ON THE COVER

C L I N T O N  G R E G O R Y

BY KIMMY WIX

WHEN STEP ONE RECORDS’ CLINTON GREGORY first hit Music City, it was his sultry fiddle playing that launched his career toward major recognition. Gregory, a Virginia native, is the fifth successive generation in his family gifted with the musical ability to master an instrument. After first beginning to play at age three, the singer/musician, who claims to have received most of his influence from his father, has won in excess of 70 various honors and awards for his high-powered fiddling, and he admits that even today his playing is still his most rewarding aspect. Joining ensembles which backed hit-acts such as Suzy Bogguss and Jennifer McCarter & The McCarters placed Gregory in the public eye, and eventually placed him into a solo career. His Music ‘N Me LP, a project geared with material ranging from high-level country energizers and bluegrass-flavored tunes to heartfelt balladry, has turned out remarkable results! In fact, so remarkable that he’s landed guest appearances on The Grand Ole Opry, Nashville Now, New Country, Cook & Chase and a USO Tour with artists such as Ricky Skaggs. Gregory’s authentic mountain-tenored vocals have since then sky-rocketed his career, and much of the sky-rocket process is due to the phenomenal success of his current single, “Couldn’t Love Have Picked A Better Place To Die.” “If I can’t really feel a song,” says Gregory, “then I can’t sing it.” While “Couldn’t Love Have Picked A Better Place To Die” continues to race up the chart (this week at #18), he’s also in the midst of recording his upcoming album, of which the first single is slated for a February release.

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EXECUTIVES ON THE MOVE

Elektra Entertainment has named Steve Schnur senior vice president, promotion. Schnur was with Elektra from 1985-89, when he joined Chrysalis as vice president, album, alternative and video promotion. And Lisa Lisse and Steve Whitney have joined the label as coordinators, international division. They’ve both been with the label since last year. MCA Records has appointed Kurt Denny to the position of director of A&R. In his new capacity, Denny will be based in Nashville and will seek new talent in the Southeastern United States as well as working with MCA acts based in the region. Prior to joining MCA, Denny was director of writer/publisher relations for BMI—working closely with The Black Crowes, The Georgia Satellites, The Indigo Girls and others. Rick Hunt has been named director, music marketing, at Columbia House. Hunt, who comes to the direct mail division from PolyGram, will be responsible for the planning and implementation of marketing strategies to the music club membership.

Live Records has appointed Sophia Chang to the post of manager, A&R/product development. She was recently at Atlantic Records. And Rhoda Mann has joined the label as assistant to Ann Carlé, senior vice president, artist development.

Bob Knickman has been appointed president, A&R, East Coast for EMI Records U.S.A. Knickman, formerly talent acquisition manager, West Coast for EMI, will relocate to EMI’s New York headquarters—where he will report directly to Ron Fair, senior vice president, A&R/staff producer. Larry B. Davis has been appointed to the position of director, urban marketing for CEMA Distribution—for which he most recently worked as a sales representative at the Atlanta branch. Davis will be based in Los Angeles, where he will report directly to Rand Bleiweiss, vice president, marketing and strategic planning. Before joining CEMA, Davis served as national promotion director, Black music for Epic Records. Atlantic Records has appointed Van Alan James to the position of national promotion director, Black music. James, who joined Atlantic in 1985 as a local R&B promotion rep in Detroit, reports to Richard Nash, senior vice president, Black Music Division for Atlantic. Warner Bros. Records has promoted Larry Butler, formerly national artist relations manager, to the position vice president of artist relations. Butler has been with Warner Bros. since 1979, when he was hired as artist development manager for the college market. Butler was later promoted to West Coast artist relations manager—a position he held for four years—before being promoted to national artist relations manager in 1986. Goffen Records has named Denlle Cox media & artist relations director. Before joining Goffen, Cox acted as West Coast director of publicity for Island Records. Alison Ball-Gabriel has been appointed manager, urban A&R/West Coast, for Epic Records USA. Ball, who worked in Black music A&R at Epic Records, will report directly to Ron Fair, senior vice president, A&R/staff producer. And Dan Ashbrook has been appointed talent scout for EMI Records USA. Like Ball-Gabriel, Ashbrook will report directly to Fair. Worth Linen has been appointed president of BMG Direct Marketing Inc. In his new capacity, Linen will be responsible for the operation and management of the $300 million-a-year outfit. Bill Hendrickson has been appointed Northeast regional marketing manager for Atlantic Records. Hendrickson, who reports to Atlantic senior vice president @Nick Maria, was a field sales manager for WEA in Philadelphia before this appointment. Capitol Records has appointed Robert Gaspar and Eva Saks to the post of attorney, business affairs. Both will report to Raphael Tischlade, director, business affairs. Kate Hyman has been named vice president of A&R for the newly formed Imago Recording Company. In her new capacity, she will report directly to Imago president Terry Ellis. Clay Bradley has been appointed associate director, writer/Publisher Relations for BMI/Nashville. In his new position, Bradley will assist songwriter publishers in the administration of their musical works and sign new affiliates to the performing right organization. Prior to joining BMI, Bradley was employed by Opryland Music Group and Forest Hills Publishing. Ed Keeley has joined Intersound Inc. as country music manager for the Atlanta-based label.

BONE AND ECKSTINE PEGGED BY MERCURY: Ed Eckstine and Mike Bone have been named co-presidents of Mercury Records by PolyGram International president/CEO Alain Levy. Eckstine, 37, becomes the first African-American to head a non-minority owned major label. The son of jazz legend Billy Eckstine, he will be responsible for the departments of A&R and all creative artist development and imaging. He will also be responsible for developing Mercury’s new black music division. Eckstine joined PolyGram in 1987 as senior vice president and general manager, Wing Records, rising to executive vice president of talent and creative affairs, PolyGram early last year. Last May he took over the day to day responsibility for the marketing areas of the label. He came to PolyGram from Arista, where he was an A&R vice president. He previously spent ten years at Quincy Jones Productions/Qwest.

Bone, 41, comes to the label from Island Records, also owned by PolyGram, where he was president for the past year. Previously he was president of Chrysalis Records. Prior to that he spent four years as vice president, AOR promotion at Arista and five years with Elektra, where he rose to vice president, promotion and marketing. The sales and promotion areas will report to Bone. Both Eckstine and Bone will be headquartered at the label’s New York offices.

Levy, in making the announcement, called Mercury, “a crown jewel in the PolyGram label family in terms of its rich history, existing artist roster and strong international repertoire through its Phonogram affiliation. One of the strategic missions for Mercury is also to become a major force in the black music area...”

WITH A PADDLE: Morgan Creek has signed a long-term distribution deal with PolyGram Group Distribution, making PolyGram responsible for the distribution of Morgan Creek product in the U.S. Morgan Creek is a joint venture between James G. Robinson, Jim Mazza and Dave Kershenbaum.

AND THE ENVELOPE PLEASE...: Aerosmith, Jon Bon Jovi, Garth Brooks, David Cassidy, En Vogue, Will Smith, Larry Gatlin, Johnny Gill, Alan Jackson, the Judds, Patty Loveless, Lorrie Morgan, Nelson, K.T. Oslin, Pebbles, the Pointer Sisters, Al B. Sure!, Keith Sweat, Tony! Toni! Toné!, Ralph Tresvant and Frankie Valli are the first announced presenters for the American Music Awards, airing over ABC on January 28th. Keenan Ivory Wayans hosts the Dick Clark production, which culs its nominations from Cash Box’s year-end charts.

VIEW PER PAY: HBO and BML have negotiated a new performing rights license agreement and have agreed to drop their impending federal court litigation in New York and Los Angeles. The agreement, retroactive to last February and extending through 1992, calls for HBO to pay an interim annual licensing of 15 cents per subscriber.

COURTSIDE: Sony Music Entertainment has won summary judgment in a copyright infringement suit brought against its Columbia House record club operations from music publishers Wixen, as administrator for Hiraeath Music and K-Kuad Music, and McNoodle Music.

AND...: “Tame Yourself,” the first single and video from the forthcoming Rhino album to benefit People for the Ethical Treatment of Animals, has been wrapped up. In the video a whole mess (we mean mess) of animals appears alongside a whole mess (we mean mess) of pop stars, including Howard Jones, Chrissie Hynde and Jane Wiedlin. Look for it next month.

CASH BOX | JANUARY 26, 1991
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<th><strong>ARTIST</strong></th>
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<tr>
<td>1</td>
<td>Love Will Never Do (Without You)</td>
<td>A&amp;M</td>
<td>1990</td>
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<tr>
<td>2</td>
<td>High Enough</td>
<td>Warner Bros.</td>
<td>1990</td>
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<td>3</td>
<td>The First Time</td>
<td>Columbia</td>
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<td>4</td>
<td>Sensitivity</td>
<td>MCA</td>
<td>1990</td>
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<td>5</td>
<td>Justify My Love</td>
<td>Sire/Warner Bros.</td>
<td>1989</td>
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<td>I Wanna Make You Sweat (Heartbeat)</td>
<td>Atlantic</td>
<td>1984</td>
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<td>7</td>
<td>I'm Not In Love</td>
<td>Epic</td>
<td>1984</td>
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<td>8</td>
<td>After The Rain</td>
<td>CAP</td>
<td>1984</td>
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<td>9</td>
<td>Play That Funky Music</td>
<td>SRK</td>
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<td>10</td>
<td>Tom's Diner</td>
<td>A&amp;M</td>
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<td>11</td>
<td>Because I Love You</td>
<td>L&amp;M/RCA</td>
<td>1984</td>
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<td>12</td>
<td>Just Another Dream</td>
<td>PolyGram</td>
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<tr>
<td>13</td>
<td>I'm Your Baby Tonight</td>
<td>Arista</td>
<td>1984</td>
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<td>14</td>
<td>All The Man That I Need</td>
<td>Arista</td>
<td>1984</td>
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<td>15</td>
<td>Miles Away</td>
<td>Atlantic</td>
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<td>16</td>
<td>Disappear</td>
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<td>Impulsive</td>
<td>SRK</td>
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<td>18</td>
<td>From A Distance</td>
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<td>1984</td>
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<td>19</td>
<td>Where Does My Heart Beat Now</td>
<td>Arista</td>
<td>1984</td>
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<td>20</td>
<td>Hang In Long Enough</td>
<td>Atlantic</td>
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<td>21</td>
<td>Miracle</td>
<td>Epic</td>
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<td>22</td>
<td>For You</td>
<td>MCA</td>
<td>1984</td>
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<td>23</td>
<td>The Way You Do The Things You Do</td>
<td>Virgin</td>
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<td>24</td>
<td>Freedom 90</td>
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<td>25</td>
<td>I'll Give All My Love To You</td>
<td>Electra</td>
<td>1984</td>
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<td>26</td>
<td>Anything Is Possible</td>
<td>Atlantic</td>
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<td>27</td>
<td>Saw Red</td>
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<td>28</td>
<td>Someday</td>
<td>Columbia</td>
<td>1984</td>
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<td>29</td>
<td>You're Amazing</td>
<td>EMJ</td>
<td>1984</td>
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<td>30</td>
<td>One &amp; Only Man</td>
<td>Virgin</td>
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<td>Groove Is In The Heart</td>
<td>Elektra</td>
<td>1984</td>
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<td>32</td>
<td>Wicked Games</td>
<td>Reprise</td>
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<td>33</td>
<td>Does She Love That Man</td>
<td>A&amp;M</td>
<td>1984</td>
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<td>34</td>
<td>Love Takes Time</td>
<td>Columbia</td>
<td>1984</td>
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<td>35</td>
<td>Heat Of The Moment</td>
<td>Virgin</td>
<td>1984</td>
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<td>36</td>
<td>If You Needed Somebody</td>
<td>A&amp;M</td>
<td>1984</td>
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<td>37</td>
<td>You Gotta Love Someone</td>
<td>MCA</td>
<td>1984</td>
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<td>38</td>
<td>Something To Believe In</td>
<td>Enigma/Capitol</td>
<td>1984</td>
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<td>Money Talks</td>
<td>A&amp;M</td>
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<td>Shelter Me</td>
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<td>All This Time</td>
<td>A&amp;M</td>
<td>1984</td>
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<td>42</td>
<td>No Matter What</td>
<td>Columbia</td>
<td>1984</td>
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<td>43</td>
<td>The Shoop Shoop Song (It's In His Kiss)</td>
<td>Geffen</td>
<td>1984</td>
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<td>44</td>
<td>Candy</td>
<td>Virgin</td>
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<td>45</td>
<td>Love Makes Things Happen</td>
<td>MCA</td>
<td>1984</td>
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<td>46</td>
<td>One More Try</td>
<td>Quality</td>
<td>1984</td>
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<td>47</td>
<td>Waiting For Love</td>
<td>EMJ</td>
<td>1984</td>
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<td>48</td>
<td>Show Me The Way</td>
<td>A&amp;M</td>
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<td>49</td>
<td>Coming Out Of The Dark</td>
<td>Epic</td>
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<td>50</td>
<td>Waiting For The Day</td>
<td>Columbia</td>
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**High Debut:** Gloria Estefan #49

