | I'LL NEVER FORGET (Malaco Mal 4440) | Bobby Jones | 11 | 12 |
| 10 | LIVES (Sparrow 1246) | Tramaine Hawkins | 10 | 16 |
| 11 | HIGHER HOPE (Malaco 6005) | Florida Mass. Choir | 9 | 16 |
| 12 | MAGNIFY HIM (Malaco 8011) | Keith Pringle | 12 | 10 |
| 13 | RETURN (WB / Alliance 4100) | Winans | 17 | 16 |
| 14 | LIVE (Malaco 4450) | Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir | 14 | 9 |
| 15 | HE'S PREPARING ME (Air 10162) | Rev. E. Davis / Wilmington Mass Choir | 15 | 16 |
| 16 | SAINTS IN PRAISE (Sparrow 1240) | The West Angeles Cogic. | 16 | 16 |
| 17 | PRAY FOR ME (Word 9202) | Mighty Clouds Of Joy | 13 | 16 |
| 18 | WAIT ON THE LORD (Bellmark 71800) | Lamora Parks Young Adult | 18 | 16 |
| 19 | STATE OF MIND (BENSON 2553) | Commissioned | 19 | 15 |
| 20 | WASH ME (Tyscot 1401) | New life Comm. / John P. Kee | 20 | 16 |
| 21 | WALKING IN THE LIGHT (Tribute 31004) . . . | Lynette Hawkins Stephens | 21 | 16 |
| 22 | HE LIVES (Saboy 14807) | Shun Pace Rhodes | 24 | 7 |
| 23 | HIGHLY RECOMENDED (Word 9112) | Helen Baylor | 25 | 16 |
| 24 | THIS IS YOUR NIGHT (Black Berry 2203) | Williams Brothers | 22 | 8 |
| 25 | REMEMBER MAMA (Word 8447) | Shirley Ceasar | 23 | 16 |
| 26 | I AM PERSUADED (Benson 2727) | Fred Hammond | 29 | 6 |
| 27 | THANK YOU MAMA FOR (Malaco 4445) . . . | The Jackson Southernares | 27 | 16 |
| 28 | JUST ME THIS TIME (Tyscot 401311) | John P. Kee | 28 | 16 |
| 29 | REACH BEYOND THE BREAK (Savoy 14802) | Rev. Clay Evans | 26 | 16 |
| 30 | YAFC WORK SHOP 89 (SOG 193) | Young Artists For Christ | 32 | 16 |
| 31 | MY FAITH (Venson 2703) | Thomas Whitfield | 31 | 16 |
| 32 | THE DEVIL STOMP (Glory 1006) | Jackie Beavers | 30 | 8 |
| 33 | OPEN OUR EYES (Rejoice 9111) | Milton Brunson | 33 | 16 |
| 34 | NEW BORN SOUL (SOG 907) | Wanda Nero Butler | 34 | 16 |
| 35 | FAMILY AFFAIR (Malaco 4442) | Pilgrim Jubilees | 35 | 16 |
| 36 | HIGHER (Light 72031) | Beau Williams | 36 | 16 |
| 37 | I SEE A WORLD (Savoy 14799) | New Restoration Choir | 37 | 16 |
| 38 | THIS IS THE DAY (I Am 4001) | Walt Whitman / Soul Children | 38 | 16 |
| 39 | HOLD BACK THE NIGHT (SOG 178) | Rev. Charles Nicks | 39 | 16 |
| 40 | RIGHT NOW IF YOU BELIEVE (Light 5730) | Chicago Mass. Choir | 40 | 16 |