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<td>Knockin' Boots</td>
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<td>Don't Hold Back Your Love</td>
<td>Arista</td>
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<td>53</td>
<td>This Is Ponderous</td>
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<td>54</td>
<td>It Never Rains In Southern California</td>
<td>Wing/PolyGram</td>
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<td>55</td>
<td>I Don't Know Anything</td>
<td>RCA</td>
<td>1984</td>
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<td>56</td>
<td>Here Comes The Hammer</td>
<td>Capitol</td>
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<td>57</td>
<td>This House</td>
<td>Capitol</td>
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<td>58</td>
<td>Round And Round</td>
<td>MFP/Warner Bros.</td>
<td>1974</td>
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<td>59</td>
<td>Get Here</td>
<td>Fontana/Mercury</td>
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<td>60</td>
<td>Just A Little Bit Longer</td>
<td>Charisma</td>
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<td>61</td>
<td>Deeper Shade Of Soul</td>
<td>Arista</td>
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<td>62</td>
<td>Signs</td>
<td>Geffen</td>
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<td>63</td>
<td>Around The World Girl</td>
<td>Del/Jam/Columbia</td>
<td>1974</td>
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<td>64</td>
<td>Close To Me</td>
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<td>Spend My Life</td>
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<td>66</td>
<td>Wiggle It</td>
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<td>67</td>
<td>Secret</td>
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<td>The Heat Is On</td>
<td>Columbia</td>
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<td>Podium</td>
<td>Republic</td>
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<td>70</td>
<td>Hold On Tight</td>
<td>Giant</td>
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<td>Remember My Name</td>
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<td>72</td>
<td>Hold Tight</td>
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<td>73</td>
<td>Stranded</td>
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<td>74</td>
<td>Night And Day</td>
<td>Atlantic</td>
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<tr>
<td>75</td>
<td>Ready Or Not</td>
<td>RSO</td>
<td>1984</td>
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**特殊标注：**小圆点表示向上的图表移动，见名称和出版商列表页。
CASH BOX January 26, 1991

5

ALBUMS

— LOOSE ENDS: Look How Long (MCA MCAD-10044)

The new album by Loose Ends is them claiming what is theirs. Their seductive brand of soul has been used by nearly every r&b and dance act in the world (they're the forerunners to Soul II Soul) to remix and remake records. Soaring vocals, substantive lyrics, and crisp production lift this release far out of the ordinary. Highly recommended.

— NATASHA'S BROTHER: Always Come Back To You (Atlantic 7 82052-4)

Natasha's Brother sounds like the name of an "alternative" act. But you won't hear anything even remotely resembling Skinny Puppy, Frontline Assembly or Cassandra Complex on this debut album. In fact, Natasha's Brother is a highly commercial pop singer whose real name is Robert Matarazzo. Always Come Back To You is full of material that adult contemporary and CHR formats should be receptive to, including the ballad "Someone Like You," "Caught In The Act Of Love," a cover of Hall & Oates' "Sara Smile" and the title track. Most of Always Come Back To Me was produced by John Rolio, although Christopher Neil and Atlantic head honcho Ahmet Ertegun also handled some of the production.

— THE POSIES: Dear 23 (Geffen 9 24305-D2)

With Dear 23, The Posies deliver an engaging pop-rock offering that at times, recalls the 1960s and seems influenced by bands ranging from The Beatles to The Hollies. The melodic album's standout cuts include "Help Yourself," "Apology," "Miss Green," "Flood Of Sunshine," "My Big Mouth," and "Suddenly Mary." Dear 23 was produced and mixed by John Leckie, with The Posies acting as co-producers.

— CAROL CHAIKIN: Carol Chaikin (Gold Castle D2 71337)

Carol Chaikin has an edgy yet at times commercial jazz-fusion (or contemporary jazz, if you prefer) effort in her self-titled debut album, which consists entirely of original material. Carol Chaikin ranges from the jazz-funk workouts "Sisqouy" and "Chase It" to the relaxed jazz-pop of "Cool Runner," "Quiet storm" and "contemporary jazz" programmers would do well to investigate the caressing songs "Last Flight" and "Ginger." Chaikin—whom plays alto and soprano sax, flute and alto flute—is joined by Dave Kikoski (acoustic piano, synthesizers), Lincoln Goins (electric bass), Zack Danziger (drums) and Nydia "Liberty" Mata (tambourine and congas).

— DAVID FOSTER: River Of Love (Atlantic 7 82161-4)

The latest single from hard rock band Little Caesar's self-titled debut album is "River Of Love." Instead, the AOR-friendly "In Your Arms" is a melodic mid-tempo item bordering on a ballad. "In Your Arms" and the rest of Little Caesar—which finds the band transforming Aretha Franklin's "Chain Of Fools" and The Temptations' "I Wish It Would Rain" from '60s soul into guitar-crunching rock—was produced by Bob Rock, who has worked with Aerosmith, David Lee Roth, The Cult, Motley Crue, The Electric Boys and Blue Murder.

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— JOHNNY GILL: "Wrap My Body Tight" (Motown CD45-1014)

Arguably the finest young r&b singer working right now, Mr. Gill is at home with fiery ballads or on the dancefloor. "Body" is an example of the latter. With main production chores handled by the golden-tingered Jimmy Jam and Terry Lewis, the single release features Funk and House remixes.

— LITTLE CESAR: "In Your Arms" (Geffen CD-4180)

"Commercial!" is the watchword on David Foster's River Of Love, a pop effort that both adult contemporary and CHR programmers should find quite useful. "River Of Love," "Freedom," "This Must Be Love" and "Your're The Voice" are among the album's contenders for AC and/or CHR airplay. Guests on the album, most of which was done by Alan Bergman, include Vanessa Williams and Linda Dano.

— YOUNG BLACK TEENAGERS: "To My Donna" (Soul/MCA CD45-1292)

The controversial young rap group answers Madonna's "Justify My Love" with an expected macho swagger that's tongue-in-cheek fun. Reducing the Love To Lust and running with it (even sampling Madonna), the Teenagers are sure to generate even more noise than they did with the controversial debut, "Proud To Be Black." Can't wait to see this video.

— HUMAN DRAMA: "This Tangled Web" (Triple XXX 51053-1)

The kind of haunting singing and songwriting that you just don't find much of anymore. Human Drama fans know that they are guaranteed a darkly introspective journey, and the group's latest doesn't disappoint. Backed with a great cover of "Times Square," which the band dedicates to Marianne Faithfull, whose classic version on her Broken English disc inspired Human Drama to cover it.

LOOKING AHEAD

January 26, 1991 Independent product most likely to reach the Top 10 Pop Singles Chart

1. ALWAYS COME BACK TO YOU (Atlantic) ............ Natasha's Brothers
2. WHAT'S IT GONNA BE? (Atlantic) .......... Jellybean
3. I FOUND LOVE (Hollywood) ......................... The Party
4. HEAVEN CAN WAIT (Columbia) ............ Paul Young
5. EVERY LITTLE THING (Arista) ................. Kira
6. I'LL DO 4 YOU (MCA) ......................... Father M.C.
7. JEALOUSY (Mercury) .................. Adventures Of Stevie V
8. ANOTHER BAD CREATION (Motown) ...... Iesha
9. WAR (Motown) .......................... Edwin Starr
10. AFTER THE SUMMERS GONE (Geffen) .... PC Quest
11. WHEN WILL I SEE YOU SMILE AGAIN (MCA) .... Bell Biv Devoe
12. CALLING OUT YOUR NAME (EMI) ............. Atool
13. GAMES (Columbia) .................. New Kids On The Block
14. LET'S MAKE THE TIME (A&M) ............. Tricia Leigh Fisher
15. HALFWAY (Epic) ...................... RED Speedwagon
HAPPY NEW YEAR! SO FAR IT’S OFF TO A HOT START. THERE IS MORE NEWS THAN MY COLUMN CAN HOLD, SO HERE WE GO.

GEFFEN MUSIC—Ronny Vance informs me that the company has no less than five cuts on the new Chicago LP. Two cuts co-written by Dennis Matkosky with Bill Champlain. Three cuts by Gerard McNonn, one co-written with Jason Scheff, and two co-written with Bobby Lamm. Also, Vance has Ramone Carter (WB) in the studio with Grammy Award-winning producer Michael Omartian. There’s a real buzz about Carter’s vocal chops. They say he’s a cross between Stevie Wonder and Aaron Neville. His manager Bob Cavallo looks at it like this. He had the Lovin’ Spoonful in the 60’s, Earth, Wind & Fire in the 70’s, Prince in the 80’s, and Ramone Carter in the 90’s. Sounds hot to me!

SONY MUSIC—Deidre O’Hara, the new head of Sony Music is off and running. She just signed Mariah Carey, and soon I’ll let you know some of the hot co-writers she’s packaging her with. Deidre also signed Curtis Stegers, a young vocalist/tenor sax player out of Boise, Idaho. This guy not only looks great, he has a blue-eyed soul voice that will blow you away. SONY MUSIC will also be re-locating their offices in L.A. It looks like Santa Monica is the new site, so far.

PRODUCER’S SPOTLIGHT—Denny Diante, vp/A&R of MCA Records and hit producer is donin’ it! Hot off his Glenn Medeiros (MCA) debut smash album and #1 “She Ain’t Worth It” single, Denny just finished producing Sheena Easton. The uptempo tune “What Comes Naturally” was written by Antonina Armato and Nick Mundy. He’ll be back in again soon to continue the project. He’s also just produced Joe Pasquale (MCA) (formerly of The Boys Club). Pasquale is a diverse artist and Diante cut him with rock/dance and Eagles-style type harmonies. Pasquale wrote most of the LP. There’s a re-do of the Chris Rea classic, “Food If You Think It’s Over,” and two songs contributed by Diane Warren, “Paint It Blue” and “This Could Take All Night.” Release is slated for February. The Stabilizers (MCA), a carry over and Diante favorite from his CBS days is in the finishing stages and should be out in March. “One Simple Thing” was a big hit off their Tyranny LP. Denny produced that one also. The new LP is written by the group, which consists of Rich Nevin’s & Dave Christianson.

STUDIO BUZZ—Buddy Brundo’s Conway Recording is smokin’. Lyle Lovett just finished, with George Massenberg producing, Massenberg also worked on the Aaron Neville Linda Ronstadt project. It was done in their new studio “C,” which has the only FocusRite console on the west coast. Rod Stewart just completed, with Bernard Edwards producing. And to top it off Bob Seger is in now, with David Love producing.

CHECK IT OUT—Herb Alpert is at it again! I got a chance to hear a couple of cuts from his new North On South St. album, and watch out! It’s a groove at all costs killer! The first single, which is the album title track, will be out any minute and has a video single and several different 12” mixes. The LP is scheduled for a March 5 release.

THE THIRD EYE—Alan K. Lohr has been active in professional show business since 1961. Now at 34, some 29 years later—Alan has finally come of age. Here’s some backround. At 24, he landed his own radio show on LA’s #1 rock format music station-KROQ, introducing an internationally acclaimed music show. This program quickly became #1 in its preferred time slot. Alan soon transferred his hit music show into a music/interview format with such noted musical guest stars as Phil Collins, Peter Gabriel, Genesis, Journey, Frank Zappa, Oingo Boingo and Deborah Harry, to name just a few. Alan also produced major radio programs for Pacifica’s KPFK-FM, NPR’s KCSM-FM, Loyola Marymount’s KXLU-FM, and Metromedia’s KMET-FM. In ‘86, he further initiated a brand new broadcasting project on KFOX-FM in Redondo Beach—a bright new talk show entitled, The Third Eye. This contemporary program became an instant overnight success. He went on to host a live prime-time Saturday night slot on L.A.’s premier talk radio station-KIEV-AM. His guest list is more than 1 can mention, but it was distinguished and had creative people from all fields. In ‘88 The Third Eye radio show spawned a new TV program which is currently running on cable airwaves throughout the U.S. His perspective is the very essence of the New Age awareness movement. Team ing up with veteran producer Cody Wade, this duo is committed to bringing fresh, insightful personalities to us. The Third Eye radio and TV program’s time has come.

F.Y.I.—Carlos Santana’s album is due out in the spring. The artwork is supposed to be fabulous, a double-CD and other attributes that make this a special release… New Age artist David Arkenstone in the studio mixing his fourth album. The last one held the #1 spot on the charts for over 8 weeks. It’s due out in April, and instead of the usual synthesized sound, he had strings and other instruments from the Milwaukee Symphony plus a gentleman named Kostia trained by the Soviet government at the Leningrad Conservatory, arranging the orchestral parts… There’s something brewing with Geeter Butler (Black Sabbath, Ozzy Osbourne), and I’ll let you know shortly. And lastly, Terry Butler is back with Tony Iomi and Black Sabbath.

NEXT WEEK I’LL BE IN Cannes, France, reporting to you about MIDEM’91.

MCA MUSIC ACQUIRES COUNTRY CATALOG—MCA Music has purchased all rights to Altam Music Corp. and Galleon Music Inc. owned by industry veterans Al Gallico and Billy Sherrill. Containing some 200 compositions recorded by artists such as George Jones and Tammy Wynette, the catalog also boasts new hits like “Old 6x10” by Randy Travis and “Somebody Lied” by Ricky Van Shelton. Pictured above at the signing in Los Angeles (standing l-r) are: David Connelly, assistant to Leeds Levy; and Don Peasman, Esq. Pictured (seated l-r) are: Levy, president, MCA Music Publishing; and Gallico.

LINDSEY INKED—Composer /producer/arranger/keyboardist Steve Lindsey has signed a long-term publishing agreement with Primat America’s BMI affiliate, Soundbeam Music, Inc. Shown above celebrating the signing (l-r) are: Primat president Sam Trust; Tami Lester, Primat director of talent acquisition; Lindsey; and Brooks Arthur, vp/creative director, Primat.
HIGHWAY TO HELL: Ratt, whose latest album Detonator was recently certified gold by the RIAA, has completed the first leg of its Detonator Tour—which commenced in Paris on October 14. Detonator was produced by Sir Arthur Payson, and Desmond Child (known for his work with Bon Jovi and Alice Cooper) was the album’s executive producer.

VILLAINS ON VIDEO: MTV has designated January 19 "Aerosmith Satur-
NEWS: LESS THAN TEN DAYS AFTER its release, Ice Cube's E.P., Kill At Will, has sold over 500,000 units, signifying Gold sales status. The E.P. is quickly heading for the same success and critical acclaim as Ice Cube's platinum debut LP, Amerikka's Most Wanted. The E.P. and its hard-hitting video, "Dead Homie," are cementing Ice Cube's reputation as one of the leading rappers (artistically and commercially) today. Bryan Turner, president of Priority Records, says, "Ice Cube continues to grow as an artist by leaps and bounds, and everyone at Priority is proud of his achievements, not only as a recording star, but also as a commentator on urban America."

EMI Records has chosen Rockamerica to promote the Pet Shop Boys' new album, Behaviour, and home video "HIGHLIGHTS Pet Shop Boys On Tour" in 30 clubs nationwide. Promotional video compilations, CDs, cassette tapes, and albums are being distributed to clubs via Rockamerica's Club Network. The special video compilation includes "It's Alright," "Suburbania," "Opportunities," "West End Girls," "It's A Sin (Live)," "What Have I Done to Deserve This," "Always On My Mind (12" Mix)," "Dominio Dacing (12" Mix)," "Shopping (Live)." "So Hard (Remix)" and "Being Boring," and is only available from Rockamerica. In exchange for the party, each club is asked to take out an ad in a local paper. Ads slicks have been sent by Rockamerica to all clubs. In addition, EMI has produced a special Rockamerica/Pet Shop Boys radio spot for placement in local markets promoting the album, home video, and club event. The two clubs that provide the best promotion will be visited by the Pet Shop Boys while they're on tour starting in March (to be confirmed).

Radio airplay has already generated a huge amount of interest in the group, Enigma, and their single, "Sadened" (pronounced sadness), a sort of dark homage to the notorious Marquis de Sade. The record has already hit #1 in Germany, Austria, Switzerland, Holland, and Belgium, and is bulleting up the charts. The record is already a radio and club favorite here in the states—even though it won't be released domestically for a few more weeks. The album, MCMXC A.D. is due in stores February 12th.

BUDDIES: Elektra Entertainment ended 1990 with a filled-to-capacity party and live showcase featuring the label's rap acts. The event was held at New York City's Killmanjaro Club where several celebrity rappers made the scene. Seen here are members of Tommy Boy artists, De La Soul, and Jive RCA artist, D-Nice, among others.

GERARDO LAUNCH: Interscope Records recently celebrated the launch of the label's first release at a Mexican fiesta Green Acres in Los Angeles. Gerardo's debut, Mo' Rimo, has the stars. January 29, while the album's first single, "Rico Suave," is already buzzing at radio, MTV and The Video Jukebox Network. Pictured (l-r) are: Gerardo's manager, Peter Lopez; Interscope founder/co-head, Ted Field; Interscope co-head, Jimmy Iovine; Gerardo; East-West America president/coo, Sylvia Rhone (Interscope is distributed by E/WIA); and Atlantic co-chairman, Doug Morris.
RHYTHM & BLUES

I'M NOT SURE WHAT THE SITUATION IS IN THE REST OF THE COUNTRY, but the climate here in Los Angeles is definitely not conducive to nurturing young (or even veteran) r&B talent. While metal clubs that hold concerts and showcases thrive (and, while dance clubs showcase deejay as artists), before very recently there was no outlet for the budding rhythm and blues singer.

That all will change, hopefully, with the opening of R&B Live, the brainchild of manager/publicist Ramon Hervey II and Bill Hammond, a veteran of the night club business. The two are founders and partners in the venture. R&B Live will be devoted to filling the void soul music fans encounter when they look for a place to hear the music. The club will be held at the Original Tramp of London in the Beverly Center.

Top keyboardist, Jerry Peters, will serve as musical director of the R&B Live band, which will also feature guitarist Paul Jackson, Jr., bassist Freddie Washington, Ndugu Chancellor on drums, and percussion, and Holly Gentry on saxophone.

"R&B music has literally dominated contemporary music for the past several years," explains Hervey. "Rap, and dance music are all derivatives of r&B music, but the art form has been somewhat stifled in the live format because there just hasn't been a viable outlet for musicians and audiences to share it on a regular basis. We hope to change that at R&B Live."

Adds Hammond, "It's really going to be a jam session, and we hope R&B Live will do for r&B what the China Club has done for rock & roll. If we can create the right musical environment, we're confident that artists and the public will support it."

R&B Live will initially be held exclusively on Wednesday nights, with January 25, 30, and February 6 already being set. The R&B Live band will rotate musical directors and members and perform a broad base of music, ranging from contemporary r&B to blues, jazz, gospel, and hip-hop.

"R&B Live isn't going to feature Top 40 music and turntable hits," says Hervey. "The music will be more cutting-edge, or at least recognizable songs arranged differently to allow the musicians to stretch and keep the performances fresh and spontaneous."

R&B Live will feature one show at 10:30 pm. Admission price will be $15.00 and all tickets will be sold at the door. In addition to the show, patrons will also be able to enjoy dancing, a full bar and a limited dinner menu.

The hope is that R&B Live will attract investors and eventually expand to become a full fledged nightclub.

NEWS:

Superstar recording artists Dionne Warwick, Luther Vandross and Patti LaBelle are set to co-host the Fifth Annual Soul Train Music Awards, which has become television's premiere music awards program honoring the year's top recording artists in R&B, jazz, and rap. The show will be telecast live from the Los Angeles Shrine Auditorium Tuesday, March 12, 1991, 8:00-10:00 pm (EST).

Jack Jackson has cancelled his planned 10-day expedition to Africa until the Persian Gulf crisis is resolved. He was originally scheduled to visit Gabon, Tanzania, Nairobi and Abijan ("The Ivory Coast").

THE MARKSMAN SHOOTS FOR THE TOP: Newly signed Warner Bros. recording artist, Mark Whitfield, stopped in Burbank enroute to a Japanese tour with Betty Carter. Whitfield is shown in this photo flanked by (left) Charlette, publicity director, Marketing and Promotion, Jazz and Progressive music for Warner Bros., and (right) Harold Childs, vice president of the department.

SYBILIZED BEHAVIOUR: Members of the press, radio, retail and several notable recording artists attended a recent luncheon reception to honor Next Plateau recording artist, Sybil, and congratulated her on the release of her new album, Sybilization. Pictured (l-r) are: Janellie LeClerc, vp of Next Plateau Records; CBS recording artist, Newkirk; Jazzy Hunt, programming coordinator of Sheridan Broadcasting; Sybil; Cliff Branch, producer; and Eddie O’Loughlin, president of Next Plateau Records.
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<td>I'M YOUR BABY TONIGHT (Arista ACV-21018)</td>
<td>Whitney Houston</td>
<td>WHITNEY HOUSTON</td>
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<td>MY HEART YOUR HEART (Capitol 79309)</td>
<td>Whispers</td>
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<td>NO SWEETER LOVE (Arista 2067)</td>
<td>Geoff McBride</td>
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<td>TRUE LOVE (Columbia 73538)</td>
<td>The Chiresses</td>
<td>THE CHIRRRES</td>
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<td>LET ME SHOW YOU (Alpha Int/7017)</td>
<td>Lorenzo Smith</td>
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<td>WHEN YOU CRY (Warner Bros. 4-19566)</td>
<td>The Winstons</td>
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<td>DO YOU CARE (Select-FM32970)</td>
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<td>DOESN'T THAT MEAN SOMETHING (Arista 2170)</td>
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<td>STUPID (MCA 53989)</td>
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<td>TRY ME (Warner Bros. 4-3344)</td>
<td>Jasmine Guy</td>
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<td>ROUND AND ROUND (Raysley Park/Warner Bros. 4-19749)</td>
<td>Tevin Campbell</td>
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<td>SPEAK TO ME (Reprise-419512)</td>
<td>Michael Franks</td>
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<td>BODY (MCA 53903)</td>
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<td>SLOW MOTION (Motown 2004)</td>
<td>Gerald Alston</td>
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<td>KEEP OUR LOVE ALIVE (Motown 1990)</td>
<td>Stevie Wonder</td>
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<td>POOR ELAINE (Virgin 4-89899)</td>
<td>Kipper Jones</td>
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<td>CRUISE CONTROL (EMI 50334)</td>
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<td>100 OR LOOSE ME (Alpha Int/4-JM-70711)</td>
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The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
CONTEMPORARY JAZZ