Bobby Jones Top 10 Videos

GOSPEL • SEPTEMBER 21, 1991

| | | |
|-----|-------------------------------------|---------------------------------------|
| 1. | KEITH PRINGLE | No Greater Love (Savoy) |
| 2. | VANESSA BELL-ARMSTRONG | Something Inside So Strong (RCA/Blue) |
| 3. | THE WINANS | Don't Leave Me (Qwest) |
| 4. | EDWIN HAWKINS | Still The Need (PolyGram) |
| 5. | TRAMAIN HAWKINS | Lift The Name Of Jesus (Sparrow) |
| 6. | DARYL COLEY | I Can't Tell It (Sparrow) |
| 7. | MISSISSIPPI MASS | Near The Cross (Malaco) |
| 8. | JACKEY BEAVERS | The Devil's Stomp (Glory) |
| 9. | WILMINGTON-CHESTER | He's Preparing Me (Savoy) |
| 10. | WALTER HAWKINS | Love Alive (Malaco) |

The Bobby Jones Video Chart is based on viewer requests.

GOSPEL MUSIC

CHRISTIAN
TEMPO

By Steve Giuffrida & Kimmy Wix

Artists In Action

MEADOWGREEN MUSIC ADDS BILLY CROCKETT TO ROSTER—Singer/songwriter Billy Crockett recently joined the writing staff of Meadowgreen Music, as announced by creative manager Dan Keen. "The depth and creativity of Billy's writing transcends the bounds of popular music. It's art. And he also blends in beautifully with our existing staff of writers, so we're all looking forward to this new addition to our creative family," comments Keen.

Crockett, who began developing his own unique style while still in junior high school, carried that drive with him into his college days at the University Of Miami. Following graduation, Crockett released his first LP on DaySpring Records entitled *Carriers* in 1985. He followed that up with *Surprises In Disguises* in 1986 and *Portraits* in 1988. Crockett then released two albums on Urgent Records entitled *The Basic Stuff* and *Christmas In Our Time*. After touring extensively with Sandi Patti, Crockett is currently on his own, touring in support of his latest Urgent recording effort entitled *Any Starlight Night*.



Pictured from (l-r) are: Meadowgreen creative director/partner Randy Cox, Crockett and Keen.



Twila Paris

SINGER/SONGWRITER TWILA PARIS ADDS FINAL TOUCHES TO NEW ALBUM

—One Of Contemporary Christian's top female artists, Twila Paris, is currently in the studio finalizing her latest project. Paris, who has had over eight #1 singles and has received numerous awards and nominations, has been working on the new recording despite having kept quite a busy touring schedule throughout the past few months. Paris performed at fairs and festivals during the summer—across the country from Georgia to Michigan to Delaware. Noted for her folk-flavored and rock-tinged vocals, in addition to her unique writing ability, Paris made a lasting impression on every venue throughout her tour. The

new disc should further affirm to the public that Twila Paris is definitely an artist in action. Just as the title of her 1988 album implies, Paris remains the *Same Girl* as she was when she began making an impact on Christian Music.

HOT OFF THE PRESS...The Kids' Praise! Company, pioneers in Christian children's music, recently announced the beginning of a new radio program specifically designed for children ages three to 10. The program entitled *Kids' Praise! Club* consists of a 30-minute program dealing with a different theme each week such as obedience, friendship, praising God, loving God and creation. *The Kids' Praise! Club* premiered last month and is already being aired in nearly 70 markets.

Dove Award-winning artist LuLu Roman has signed a booking agreement with Nashville's Century II Promotions. Roman, who is known internationally for her recurring role on television's long-running, syndicated program *Hee Haw*, has been in the public eye for more than 25 years. Roman's Benson debut, *Best Friend*, was released this summer and is now available in record stores across the country.

Imperials Release 34th Recording

BIG GOD—THE 34TH RELEASE BY THE IMPERIALS, brings a more passionate side to this multi-faceted group into focus. With the addition of the first female ever in the Imperials, Pam Morales, and power vocalist Jonathan Hildreth, the new recording brings a passion for the church, the people of God, and above all, holiness. This new bold gospel presentation and powerful singing firmly establishes the Imperials as artists for the church of the '90s.