Jan. 26, 1991

1 ASHES TO ASHES (Warner Bros. 26138) JOE SAMPLE 2 10
2 SO MUCH 2 SAY (Verve 25690) TAKE 6 1 14
3 MEDICINE MAN (EMI 90248) BOBBY McFERRIN 5 5
4 WELCOME TO THE ST. JAMES CLUB (GRP 9619) RIPPONINGS FEATURING RUSSELL FREEMAN 3 18
5 DREAM COME TRUE (Atlantic 82077) GERALD ALBRIGHT DEBUT
6 IT'S SUPPOSED TO BE FUN (Blue Note/Capitol 9384) LOU RAWLS 4 10
7 REFERENCE POINT (GRP 9614) AQUQUACHE ALCHEMY 6 18
8 SOUNDTRACK ( Atlantic/Island 422 946) THE HOT SPOT 7 8
9 PENNSYLVANIA 82 (Optimum 3233) KIM PENNSYL 14 6
10 INFERIOR MOTION (GRP 9621) BENJAMIN 12 15
11 FUSEBOX (GRP 9620) MICHAEL PAUL 13 6
12 NOW YOU SEE IT...NOW YOU DON'T (GRP 9622) MICHAEL BRECKER 11 14
13 COME & GET IT (Atlantic 73581) FATTBURGER 10 18
14 BLUE PACIFIC (Riverside 26183) MICHAEL FRANKS 16 27
15 THE JOURNEY (Atlantic 73580) BOBBY LYLE 8 18
16 TENOR SAXOPHONE (Atlantic 82142) NINO TEMPE 9 14
17 THE MEETING (GRP 9620) THE MEETING 17 16
18 NELSON RANGELL (GRP 9624) NELSON RANGELL DEBUT
19 BASSICALLY SPEAKING (Nova 9031) BRIAN BROMBERG DEBUT
20 ONE FOR ALL (A&M 6299) ART BLAKEY & THE JAZZ MESSANGERS 20 8
21 MASTER PLAN (GRP 9619) DAVID WECKL 15 15
22 PLAYING WITH FIRE (Spindles 133) SAM RINEY DEBUT
23 FROM ME TO YOU (headfirst/K-Tel 384) TOM COUTER 25 12
24 PLURAL (RCA 2124) GAL COSTA DEBUT
25 THIS IS ME (Justice 0051) EMILY REMER 18 10
26 DAVE KOZ (Capitol 91643) DAVE KOZ DEBUT
27 COMPOSITIONS (Elektra 90320) ANITA BAKER 30 25
28 BREAKING THROUGH (Savvy 90301) PHIL SHEERAN DEBUT
29 AMAZON SECRETS (Verve Forecasts/Polygram 843 632) RICARDO SILVEIRA 19 18
30 BELA VISTA ( Warner World/Capitol 93871) TANIA MARIA 21 14
31 TRUE SPIRIT (Par 2002) RONNIE LAWS 22 20
32 GRAND PIANO CANYON ( Warner Bros. 26256) BOB JAMES 32 25
33 THEM CHANGES (GRP 9613) TOM SCOTT 27 9
34 COLLECTION (GRP 9611) LARRY CARLTON 31 29
35 FAST FORWARD (GRP 9608) SPRYO GYRA FEATURING JAY BECKENSTEIN 24 29
36 TOKYO BLUE (EMI 92248) NAJEE 37 36
37 Sketchbook (GRP 9617) JOHN PATTICCI 27 16
38 LONDON WARSAW NEW YORK ( Epic E 45472) BASIA 37 45
39 INSIDEOUT (GRP 9601) CHICK COREA 40 40
40 3 (Epic 46012) STANLEY CLARKE/GEORGE DUKE 39 25

11

DIZZY ATMOSPHERE: The legendary Dizzy Gillespie (right) recently dropped by the legendary Village Vanguard to lay the annual Hall of Fame award of the legendary down beat magazine on the legendary Red Rodney. Bebop lives!

CONFIRMATION: Jazz in America has usually found itself between rock and a hard place. To those who fund the "serious" arts, jazz is entertainment. To those who fund entertainment, jazz is serious. The former—corporations with big bucks for museums, symphonies and ballets—think of jazz as a form of popular music, able to fend for itself. The latter—major record companies, television network programmers, concert promoters—think of jazz as an art form requiring no subsidy. Jazz, no matter how you look at it, usually gets screwed.

Finally, some courageous people are making what is probably the right decision: Jazz is an American art form that, like any other serious art form, demands the attention, and money, of the cultural big wigs.

So Lincoln Center, which takes these kinds of things dead seriously, has decided. So the Lila Wallace-Reader’s Digest Fund, which also takes these kinds of things dead seriously, has decided.

Lincoln Center took the first step towards making jazz one of its 11 constituent organizations, right up there with the Metropolitan Opera, N.Y. Philharmonic and the Film Society of Lincoln Center; they’ve created a Jazz Department, to be headed by Rob Gibson, recently director of the Atlanta Jazz Series. If Lincoln Center can raise $1 million per year for jazz funding ($200,000 has already been committed by the Aaron Diamond and Samuel and May Rudin foundations), jazz gets right in there with the cultural big boys.

“I would be astonished,” said Lincoln Center president Nathan Leventhal, “if full constituency status were not reached.”

It took a special committee a year of study to come up with the following recommendations: an expansion of the number of jazz concerts produced by the Center, including commissioned works, large-scale pieces, and “other types of programs not available in nightclubs”; the formation of a jazz archive of the New York Public Library at Lincoln Center; an annual jazz tribute award; educational programs for children and adults; and master classes and seminars for aspirating musicians.

The impetus for this comes from Lincoln Center’s wildly successful “Classical Jazz at Lincoln Center” series, which has been presented every August since 1988. The hallmark of Wynton Marsalis, its artistic director, Lincoln Center’s Alina Bloomgard, writer Stanley Crouch, and those fine folks at WBOC-FM (notably Dorotha Kirk), which produces the series, “Classical Jazz” has been both a popular and critical success. In fact, it’s the best such series I know of, a worry, of course, is that jazz will calcify as its institutionalized. Only the musicians can insure that doesn’t happen and one suspects they will. One thing hasn’t changed over the decades: most jazz musicians would rather play than eat. But news items like this will insure that many of them, unlike some of their forebears, will have the choice.

IT’S THE SAME OLD STORY: Every year I read the list of Grammy nominations and go, “Isk-bok.” And I ask such questions as: How can a single track by the Count Basie Orchestra go up against four entire big band albums, or a single solo (a single solo) by George Benson compete against entire albums by Stan Getz, Branford Marsalis, Miles Davis and Oscar Peterson, or a single track by Diane Reeves versus entire albums by Ella Fitzgerald, Betty Carter, Carmen McRae and Peggy Lee? (Has Diane Reeves ever recorded a song that good? Has anybody?) And why is there a big band category at all? Or two jazz vocal categories? (Mercifully, they changed the Group Vocal category this year.

Still, I look at lots of jazz albums last year, but you could pile all the big band and vocal CDs into a pile no thicker than a Carnegie Deli pastrami sandwich.) How come my list of 1990’s best albums (albums by Stan Getz, Max Roach & Dizzy Gillespie, Muhal Richard Abrams, John Scofield, Dave McMacka, Paul Motan, Reason to Believe, John Zorn, Franco Ambrosini, Meredith D’Ambrosio, Betty Carter, Handy, John Lee Hooker, and others) are the only reprinted twice in all the nominations (Getz’ Anniversary and the Max-Dizzy duets)? My answer is: As long as the voting is done by the generation of the present segment (as well as by the generation of the present generation), that population (the part that decides to vote in jazz at all) remains so unaware of what’s really going on in the music (who, really, has the money or the time to listen to all the albums anyway?) things will not change. Will not, Won’t. Period. The familiar names (McFerrin, Connick, Miles, Marsalis, Marsalis) will get the nobs year in and year out. Ho-hum.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<td>VANILLA ICE</td>
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<td>THE IMMATURE COLLECTION</td>
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<td>Madonna</td>
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<td>THE SIMPSONS SING THE BLUES</td>
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<td>PLEASE HAMMER DON'T HURT 'EM</td>
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<td>M.C. Hammer</td>
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<td>THE RAZORS EDGE</td>
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<td>MARIAH CAREY</td>
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<td>I'M YOUR BABB TONIGHT</td>
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<td>THE RHYTHM OF SAINTS</td>
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<td>Paul Simon</td>
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<td>SERIOUS HITS...LIVE!</td>
<td>(Atlantic 82157)</td>
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<td>Betty Midler</td>
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<td>RALPH TREVANT</td>
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<td>George Michael</td>
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<td>SHAKE YOUR MONEY MAKER</td>
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<td>RHYTHM NATION 1814</td>
<td>(A&amp;M 9200/2BG 8.89(P)</td>
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<td>THE GUY...THE FUTURE</td>
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<td>POISON</td>
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<td>RECYCLER</td>
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<td>NO MORE GAMES/THE REMIX ALBUM</td>
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<td>WE ARE IN LOVE</td>
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<td>X</td>
<td>(Atlantic 82142)</td>
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<td>MIXED UP</td>
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<td>AIN'T NO SHAME IN THE GAME</td>
<td>(Epic 46497)</td>
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<td>FLESH AND BLOOD</td>
<td>(Enigma/Capitol 91183)</td>
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<td>WORLD CLIQUE</td>
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<td>NO FENCES</td>
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<td>HOT &amp; BLUE</td>
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<td>FAMILY STYLE</td>
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<td>PUT YOURSELF IN MY SHOES</td>
<td>(RCA 2372)</td>
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<td>RITUAL DE LO HABITUAL</td>
<td>(Warner Bros. 25963)</td>
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<td>TRICKER</td>
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<td>AFTER THE RAIN</td>
<td>(G/GC/Geffen 24390)</td>
<td>Nelson</td>
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<td>MAMA SAID KNOCK YOU OUT</td>
<td>(Geffen 24884)</td>
<td>L.L. Cool J</td>
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<td>REFLECTIONS OF PASSION</td>
<td>(Private Music 2067)</td>
<td>Yanni</td>
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<td>STICK IT TO YA</td>
<td>(Chrysalis 21700)</td>
<td>CEMA 9.98</td>
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<td>SHORT DOGS IN THE HOUSE</td>
<td>(Jive 1348)</td>
<td>Too Short</td>
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<td>THE REVIVAL</td>
<td>(Polygram 84192)</td>
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<td>SHAKING THE TREE/SIXTEEN GOLDEN GREATS</td>
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<td>PRETTY WOMAN</td>
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<td>HEART SHAPED WORLD</td>
<td>(Reprise 25637)</td>
<td>Chris Isaak</td>
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<td>CARRERAS-DAMINGO-PAVAROTTI IN CONCERT</td>
<td>(London/Polydor 430439)</td>
<td>Carreras-Domingo-Pavarotti</td>
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<td>49.</td>
<td>KILL AT WILL</td>
<td>(Private Music 2067)</td>
<td>Ice Cube</td>
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</table>

**Top 50 Albums**

- 50. TRIPPING THE LIGHT FANTASTIC (Capitol 94779) - Paul McCartney
- 51. I'LL GIVE ALL MY LOVE TO YOU (Elektra/Winsdorpress 60891) - Keith Sweat
- 52. BACK FROM HELL (Profile 1401) - Run DMC
- 53. LABOUR OF LOVE II (Virgin 91324) - UB40
- 54. REFUGEE OF THE HEART (Virgin 91405) - Steve Winwood
- 55. GONNA MAKE YOU SWEAT (Columbia 47000) - C+C Music Factory
- 56. VIOLATER (Sire/Reprise 26081) - Depeche Mode
- 57. STARRY NIGHT (Columbia 46657) - Julio Iglesias
- 58. EMPIRE (EMI 93908) - Queen'sryche
- 59. DO ME AGAIN (Capitol 92217) - Freddie Jackson
- 60. ENLIGHTMENT (Polygram 847100) - Van Morrison
- 61. LOVE & EMOTION (EMI/WAR 2307-1-R) - Stevie B
- 62. ALWAYS (MCA 10025) - P.P.E.
- 63. THE COMPLETE RECORDINGS (Columbia 46222) - Robert Johnson
- 64. PRIVATE TIMES... AND THE WHOLE 8 (Warner Bros. 26003) - Al B. Sure!
- 65. SOUNDTRACK (Warner Bros. 26316) - T.W. Picks
- 66. SOUL PROVIDER (Columbia 45012/CRS57) - Michael Bolton
- 67. FATHER'S DAY (Updown/MCA 1008) - Father M.C.
- 68. STEP BY STEP (Columbia 454109) - New Kids on the Block
- 69. BLAZE OF GLORY (MCA 84473) - Jon Bon Jovi
- 70. JOHNNY GILL (Motown 62883) - Johnny Gill
- 71. COMPOSITIONS (Elektra 60822) - Anita Baker
- 72. VIA MUSICOM (Capitol 90517) - Eric Johnson
- 73. SOME FRIENDLY (Beggars Banquet RCA 24111) - The Charlitzans
- 74. DIAMOND DAYS (MCA 10111) - The Outfield
- 75. BECAUSE IT'S CHRISTMAS (Arista 9640) - Barry Manilow
- 76. ...BUT SERIOUSLY (Atlantic WEA 8.89(P) - Phil Collins
- 77. RUST IN PEACE (Capitol 91935) - Megadeth
- 78. THE RAW & THE REMIX (LJS/MCA 10125) - Fine Young Cannibals
- 79. MERRY MERRY CHRISTMAS (Columbia 45260) - New Kids on the Block
- 80. LOVE IN A SMALL TOWN (RCA 2365) - LT. O'Sullivan
- 81. NAMOIS,INDIANS,Saints (Epic 46280) - Indigo Girls
- 82. DON'T EXPLAIN (EMI 93905) - Robert Palmer
- 83. BONA DRAG (Stax/Warner Bros. 26221) - Morrissey
- 84. LIVIN IT UP (MCA 6415) - Rod Stewart
- 85. STILL GOT THE BLUES (Charisma 9.41369) - Gary Moore
- 86. BONAFIDE (Charisma 91384) - Maxi Priest
- 87. LOOK HOW LONG (MCA 10044) - Loose Ends
- 88. DR. FEELGOOD (Epic 68092/WEA 8.98(P) - Motley Crue
- 89. FEEDING FRENZY (MCA 10022) - Jimmy Buffet
- 90. THE REPRISE COLLECTION (Reprise 26340) - Frank Sinatra
- 91. FAITH HOPE LOVE BY KING'S X (Mega Force/RCA 2145) - King's X
- 92. PAINKILLER (Columbia 46891) - Judas Priest
- 93. STORMFRONT (Columbia 44366) - CBS/P2) - Billy Joel
- 94. THE END OF INNOCENCE (Geffen 24271/WEA 8.98(P) - Don Henley
- 95. HEROES & FRIENDS (Warner Bros. 26310) - Randy Travis
- 96. NO PRAYER FOR THE DYING (Epic 46900) - Iron Maiden
- 97. ONLY HUMAN (Arista 18620) - Jeffrey Osbourne
- 98. KILLIN TIME (RCA 96688/EMI 9.89(P) - Clint Black
- 99. LIVE IN CONCERT (Luke Skywalker 3003) - 2 Live Crew
- 100. SOUNDTRACK (Geffen 24310) - Mermaids
- 101. HERE IN THE REAL WORLD (Elektra 6622) - Alan Jackson
- 102. HAVE YOU SEEN ME LATLEY (Arista 8650) - Carley Simon
- 103. ROPE A DOPE STYLE (Atlantic 82164) - Lettever