Following a listening party for the *Big God* release, Star Song commemorated the event with a framed enlarged copy of the album cover and presented it to the Imperials. Pictured from (l-r) are: Mike Keil, Star Song's marketing manager; Dave Will; Pam Morales; Ken Mansfield, producer; Jonathan Hildreth; Armond Morales; Jeff Roberts of Jeff Roberts and Associates; Janet Ivey, Star Song radio promotions; and Jeff Moseley, senior vice president of Star Song.

New Releases...

1. THE VISION'S CLEAR (Warner Alliance WBD-4111)—RON DAVID MOORE
2. ...AND NOW THE MISSION CONTINUES (Frontline Records SPCN 7-5126-1036-X)—M.C. GE GEE
3. HISTORY (Star Song SSD8169)—XALT
4. PARKES (Light Records 7-115-75037-8)—PARKES STEWART
5. PSYCHO SURGERY (Intense Records SPCN 7-5126-1019-X)—TOURNIQUET



Carman and his DC Talk friends Toby McKeehan, Michael Tate and Kevin Smith were caught clowning around between sessions, while recording "Addicted To Jesus," the rap title cut off Carman's upcoming release. The project will also include guest appearances by Petra and Commissioned.

COIN MACHINE

AROUND THE ROUTE

By Camille Compasio

YOU WILL BE READING THIS ISSUE

OF *Cash Box* on September 16—after you have attended AMOA Expo '91 and returned to home base. However, I am hastily writing this column just a couple of days before my own departure for Las Vegas so I cannot give those of you who did not attend a handle on the show; but deadlines must be met, especially when you have a weekly publication; and *Cash Box* has never interrupted this schedule. Just keep tuned for continuing coverage of this really big event in the weeks to come!

UPDATE. WILL VIDEO LOTTERY BE LEGALIZED in the state of Illinois? Maybe so, maybe not; but it will definitely be on the agenda during the upcoming legislative fall session in the state capital; and hopes are high. ICMOA, the Illinois state ops association, has been meeting with government officials on a continuing basis, providing them with all of the facts, revenue projections, systems requirements, etc. In addition, the association has put together a comprehensive presentation on video lottery, which was given to one of Governor Edgar's executive assistants and to the Illinois Economic and Fiscal Commission. It is now "wait and see" time. Naturally, everyone is concerned about what's been happening in Iowa, where they are trying to eliminate the operator from VLT involvement, and is hopeful that this will not occur in Illinois.

GOOD TO SEE YA! Howie Freer, who spent 25 years with World Wide Dist. before his retirement some time back, was among the many friends (both old and new) who attended the distrib's recent gala in Chicago. This reporter hadn't seen him in a number of years and couldn't help notice that he hasn't changed a bit. Howie's secret? Golf three times a week and regular trips to the "Y" to work out! He is pictured elsewhere in this column with his good friend, and former boss, World Wide Dist. prexy Fred Skor... Another familiar figure from the past, who was present at this terrific affair, was Nate Feinstein, who headed up World Wide many years ago. He is pictured (r) with veteran operator Richard Nomden of J. Nomden & Sons. This Chicago-based operating firm was established way back in 1933! How about that!

AND HERE IT COMES! Midway's exciting new *Super High Impact* football video game just went into full production—in time for the season, naturally! Marketing chief Roger Sharpe tells us test reports have been "phenomenal" to the tune of 20 to 40 percent increases over what the chart-riding *High Impact* did. The Super model has much more to offer, as Roger pointed out, and it reflects Midway's response to what ops in the field requested! Watch for it!



Howie Freer and Fred Skor



Richard Nomden and Nate Feinstein

NSM's Bold New CD Policy

CHICAGO—Effective immediately, NSM-America will replace (or reimburse operators) for any CDs broken or damaged by its jukebox. The company refers to this as its "We break 'em, we own 'em" policy.