The square bullet indicates strong upward chart movement.
117 DREAM CHILD (RCA 2221) ....................................................... BLACK BOX 119 24
118 RUMOR HAS IT (MCA 10016) .............................................. REBA MCENTIRE 116 18
119 WHEN I CALL YOUR NAME (MCA 42201) ....................... VINCE GILL 120 26
120 100 MILES AND RUNNIN’ (Ruthless/Priority 72224) ...... N.W.A. 121 22
121 HANGIN’ TOUGH (P) (Columbia FC 40865) C.B.S. NEW KIDS ON THE BLOCK 108 126
122 3 DEEP (Columbia 46772) ......................................................... 147 9
123 DARYL HALL & JOHN OATES (Arista 8614) .................. HALL & OATES 123 15
124 THE CAPITOL YEARS (Capitol 94777) ......................... FRANK SINATRA 131 7
125 MEDICINE MUSIC (EMI 92046) ............................................. BOBBY McFERRIN 132 9
126 HEAVEN OR LAS VEGAS (Capitol 96669) ..................... CATSCEA TWINS 128 17
127 LIFELINES/JIM HENDRIX STORY (Reprise 26345) .......... JIM HENDRIX 129 6
128 TO BE CONTINUED .... (MCA 11010) ......................... ELTON JOHN 169 12
129 VISION THING (Elektra 61017) .............................................. SISTERS OF MERCY 125 7
130 PICKIN’ ON NASHVILLE (Mercury 938 744 1POL) ........... THE KENTUCKY HEADHUNTERS 127 58
131 TRIPPING THE LIVE FANTASTIC HIGHLIGHTS (Capitol 95738) .......................................................... ................................ 129 6
132 MIDNIGHT MOLLIE (ReprisePolygram) .................... ROBERT GRAY 143 16
133 STEELHEART (MCA 3368) .................................................. STEELHEART DEBUT 134 5
134 RAGGED GLORY (Reprise 26318) ........................................ NEIL YOUNG & CRAZY HORSE 136 18
135 THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662) .......................................................... ................................ 137 2
136 IF THERE WAS A WAY (Reprise 26344) ......................... DWIGHT YOAKAM 124 10
137 HOLY WATER (Atlantic 19131) ............................................ BAD COMPANY 145 30
138 ORIGINAL LONDON CAST (Polydor 8135631) .................. PHANTOM OF THE OPERA HIGHLIGHTS 139 44
139 PERSISTENCE OF TIME (Island 846410) ......................... ANTHRAX 137 21
140 TIMES UP (Epic 42002) .................................................. LIVING COLOR 20 15
141 BRIGADE (Capitol 91820) .................................................. HEART 134 41
142 CHARMED LIFE (Chrysalis 21759) ....................................... BILLY IDOL 141 36
143 LOVEGOD (Big Life/Mercury 42 895) ......................... THE SOUP DRAGONS 14 14
144 PUMP (Geffen GH 24254) WEA 98959) .......... AEROSMITH 144 59
145 I DO NOT WANT WHAT I HAVE NGOT (Chrysalis 21759) SINEAD O’康NER 163 42
146 GREATEST HITS (RCA 52277) ............................................ KEITH WHITELY 146 20
147 BLOODLETTING (I.R.S/MCA 92037) .................................... CONCRETE BLONDE 164 32
148 DEVIL MADE ME DO IT (Tommy Boy 1010) .................. .... PARIS 158 4
149 TIME AFTER TIME (Quality 15103) ....................... TIME AFTER TIME - T... DEBUT 150 12
150 MOVE TO THIS (Polydor 847 287) ........................................ CATHY DODGE 151 1
151 MENTAL FLOSS FOR THE GLOBE (Arista 86403) .......... URBAN DANCE SQUAD 154 21
152 BRICK BY BRICK (Virgin 91581) ............................................. IGGY POP 150 26
153 BACK IN BRICK (Atlantic 86456) .................. ROGER MCGUINN DEBUT 154 7
154 AS NATSY AS THEY WANNA BE (LUke Skywalker XR107) (IND 8.84) .......................................................... ................................ 155 2
155 2 LIVE CREW 159 79
156 2 IN A ROOM 140 5
157 EVERY MOTHER’S NIGHTMARE (Arista 86931) .................. EVERY MOTHER’S NIGHTMARE DEBUT 158 7
158 A BLITZ OF SALT-N-PEPA (Next Plateau 1025) .............. SALT-N-PEPA 139 7
159 GRAFFITI BRIDGE (Paisley Park/Warner Bros. 274439) .... PRINCE 149 20
160 ALLEGRIA @elektra 61019) .................................................. GIPSY KINGS 167 2
161 BEACHES (Ga. (Atlantic 81933) WEA 9.4824) ..................... 162 106
162 JASMINE GUY (Warner Bros. 26121) ...................... JASMINE GUY 161 11
164 2 LIVE CREW 160 24
165 STANDARDS (I.R.S/MCA 13056) ........................................... THE ALARM 165 5
166 THE PARTY (Hollywood/Elektra 60980) .................... THE PARTY 157 15
167 A WINTER’S SOLSTICE III (Windham Hill 1198) ........... VARIOUS ARTISTS 78 8
168 SLAVES & MASTERS (RC 24A1) ............................................. DEEP PURPLE 171 10
169 BORN TO SING (Atlantic CB2084) ..................... EN VOGUE 49 18
170 GODDESS (Atco 91585) .................................................. SOHOO 169 8
171 EDGE OF THE CENTURY (A&M 7502) 5327) ..................... STYX 169 13
172 A COLLECTION OF HITS (Mercury 842330) .......... KATHY MATTEI 171 16
173 COLLECTION (Warner Bros. 28242) ..................... BONNIE RAITT 191 26
174 HOPE CHEST (Elektra 60598) .............................................. 175 2
175 AFTER 7 (Virgin 91061) .................................................. AFTER 7 176 71
176 LIVIN’ IN A HOLEouse (Drive By 4XL 1531) .............. H.W.A. DEBUT 177 15
177 SEASONS IN THE ABYSS (Tel Amr��ernGeffen 24307) .... SLAYER 178 5
WHATEVER CIRCUMSTANCES HAVE TIED CAPITOL/EMI-LATIN TO TH/RODVEN, theirs is the most peculiar antagonism that has ever existed in our industry’s history. Apparently, the obvious start was CEL’s signing of some of TH/R’s salsa elite: Eddie Santiago, one of the most important figures in the salsa erotica movement of the ‘80s; highly-stylist producer Julio César Delgado, responsible for the sales success of TH/R’s salsa trio of Santiago, Frankie Ruiz and Lalo Rodríguez; bandleader Tommy Olivencia, and his former vocalist Paquito Guzmán. It almost cost TH/R Andy Montañez and Oscar D’León; although eventually, Lalo also signed a letter of intent with CEL before agreeing to a contract extension with TH/R last February.

The reaction by TH/R’s general manager Gunersindio Miranda wasn’t nice. He leaked away Santiago’s hits to CBS Discos for the compilation Los Principes de la Salsa, which netted TH/R a profit of close to $100,000 without any promotional investment whatsoever. Miranda also stopped the promotion of Santiago’s TH/R release, New Wave Salsa, dead in its tracks, to the extent that Eddie—often with as many as three tracks on the same chart since his label debut in 1985—didn’t rank at all in 1990.

Still, amidst the turmoil created by the precipitated artist negotiations, the less-than-expected sales derived from the Santiago-Rodríguez trio, and key executive turnover (Jorge Pino and Alba Egan), TH/R still got solid results from Héctor Tricove and David Pabón and solidified distributors Los Temerarios on the West Coast and Texas, to go along with Ricardo Montaner’s excellent sales with Un Toque de Mestiza.

But the time spent plugging the various holes halted TH/R’s accelerated progress of recent years. Accentuating the decline were the additional chores caused by Rodolfoito Rodríguez—head of the Venezuelan label Sono-Rodven, one of TH/R’s corporate parents—which didn’t allow Miranda to spend as much time as he wants running TH/R.

In the meantime, Capitol/EMI-Latin brought an open-wallet attitude previously denied to former head Oscar Llord, which provided an alternative directly needed by the market. The whole organization also worked its collective ass off, achieving extraordinary results in the process: from Myriam Hernández’s two hugely successful albums to outstanding radio promotion on Daniela Romo, José Feliciano, Paloma San Basilio and Mijares.

Capitol/EMI-Latin also overcame many difficult periods, particularly during the complicated transition from RCA’s distribution system to CEMA’s. Moreover, for some ungodly reason, CEL continues to be the label most victimized by the disparate programming of Latin FDis, who play two or three songs from the same artist’s production at the same time, drastically reducing its lifespan. Or, as is the current case with Ms. San Basilio’s Spanish version of “Wind Beneath My Wings,” one of the few songs truly in hot rotation at New York’s FM-98, yet absent from her present CEL release Nadie Como Ti.

The recent U.S. distribution agreement attained with PolyGram México, at an annual guarantee of $250,000, was a shrewed piece of work by international liaison Mario Ruiz, if viewed as a discount from the originally requested price of $400,000. But many tactics employed by Capitol/EMI-Latin left a bitter taste in many mouths.

The most damaging, particularly for its own corporate credibility, was CEL’s tinkering with the industry’s unwritten code of “balanced hype” in its efforts to chart its artists. All labels play these games in all genres all the time, but they are usually justified by commensurate level of sales. Since neither Juan Manuel Lebrán, Vittín Ruiz nor Daniela Romo were credible #1’s, the !Foul! cries howled from Los Angeles to Miami and from New York to San Juan. Texas was initially spared because Mazz was then selling well enough to justify its rank, but subsequently also fell into this void.

Unnoticed by the trade reports is what Capitol/EMI-Latin did NOT accomplish this year. This column recently dissected the drastic year-end evaluation suffered by CEL with the flooding of Cara’s Personal Best series by CBS Discos. Known to few were CEL’s feverish negotiations for the distribution of Ralph Mercado’s RMM label, eventually won by CBS Discos. According to sources close to the dialogue, CEL’s offer was similar to Discos’ money-wise, but inflexible on an initial five-year period, with a subsequent purchase option.

How much did it cost CEL? Think about this. The success currently enjoyed by the RMM/Sony Discos axis in the New York area’s tropical market—the only significant segment in terms of $$$—is overwhelming, reinforced by Mercado’s venue control and both labels’ complementary promotional forces.

With Sony Discos’ executives’ dislike for CEL’s vice president José Béhar—a residual of his murky departure from CBS after allowing the contract of onda tejana stars Mazz to expire, only to sign them immediately after his arrival to CEL—it’ll be a cold afternoon in the Sahara Desert before Capitol/EMI-Latin dominates the New York tropical scene.

An even bigger loss—also to Sony Discos—was Leader’s Records, the record arm of Leader Promotions, the strongest independent in Puerto Rico. Since CEL has the distribution rights to popular TV personality and Leader artist Juan Michael Lebrón, it should have had the inside track to Leader’s distribution. Parties-in-the-know said that Béhar fumed for days after learning of Leader’s fail accompli because CEL didn’t even get the chance to submit a bid; even though label sources have heard him say privately that he didn’t give two bleeps for any of Leader artists outside of Lebrón; his willingness to bid simply being an effort to retain the loyalty of Leader’s Jimmy Sánchez and Edgardo Barretto.

Whether or not this notion reached Sánchez’s and Barretto’s ears and played a determining role in their decision to go with Sony Discos—along with the disappointing low sales of 23,000 units generated by Lebrón, in spite of all the extracurricular promotional activities—the fact is that Leader’s deal upped the Puerto Rico prestige of all Sony Discos products a notch, a valuable asset to its record-setting $15 million in 1990 sales derived from La Isla del Encanto.

My expectations for CEL in 1991 are simple. As the going will be tougher in the New York, Puerto Rico and Texas markets, all excess baggage will be cut off. Look for CEL to let go those artists who didn’t reach a prescribed profit norm, particularly those in the onda tejana and pop market. There will be an increased focus on the marketing of young stars like Myriam Hernandez, Daniela Romo and salsero Angel Javier, less onerous financial commitments like Santiago’s and renewed promotional intensity on crossover projects like Lebrón’s. Also, Delgado provides a solid foundation not only for the young label salseros in Puerto Rico, but also an experimenting lab for several of the label’s top ballad names, who are expected to attempt a foray into tropical waters.

However, there’s this lingering feeling that the bond between TH/Rodven and Capitol/EMI-Latin will continue during 1991 and beyond. There’s the affair Lalo Rodríguez. He gave Capitol/EMI-Latin Una Voz Para Escuchar—a four-year-old album previously released independently, hence useless for marketing purposes—in lieu of the $50,000 advance. Both labels have released conflicting reports as to the rights to Rodríguez’s future releases. Also, sources predict that Miranda will sit on Eddie’s last TH/R album until he debuts with CEL. Then he’ll gradually erode that promotion with his own Santiago release, sprinkled with old hits and heavily sauced with TV ads.

The most credible rationale for this tie seems to lie in the unsuccessful tries by Rodolfoito Rodríguez to buy Wilhem Ricken’s Top Hits label, TH/R’s other corporate parent. This muffed divorce has as its immediate goal the devolution of Top Hits through the attrition of some of its artists, like the ones signed by CEL. Then, at its monetary nadir, Top Hits’ sale will bring Ricken much less than Rodríguez’s last offer. On the other hand, Rodríguez doesn’t lose any revenues, since Rodven distributes Capitol/EMI in Venezuela and its branching out operation will still receiving TH/R’s excess U.S. dollars.

I think that now, more than ever, Miranda will have to decide on a freshly re-married Frank Torres and his staff in Puerto Rico to generate sales commensurate with a profitable budget. Also, TH/Rodven is going to have to find one or two musical producers to replace Delgado. Yes, I’m aware of the Vinnie Urrutia deal. But, let’s face it, Urrutia is no Julio César. In moments like this, Miranda should thank God for Rodven’s association with Venezuela’s and its novellas’ inherent sales power.

In the Capitol/EMI-Latin camp, I don’t think José Béhar has overcome the Chetto complex that made him bully his way from a broke, water-bottle messenger for Herb Alpert at A&M to the top ranks of that label’s now-defunct Latin division. His psyche is best exemplified by the CEL 1990 Christmas card, accurately drawing the entire staff down to their respective descriptive captions. Béhar’s was “Go Out and Kill!” an attitude he pettily extends to staff, press, trade personnel and the competition; favoring with time and monies those who unseasoningly eat his Puppy-Chow; trashing within Capitol/EMI’s corporate ranks those who don’t; earning the ill will and Iraqui-an-blockade business tactics of those he can cut.

I think it’s high time for Béhar to let Cheo die a peaceful death, and learn two things: One is that one’s deadliest mal de ojo is another’s gratuitous anger, for those free enemies roam around life horizoning into the accursed party’s most golden dreams, either by deed or thought. The other is that all the music industry sells is entertainment. That’s all. We’re not seeking the first patent to cure cancer, or the common cold for that matter. Life is too short to “Go Out and Kill” in order to sell records or get them into radio rotation. Not when there’s a real threat of war lurking over the world. Not ever.
By Alex Henderson

**INDIE PROFILE**

TRIPLE X

TRIPLE X RECORDS IS OFTEN DESCRIBED AS AN "ALTERNATIVE" LABEL. But while the Los Angeles-based Triple X (which was founded in 1986) enjoys a definite underground following, many of the artists recording for the indie are more accessible than your typical Wax Trax or Sub Pop act.

![Bo Diddley](image1)

Bo Diddley

![Celebrity Skin](image2)

Celebrity Skin

![Liquid Jesus](image3)

Liquid Jesus

![Pigmy Love Circus](image4)

Pigmy Love Circus

![AMW](image5)

AMW

Rigor Mortis to Bo Diddley. How alternative is Bo Diddley? It does vary. Liquid Jesus, for example, isn't as grungy as a lot of the Sub Pop bands—they incorporate a lot of '60s influences. Celebrity Skin can be heavy, but they also have a knack for writing good pop songs.

Other "alternative" acts recording for Triple X—who vary in terms of accessibility—include Human Drama, Tender Fury, Jeff Dahl, Antietam and Of Cabbages And Kings. Triple X's roster also includes metal/hard rock band Pigmy Love Circus and hip-hoppers AMW and Deradent Dub Team. Whatever kind of music they're recording for Triple X on an album-by-album basis and hasn't signed any long-time contract with the label. "Bo Diddley's not interested in getting in a situation where he's tied up with a label," Huer notes. "He's been burned by too many labels. He's pretty cautious, but we hit it off with him."

How does Huer feel about the press categorizing Triple X as an "alternative" label? Is he beneficial? Huer responds, "I think for us, it helps. It helps us because the word alternative to me is kind of gives our bands an underground feel. Alternative, to me, is just a term that describes music the majors may not think is as commercially viable as Vanilla Ice or New Kids On The Block. It can help, and it can hurt. It can help build a band through the underground, but it can hurt in the long run because if the band ever needs a major-label push, the majors may not know how to market them."

Asked about demographics, Huer notes, "Based on the letters we get, it's usually not anyone over 30. We're getting older people writing us about Bo Diddley, but primarily, I think it's the 25-and-under crowd. Judging from the letters we get, they tend to be male. But I don't know how fair that is—we certainly have the girls out for Tender Fury and Celebrity Skin."

Triple X is among the Indies continuing to release vinyl, but that may not be the case much longer. "If you had to break it down," Huer points out, "I'd say (our overall sales are presently) 60% cassette, 30% CD and 10% vinyl...I'd really like to continue doing vinyl. I'm a vinyl junkie. But if it gets to the point where it's no longer financially feasible, we'll stop."

**INDIE NEWS**


**INDIE REVIEWS**

ALBUMS

**BILL MOORE: Mind Resort** (Positive/PMD-77772-2)

"Quiet storm" and "contemporary" programme rs are likely to take note of percuss ionist/drum mer's highly commercial jazz-pop effort. The self-produced, 10-track CD's relaxed jazz-pop cuts include "Day's End," "Birthright," "If I Could" and the Brazilian-influenced "Ceviche," while "Tuyunga Strut" has a harder edge. A prominent soloist on Mind Resort is Hal Melia (alto and soprano sax), with other sidemen including Tom Horton (alto sax), David Pless (electric and acoustic guitar), Rick Marvin (acoustic piano), Peter Gordon (flute) and Bill Armstrong (flugelhorn). Sol Greenberg handled sales, marketing and distribution for this Positive Music release and can be reached at (818) 344-4382.

**BILL POPP & THE TAPES: Popp This** (121st Street GLP-1-CD)

New York based vocalist songwriter Bill Popp and his band The Tapes, who have been playing the Big Apple club scene for more than a few years, deliver an impressive collection of rock and pop-rock on this 10-track CD. From the mystical Moody Blues-ish qualities of "Satisfied" to the "power pop" of "Don't Hold It Against Me," the influence of the 1960s hasn't escaped Popp—who has a definite knack for haunting melodies and harmonies. Meanwhile, the rockin' "Punk Girl" recalls the "new wave" of the late '70s and early '80s. Popp can be contacted by writing to 121st Street Records, 22-18 121st Street, College Point, New York 11356 or calling (718) 359-4110.

**BARBARA DENNERLEIN: Hot Stuff** (Enja 22 7654)

Although Barbara Dennerlein is a jazz organist, you won't hear any soul jazz in Jimmie Smith, Jack McDuff, Charles Earland, Shirley Scott or Richard "Groove" Holmes on Hot Stuff. Instead, she plays explosive post-bop jazz (both mainstream and contemporary) on "Tap Secret," "Wowl," "Polar Lights" and other originals in the spirited company of Andy Sheppard (who blows a spirited tenor sax), Mitch Watkins (electric guitar) and Mark Mondesir (drums). While much of the digitally recorded Hot Stuff is characterized by intensity, Dennerlein & Co. are more relaxed on "Toscanini Sunset," "Birthday Blues" and Benny Golson's "Killer Joe."

**O.C.U.: Penitentiary Bound** (Kapone KR-001)

Chicago makes its contribution to hardcore gangster-style rap on Penitentiary Bound, the debut EP by O.C.U. (Organized Crime Unit)—hip-hoppers who hail from The Windy City's infamous South Side. The explicit lyrics on "Cocaine," "Don't Give A LAP," "An Inch," "Murder In The First Degree" and the title track are not for the squeamish.

**SHEILA JORDAN: Lost And Found** (Muse MCD 5390)

In the past, Sheila Jordan has been given to overstatement. But that's no problem on Lost And Found, the jazz songstress' first American release since 1986. While Jordan remains an expressive, assertive vocalist, she makes greater use of subtext and nuances on a highly personal reading of Billie Holiday's "Good Morning, Heartsick," and pop standards like "The Very Thought Of You" and "I Concentrate On You." Even when Jordan belts it out on Charlie Parker's "Anthropology," she doesn't beat you over the head. Jordan's sympathetic acoustic accompaniment on Lost And Found includes pianist Kenny Barron, bassist Harvie Swartz and drummer Ben Riley.

CASH BOX January 26, 1991
The Grammy Claims Country Candidates

JUST LESS THAN 35 YEARS AGO, a small group of recording artists and executives in Los Angeles recognized the need for a national organization to represent the creative side of the recording industry. At that time, only sales figures and chart position measured the success of musical product. The group was ultimately concerned that the artist and writer/producer working in many fields of recording, were being witnessed many creative efforts go vastly unrecorded. Such concern eventually resulted in the formation of the Recording Academy...and the Grammy Awards process began. Since then, however, additional chapters have joined the organization, including Nashville in 1964. Currently, the prestigious Grammy Awards is perhaps the most coveted honor within the music field. This year's nominees in the country categories are as follows: BEST COUNTRY VOCAL PERFORMANCE-MALE—"One More Monday," K.T. Oslin; I Fell In Love, Carlene Carter; "Quittin' Time," Mary-Chapin Carpenter; "Where've You Been," Kathy Mattea; "You Lied," Reba McEntire. BEST COUNTRY VOCAL PERFORMANCE-FEMALE—"Come Next Monday," K.T. Oslin; I Fell In Love, Carlene Carter; "Quittin' Time," Mary-Chapin Carpenter; "Where've You Been," Kathy Mattea. BEST COUNTRY INSTRUMENTAL PERFORMANCE—"Friends In Low Places," Garth Brooks; "Hard To Be A Hero," Randy Travis; "I'd Be Better Off (In A Pine Box)," Doug Stone; "Turn It On, Turn It Up, Turn Me Loose," Dwight Yoakam; "When I Call Your Name," Vince Gill. BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP—"Test Movin' Train," Restless Heart; "Ghost In This House," Shenandoah; "Jukebox In My Mind," Alabama Love Can Build A Bridge, The Judds; "Pickin' On Nashville, The Kentucky Headhunters. BEST COUNTRY VOCAL COLLABORATION—"A Few Ole Country Boys," Randy Travis & George Jones; Highwaysman 2, Waylon, Willie, Johnny & Chris; "Poor Boy Blues," Chet Atkins & Mark Knopfler; "Till A Tear Becomes A Rose," Keith Whitley & Lorrie Morgan; "Waiting On The Light To Change," Randy Travis & B.B. King. BEST COUNTRY INSTRUMENTAL PERFORMANCE—"Dang '80," Dave Grisman; "Pedernales Stroll," Asleep At The Wheel; "So Soft, Your Goodbye," Chet Atkins & Mark Knopfler; "Whoa," Foster & Lloyd; "Wild Rose," Wild Rose. BEST COUNTRY SONG—"Come Next Monday," writers: K.T. Oslin, Rory Michael Bourke & Charlie Black; "The Dance," writer: Tony Arata; "Friends In Low Places," writers: Dewayne Blackwell & Earl Bud Lee; "When I Call Your Name," writer: Vince Gill & Tim DuBois; "Where've You Been," writers: Jon vonEssen & Don Henry.