This move was prompted by a controversy over jukebox-damaged CDs that arose several months ago when Mobile Records, a major national one stop, notified operators that they would not accept returned CDs which were damaged by the jukebox they were played in, and proceeded to list the various jukebox manufacturers, including NSM's name in the listing.

NSM-America president Rus Strahan angrily responded by sending operators photos of CDs played 5,000 times in an NSM machine and subsequently contacting the trade publications requesting that they make it known the "NSM jukeboxes do not scratch, break or damage CDs in any way."

As stated by Strahan, the new policy "is the strongest way we could think of to say that our equipment does no harm to an operator's expensive CDs...in any way... after any number of plays." He emphasized that NSM has spent an "enormous amount" of time, money and design energy in engineering their "Quick Change Artist" CD Changer so that it would not harm CDs, or "even allow for 'byproduct harm' to CDs.

"Our changer never even touches the CD," he pointed out, "just the tray it is cradled in. So, mechanically, our system cannot possibly damage CDs.

Further, CDs are always kept perfectly flat in our changer, with full horizontal support to protect them against heat-warping and distortion. Then, we protect them against airborne impurities—dust, smoke and so forth—by enclosing everything in its own internal chamber."

This issue has also surfaced in Europe, according to Strahan, where music suppliers have been refusing to accept jukebox-damaged CDs for some time. "But, NSM equipment was never involved in the controversy," he stressed, "and, since NSM has the lion's share of the European jukebox market, the CD-damage problem never became a very big problem across the waters."

Strahan did make it clear that he is not upset with Mobile or their announcement. "I understand why they did what they did... and it certainly cannot be a one stop's responsibility to determine which manufacturer's jukeboxes are damaging what CDs," he said. "Mobile was simply protecting themselves against a problem our industry has right now. We had heard about the same thing from other one stops around the country. We just never made an issue out of it, until we were forced to do so when we saw our equipment being named a source of the damage."

Operators who would like a copy of NSM's new CD replacement/refund policy should contact their local NSM distributor or NSM-America direct at 5207 N. Rose St., Chicago, IL 60656.

Vending Profits Down In 1990, According To NAMA Survey

CHICAGO—Results of the annual Operating Ratio Report conducted by the National Automatic Merchandising Assn. (NAMA) revealed that vending machine operator profits were sharply reduced or eliminated in 1990, due largely to economic slowdowns across the nation. Those responding to the survey had an average net 0.4 percent profit before income taxes. This year, 221 companies, with a combined vending sales volume of \$1.69 billion, reported their financial results in the NAMA survey and the statistics were compiled by the accounting firm of Price Waterhouse.

Slightly more than half of every sales dollar went to cover operating expenses, while another 45.4 percent covered the cost of products sold. Labor costs, including wages, fringe benefits and payroll taxes, was the largest category of operating expense, amounting to a total of 25.5 percent of sales volume on average, according to the survey.

The average vending company responding paid more to the location where the machines are placed than it kept for itself in profits. These "commission" payments to the loca-

tion averaged 8.5 percent of total sales in 1990.

Vending machines accounted for more than 85 percent of total sales for surveyed companies doing less than \$10 million in annual sales; with larger companies collecting 49 percent of their total sales from manual foodservice (cafeterias, dining rooms, fast food, etc.); another 14 percent from the operation of concessions at leisure, sports and convention facilities; and 6 percent from other services.

The Operating Ratio Report survey, which NAMA has been conducting annually since 1947, discloses results for vending companies in four size categories, namely, annual sales of less than \$1 million; \$1 million to \$5 million; \$5 million to \$10 million; and \$10 million or more.

The complete Operating Ratio Report may be purchased from NAMA at a cost of \$50 for NAMA members. For non-members, the price is \$200, of which \$150 may be applied toward membership dues by those who join NAMA within 60 days of purchase. To order, contact: Gale G. Samuels, Communications Dept., NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102.

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