This year's Grammy nominations for overall BEST NEW ARTIST also includes the successful efforts from a country group-The Kentucky Headhunters—up against Mariah Carey, Lisa Stansfield, The Black Crowes, and Wilson Phillips. The 33rd Annual Grammy Awards will be telecast live from Radio City Music Hall, New York City, on Wednesday, February 20, 1991, 8 pm (EST), over the CBS TV network.

Foster & Lloyd Go Solo

Radney Foster and Bill Lloyd, who comprise the hit singing/songwriting team of Foster & Lloyd, announced that they will be pursuing solo careers. "We've both been very fortunate over the past year or so to have individual artistic opportunities available, and neither of us wanted to continue passing those up," states Lloyd. "I'm very proud of what we accomplished as Foster & Lloyd, but there are a lot of other things I want to do in the music business that, otherwise, I may not be able to experience. Since the duo's 1987 signing to RCA Records, Foster & Lloyd enjoyed two Top 10 singles, and one of their most successful songs "Crazy Over You." In addition to the long list of tunes they've penned for other artists such as The Sweethearts Of The Rodeo and The Forester Sisters, the Foster & Lloyd duo has just recently received a Grammy nomination in the category of Best Country Instrumental Performance for "Whoa," a track from their current LP, Version Of Truth.

Highway 101 Fills Empty Seat

Highway 101 IT WAS ONLY A RUMOR—that country group Highway 101 would break up, according to drummer and vocalist Cactus Moser. What many assumed would result in a break-up actually turned out to be only a member transition—but when the member happens to be the lead singer, the question of "Who's gonna fill her shoes?" is more than expected. During the past two to three months, original Highway 101 members Jack Daniels, Moser and Curtis Stone have been in the studio recording their fifth album entitled On With The Show. The 22-year-old lady who's joined the third, replaces former member Paulette Carlson, who recently departed from the band to pursue a solo career. Singer/guitarist Nikki Nelson fills the empty seat and shares the stage with the original Highway 101 era this month as the group begins its new On With The Show Tour. A native of Topaz Lake, Nevada, Nelson grew up playing guitar and singing with her father's bands. Prior to her joining Highway 101, she waited at The Nashville Palace, a popular Nashville night spot where Warner Bros, executive Martha Sharp discovered Randy Travis singing and trying his luck. Sharp is also partly responsible for the discovery of Nelson. "I feel wonderful, very fortunate and lucky," says Nelson, during a recent press conference. Moser also stated that with the new replacement, much of the Highway 101 sound will remain the same, although Nelson carries her own unique sound. The On With The Show LP will be released May 28.

1991 CMA Awards Show Moves To Wednesday

THE 25TH ANNUAL "CMA AWARDS SHOW" has been set for Wednesday, October 2, 1991. Traditionally, the two-hour CBS special has been seen on Monday nights.

"This year, it was CBS Television's top-rated show in its time period. But we're confident the move to Wednesday night will bring us even more viewers," says CMA executive director Jo Walker Meador.

This year more than 27 million people watched an average minute of the CMA Awards Show broadcast live on October 8 from the Grand Ole Opry House in Nashville.

"On Monday nights, many of the same people tuning in to football would also like to watch our show," Meador adds. "Now they'll have that opportunity."

The switch to a new date also allows for more rehearsal time. Typically, rehearsals can't begin until Sunday morning because of the Saturday night Grand Ole Opry performance. That means rehearsals are packed into less than two days. By having the show on Wednesday, rehearsal time can be expanded if needed.
SHELBY LYNNE: FROM MUSIC TO MOVIE—In addition to launching her second successful single from her Tough All Over LP, recording artist Shelby Lynne taps into another phase of her career. This month, the 22-year-old singer heads for Texas to act in a CBS Television movie with Willie Nelson and Kris Kristofferson titled Another Pair Of Aces.

Shelby Lynne

The Oak Ridge Boys recently performed in Jackson, Mississippi, at a fundraiser for the Mississippi Literacy Foundation. Fifty thousand dollars was raised at the event. Pictured with the check from (l-r): Steve Sanders and Joe Bonsall of The Oak Ridge Boys; Governor and Mrs. Ray Mabus; Dennis Allen and Richard Stierman of the Oaks.

Bruce Hinton, president, MCA Records/Nashville, has announced the signing of legendary country artist George Jones to a long-term recording contract with the label. Jones is currently in the studio with producer Kyle Lehning, working on his debut album for the label, which is currently slated for a Fall '91 release. Shown here at the actual contract signing (l-r): standing: Tony Brown, executive vice president & head of A&R, MCA/Nashville; Buzz Stone, director of A&R, MCA/Nashville; and Hinton. Seated is of course George Jones (Photo Credit: Beth Gwinn).
CASH BOX, JANUARY 26, 1991

COUNTRY RADIO

Most Added Singles
(Singles receiving the most new adds this week)
1. T. GRAHAM BROWN—"I'm Sending One Up For You"—Capitol
2. PATTY LOVELESS—"I'm That Kind Of Girl"—MCA
3. ALAN JACKSON—"I'd Love You All Over Again"—Arista

Most Active Singles
(Singles receiving the most reports this week)
1. MARK CHESNUTT—"Brother Jukebox"—MCA
2. REBA McENTIRE—"Rumor Has It"—MCA
3. DOUG STONE—"These Lips Don't Know How To Say Goodbye"—Epic

Hot Phones
(Singles receiving the most requests)
1. REBA McENTIRE—"Rumor Has It"—MCA
2. MARK CHESNUTT—"Brother Jukebox"—MCA
3. PAUL OVERSTREET—"Daddy's Come Around"—RCA

Hot Cuts
1. JOE DIFFIE—"Coolest Fool In Town" A Thousand Winding Roads—Epic
2. THE JUDDS—"Rompin' Stompin' Blues" Love Can Build A Bridge—Curb/RCA
3. REBA McENTIRE—"Picture" Rumor Has It—MCA
4. VINCE GILL—"Ridin' The Rodeo" When I Call Your Name—MCA
5. RAY KENNEDY—"All The Love I Need" What A Way To Go—Atlantic

D.J.'s Corner

New recording artist, Rob Crosby, was among the artists who performed recently for the standing-room-only crowd at the annual WSIX Parade of Pennies concert. All proceeds from the event were used to provide a Christmas for over 1,800 Nashville-area children. Crosby's debut single entitled "Love Will Bring Her Around," moves from #41 to #34 on this week's Top 100 Country Singles Chart. Pictured from (l-r) are: WSIX promotion manager Lu Mosley and Crosby.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: KVLE. Jeff Davis, Gunnnison, Colorado; KITX, Gavin Boyd, Vinita, Oklahoma; WFUMW, Danny Koeber, Madisonville, Kentucky; WKEZ, Tim Morgan, Yorktown, Virginia; and WKFI, Karla Burton, Wilmington, Ohio
(We would love to publish information about events happening at your station. Please send us any press releases, pictures, etc. for use in upcoming issues.)

COUNTRY RADIO

SINGLE RELEASES

OUT OF THE BOX
[SHENANDOAH: "I Got You" (Columbia 38 73672)]
Producers: Rick Hall/Robert Byrne
Writers: Robert Byrne/Teddy Gentry/Greg Fowler

Once again, the vocal spotlight shines on Shenandoah's lead-man, Marty Raybon, as pure-grain harmony backs him up in this tune about well-satisfied love. "I Got You," which sparks from the Extra Mile LP, delivers a moving melody and lyric simplicity similar to the most recently successful "Next To You."

FEATURE PICKS

[BILLY & TERRY SMITH: "Ease My Troubled Mind" (Epic 24 73680)]
Producer: Chris Waters
Writers: M. Garvin/T. Shapiro/C. Waters

Two brothers, gripping harmony, determination that stands as strong as their vocals and a breed of hillbilly-rockin' music all rolled up into a second Epic release, equals "Ease My Troubled Mind"—a vibrant number with a crawling tempo and total excitement spilling from its instrumentation. Billy & Terry Smith made their dent in the latter days of 1990, but 1991 should find them tearing through!

[DON WILLIAMS: "True Love" (RCA 27457-7-RAA)]
Producers: Don Williams/Garth Fundis
Writer: Pat Alger

Soothing vocal tones teamed up with inspiring words about the finer things of love always create a successful release for Don Williams.

[MARSHA THORNTON: "Maybe The Moon Will Shine" (MCA 53995)]
Producer: Steve Fishell
Writers: Mary Lyn Dias/Johnny Pierce

After "A Bottle Of Wine And Patey Cline" hit the radio scene, the bottle became rather empty for this young newcomer. However, this spicy growl of-a-tune should fill it back up again for Thornton. Sparking the first release from her second MCA LP, "Maybe The Moon Will Shine" flaunts Thornton's wailing voice to the max, and should have radio more than happy to slap this disk in over and over again.

[KENNY ROGERS: "Lay My Body Down" (Reprise 26289)]
Producers: Jim Ed Norman/Eric Prestidge
Writers: Bob Morrison/Joe Henry

Now this is the Kenny Rogers that caused the world to fall in love with gravelly vocals delivered with the uttermost emotion and sincerity. "Lay My Body Down" tags a beautiful ballad with a melody capable of totally tranqulizing the listener. This cut from Rogers' Love Is Strange LP, has to be heard to actually experience its warmth.

[RICH GRISSOM: "Hillbilly Boy With The Rock-N-Roll Blues" (Mercury 878 504-7)]
Producers: Harold Shedle/Joe Scaife/Jim Cotton
Writers: Mark Collin/Ronnie Scaife

Flowing through the ears and melting over the heart, Grissom's rough-edged vocals somehow develop an extraordinary touch of tenderness which do wonders for emotional lyrics. His latest release, "Hillbilly Boy With The Rock-N-Roll Heart," uses the same winning combination to reveal this story about love's painful departure. Set to a crawling tempo and a grasping melody, this heart-torn ballad will most definitely relate to a vast audience.

TOP 10 SINGLES-10 YEARS AGO

1. THE OAK RIDGE BOYS: "Beautiful You" (MCA)
2. DOLLY PARTON: "9 To 5" (RCA)
3. RAZZY BAILEY: "I Keep Coming Back/True Life Country Music" (RCA)
4. JAMIE FRICKIE: "Down To My Last Broken Heart" (Columbia)
5. T.G. SHEPPARD: "I Feel Like Loving You Again" (Wamer Bros./Curb)
6. LEON EVERETTE: "Giving Up Easy" (RCA)
7. EDDIE RABBITT: "I Love A Rainy Night" (Elektra)
8. JOHN ANDERSON: "1959" (Wamer Bros.)
9. TERRI GIBBS: "Somebody's Knockin'" (MCA)
10. MERLE HAGGARD: "I Think I'll Just Stay Here And Drink" (MCA)
JIMMY C. NEWMAN CELEBRATES HIS 35-YEAR Opry STINT IN MORE WAYS THAN ONE—In addition to recently celebrating 35 years as a member of the Grand Ole Opry, Jimmy C. Newman will soon release a new album on Rounder Records. His 35th year anniversary with the Opry was featured on a TNN special entitled Cajun Country, which was televised in his home state of Louisiana, along with Cajun friends Jo-El Sonnier and Doug Kershaw.

ROUND ROBIN RECORDING ARTIST ARNE BENONI has come a long way since his musical career first began to blossom in his native Norway home. From serving as captain of his own fleet at age 18, to performing on the Grand Ole Opry just last year, Benoni breaks onto the National charts once again with his latest single entitled "If It Wasn't For Love." Benoni's love for country music was first inspired by the distinctive style of the late Jim Reeves, who remains his single most important musical influence. His rapid climb to success as a country artist includes various concert and TV appearances not only in Norway, but throughout other Scandinavian countries as well. Just recently, through Round Robin Records, Benoni signed an agreement with Scandinavian Grammophone—the largest Scandinavian record company. Currently, the artist is celebrating his upcoming concert with the legendary Grandpa Jones in Mechanicsburg, Pennsylvania on January 26, an invitation to return to the Norsk Hostfest in North Dakota; and the release of his new album in March. Benoni's current single, which sparks from his On Easy Street LP, moves up from #61 to #57 on this week's Top 100 Country Singles chart.

Larry Clark
First Cash Box Single
Debut #86
"Satan In Satin"
(written by Larry Clark for Edie)

Produced by
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West Sound Records
1302 North Maple Street
Murfreesboro, TN 37130
(615) 893-6714

Promoted By
Chuck Dixon
(615) 754-7492
Gary Bradshaw
(512) 732-6176

Publicity
Bobbi Smith
(615) 352-0724

Richard Allen Nix
Highest Indie Cash Box Debut!

"A Picture And A Memory"
(Written by Billy Nix)

Produced By:
James Williams

For More Information Call:
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New Haven, IN 46774
219-749-4123

Distributed Thru:
1-800-669-HITS

National Promotion:
James Williams • 615-264-3456
Gary Bradshaw • 512-732-6176
Chuck Dixon • 615-754-7492

AWARD-WINNING SONGWRITER SIGNS WITH COUNTRY INTERNATIONAL RECORDS—David Chamberlain, who hails from Ft. Worth, Texas, recently signed a long-term recording contract with Nashville-based Country International Records. The announcement was made by Country International Records vice president/promotion Jake Payne. Chamberlain penned the ASCAP Song Of The Year, "What's Going On In Your World" for George Strait. He has written a number of number one hits since 1987, including "I've Got The Blues For You" by Charlie Pride, "Hard Act To Follow" by Keith Whitley and "I Have Got Some Blues For You" also by Strait. Chamberlain's Country International debut single, released this month, is a self-penned tune entitled "I Finally Made It (Where You Told Me To Go)."

CASH BOX JANUARY 26, 1991
COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

I'M GOING TO DO MY BEST to get caught up a little after being off for two weeks, so bear with me.

ON FRIDAY, JANUARY 11, 1991, the Chicago City Council voted to ban cigarette vending machines from all public places except taverns. The new ordinance is scheduled to take effect on March 1, with violators facing penalties ranging from $300 for the first offense to $1,000 for three or more violations and loss of license. What a way to start the new year! There was also a move to raise the legal smoking age to 19, but conditions in the Persian Gulf influenced the decision to let it stand at 18. Keep tuned for further developments.

SAD NEWS. The trade lost one of its pioneer operators on January 3, 1991. Paul Brown, who founded Chicago-based Western Automatic Music in 1937, died at the age of 77, after being ill for the past several months. During the 60's he served as a member of the AMOA (then MOA) board and will be remembered for his contributions and involvement in both national as well as local trade activities. Even after his retirement in 1979, Paul Brown stayed in touch with the industry and frequently attended trade shows. His many friends and colleagues in the business were present to pay their respects at funeral services. He was very well liked and will certainly be missed. Cash Box would like to express condolences to Kem Thom, Mr. Brown's son-in-law, who heads up Western Automatic Music, and to the entire family. May he rest in peace.

BE ON THE LOOKOUT FOR Growl, the new kit from Taito America that is based on a "fighting" theme but offers some unique twists to challenge players. Action takes place in a jungle atmosphere where the animals are the good guys who are being attacked by some dangerous people who must be fought off. Lots of action, lots of excitement, plus options for two to four player earnings to sweeten the pot. Sounds terrific!

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes
(Compiled from Cash Box, Jan. 28, 1956)

1. "Memories Are Made Of This" Dean Martin
2. "Sixteen Tons," Tennessee Ernie Ford
3. "The Great Pretender," The Platters
4. "It's Almost Tomorrow," Dream Weavers
5. "I Hear You Knockin'," Gale Storm
6. "Band Of Gold," Don Cherry
7. "Teen Age Prayer," Gale Storm/Gloria Mann
8. "Love And Marriage," Frank Sinatra
9. "Only You," The Platters
10. "Rock And Roll Waltz," Kay Starr

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AAMA Opens New Markets In South America

CHICAGO—"We created new business opportunities for our members in Mexico and now we are hoping to do the same in South America," stated Bob Fay, executive vice president of AAMA (American Amusement Machine Assn.), referring to the association's recent participation in the FISA '90 international fair in Santiago, Chile.

AAMA and several of its members, including Nintendo, Capcom, Atari, James Industries, Wells-Gardner, Wico, Coin Controls, Konami, Williams/Midway/Bally, Taito, Happ Controls, NSM and Dynamco, exhibited in the U.S. Pavilion from Oct. 31 through Nov. 11. The FISA show is the largest trade show in South America annually, featuring 34 nations and over fifty companies in the U.S. Pavilion.

"Our mission in Chile was to give exposure to the latest coin-operated amusement equipment available in the United States, and to find distributors, operators and investors who are interested in importing new product," Fay explained. "We feel we accomplished our objective in Chile and found much enthusiasm for new product. We sold all the equipment in our booth and were approached by several individuals who wished to upgrade their routes with new equipment, as well as others who wanted to purchase equipment for their businesses, such as resorts and hotels," he added.

Fay noted that the AAMA exhibit, which was visited by thousands of people, was the most popular in the U.S. Pavilion. According to show officials, over 1,000,000 attended the event.

"Every day we had huge crowds in our booth and it sometimes felt as though all 1,000,000 were in the AAMA booth at once!" The fair attracted visitors from many other South American countries and leads were also developed in these countries. Fay said the "leads have been sent to our members and it will now be up to the individual companies to follow up and contact those interested individuals in South America."

In the months ahead, AAMA will be considering the possibility of exhibiting at other shows in South America. The association will also be sponsoring a series of technical seminars in Mexico in 1991. The first seminar attracted over 200 operators. In addition, the 1991 Latin America Expo, sponsored by AAMA, will be held the week of July 22, 1991 at the Sheraton in Mexico City.

INDUSTRY CALENDAR 1991

March 1-3: 1st Annual Int'l. Amusement Flipper Pinball World Championships; O'Hare Hilton; Chicago, IL. Sponsored by AMOA-IFPA.
March 22-24: ACME '91; (American Coin Machine Exposition); Sands Expo & Convention Center; Las Vegas, NV.
April 19-21: NAMA Western Convention; Anaheim Convention Center; Anaheim, CA. For info contact NAMA at 312-346-0370.
April 30-May 4: AMOA Nat'l. Dart Assn. Annual Int'l. Team Championship; Sahara Hotel; Las Vegas, NV. For info contact Joe Conway at 414-263-2444.
July 22: Latin America Expo (sponsored by AAMA); Sheraton; Mexico City. Show will run one week. For info contact AAMA at 703-494-2758.
Sept. 12-14: AMOA Expo '91; Las Vegas Convention Center; Las Vegas, NV. For info contact AMOA at 312-245-1021.
Oct. 3-6: NAMA National Convention; McCormick Place; Chicago, IL. For info contact NAMA at 312-346-0370.
Bally's Bugs Bunny Birthday Ball

IT'S BUGS BUNNY'S 50TH BIRTHDAY and Midway Manufacturing Company is commemorating the occasion with "have raising pinball?" The machine focuses not only on Bugs, who is everyone’s favorite cartoon character, but the other world renowned Looney Tunes characters as well; and there's a multi-million dollar international promotional celebration in progress that will certainly enhance the appeal of this dynamic new pin.

Complete with the original musical scores and voices from the characters themselves, this a magical pinball. All Bugs' friends make up a spectacular cast that gives players a really exciting array of scoring features. The characters include Honey Bunny, Wile E. Coyote and Roadrunner, Foghorn Leghorn and Henry Hawk, Tweety and Sylvester, Daffy Duck, Speedy Gonzales, Tasmanian Devil and She Devil, Yosemite Sam, Pepe LePew, Elmer Fudd and Porky Pig. What a lineup!

Bugs Bunny's Birthday Ball features an invented lower playfield area for a totally new dimension in pinball action. Players will be challenged by shooting the Watchdog targets to light the "Big Score" on the first ever two-sided Daffy Duck captive ball for 500,000 points. And the Tweety Cake Slide bonus ramp is only a

Sega's R360

R360, THE NEW FLIGHT SIMULATION GAME from Sega Enterprises, Inc. (USA), brings together the challenge of a video game and the thrill of an amusement park ride. So, strap yourself in and discover what it's like to be in the cockpit of a jet fighter, to take off, to feel the sharply banked turn, to enjoy the view of the earth while flying upside down and to experience the exhilaration of air combat. This game duplicates all possible ambient movements by revolving 360 in any direction, to provide added realism.

In developing R360 (and keeping safety as a main priority), Sega has instituted a long list of safety features which include: a fully controllable attendant station, a four-point safety harness designed to adjust to a variety of player sizes, inside and outside Emergency Stop buttons, doorway sensors, a perimeter safety mat and a three foot high lexiglass fence surrounding the game.

This is not just a video game, it is a video experience which will make your heart pound and adrenaline flow as you engage in high speed air battle and dog fighting!

For further information, including financial packages and delivery dates, contact your authorized Sega distributor or Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

Sega's Laser Ghost

PREPARE YOURSELF FOR A CHILLING ADVENTURE that unfolds as you play Sega's new Laser Ghost video game. The scenario focuses on an alien creature, appearing in various ghostlike forms, who has kidnapped a little lady, terrorized a city, and to make matters worse, is totally immune to current assault weapons. Enter a three-man team calling themselves Laser Ghost who employ the latest in laser defense weaponry, their mission being to destroy the ghostlike forms and rescue the kidnapped victim.

This three-player gun game puts the players at the controls of a devastating "laser" gun, the only weapon that can put a stop to the ferocious attacks of this deformed creature. While peering through gun sites each player can view and control a powerful and destructive laser beam.

The many stages of Laser Ghost take players through haunted houses, cemeteries, sewer systems and cargo docks and they encounter various aliens and flying objects along the way; such as knives, suitcases, food, plates, shoes and, of course, the dreaded alien ghosts.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

Gottlieb's Car Hop

CAR HOP, the latest Gottlieb pinball machine from Premier Technology, takes you back to the 50's, the era of bobby socks, cruising to the drive-in, and unforgettable music. This model gives operators the choice of modern game play or nostalgia game play, featuring scoring and sounds from the past complete with bells and chimes. This feature can also be set to give the player the choice of game mode.

Car Hop will captivate players with its dazzling light shows and 50's style music that changes with each feature round. By knocking down all the popsicle drop targets, you will enter either the extra ball, special, or points round; and by completing heat wave, you can shoot for three million points or double the score.

So what you have is a trip down memory lane and plenty of heated pinball action along the way.

Further information may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106-1304.
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KONAMI: Crime Fighter (2 Pl), Crime Fighter (4 Pl), Aliens, Teenage Mutant Ninja Turtles; LELAND: Super Off Road; NINTENDO: R-Type; ROMSTAR: 50 Caliber; Final Blow; SNK: Gang Wars, Street Smart, Mechanized Attack; SEGA: Golden Axe, Gain Ground, Crackdown, Columns C/T; TEHOKAN: Tecmo Bowl; WILLIAMS: Narc; TAITO: U.S. Classic C/T; AM. TECHNOS: WFW Superstars. FLIPPERS: DATA EAST: Playboy, Robo Cop, Monday Night Football; GOTTlieB: Bone Buster; WILLIAMS: Banzai Run. USED KITS: 88 Games H; Showdown H; Blockout H; Sky Solidor V; Bloody Wolf H; Sly Spy H; Bottom of the Ninth H; Super Champion Baseball H; Buster Bros.; Tecmo Knight H; Cabal H; Toki H; Castle of Dragon H; V Ball H; Championship Bowling V; Wrestling War H; Cyberball 2072 H; Dynamite Duke H; Heavy Barrel V; Leader Board Golf S; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Ring King V. CHANGERS: Standard $1.00 and $5.00 changers as is. Call Celie for games and kits and Darren for parts. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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