BY ALEX HENDERSON

THREE YEARS HAVE PASSED SINCE STING'S LAST ALBUM, ...Nothing Like The Sun. Part of the reason for the long wait between that release and Sting's newly-released, The Soul Cages, Sting notes, was a case of "writer's block." "At the beginning of 1990, when I was expected to start work on a third studio album, there seemed to be a certain amount of anticipation regarding a new piece of work," Sting recalls. "At the time, I had very little to show in the way of material. In fact, since the recording of ...Nothing Like The Sun in 1987, I hadn't written as much as a rhyming couplet—much less a whole song. I was suffering from what they call 'writer's block.' Sounds romantic, doesn't it? It wasn't. It wasn't any fun at all."

The one-time lead singer for The Police overcame his case of writer's block, and the end result is The Soul Cages—which, like his two previous solo albums, is a haunting, soul-influenced pop-rock offering that boasts the presence of jazz artists Branford Marsalis and Kenny Kirkland. Besides the music, one thing that makes the CD stand out is its packaging, which rejects the standard plastic "jewel box" in favor of a cardboard foldout that is reminiscent of LP's glory years but is nonetheless CD sized.

STING

COLUMNS

Indie Focus 
Country Music 
Rock 
Rap/Dance 
Rhythm & Blues 
Cuyincando

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CHARTS

Top 40 Rap/Dance LPs 
Top 75 Rhythm & Blues LPs 
Top 100 Rhythm & Blues Singles 
Top 200 LPs 
Top 100 Pop Singles 
Top 100 Country Singles 
Top 50 Country LPs 
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THE MUSIC TRADE MAGAZINE

VOL. LIV, NO. 25, FEBRUARY 2, 1991

NUMBER ONES

POP SINGLE
The First Time 
Surface (COLUMBIA)

R&B SINGLE
Love Makes Things Happen 
Pebbles (MCA)

COUNTRY SINGLE
Brother Jukebox 
Mark Chesnutt (MCA)

NEW YORK LATIN
Bachata Rosa 
J.L. Guerra y Grupo 4-40 (KAREN RECORDS)

POP ALBUM
To The Extreme 
Vanilla Ice (SBK)

R&B ALBUM
I'm Your Baby Tonight 
Whitney Houston (ARISTA)

COUNTRY ALBUM
NoFences 
Garth Brooks (CAPITOL)

DANCE/RAP ALBUM
Justify My Love 
Madonna (SIRE/WARNER BROS.)

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SUDDEN IMPACT: MCA Records has entered into an agreement with the Left Bank Music Group to form Impact Records. Allen Kovac, co-owner of Left Bank Management, will serve as the new label's CEO. Kovac founded Left Bank Management in 1985 and his artists have included Richard Marx, L.A. Guns, Angels, Poco, Ratt and Vixen. Kovac says he hopes to "be creating a distinctive label of both talented newcomers and already established artists." MCA chairman Al Teller called Kovac a "music business entrepreneur who has achieved success in all areas of the business. We are very excited to join with him in this new label venture." The first album release is An by British rockers The Fixx; it's due Feb. 19.

JET TURNS INTO PUMPKIN: Cinderella has postponed the remainder of its European tour due to a war in the Middle East. They'll pick up the tour, which they aborted after a London show on Jan. 20, in August.

RINGING REGISTERS: The RIAA is contributing $100,000 to the Rock the Vote campaign, the nationwide voter registration drive growing out of the music industry's anti-censorship fight. "No segment of the industry will be spared the consequences if we fail to defeat lyrics labeling legislation in 1991," says RIAA proxy Jason Berman, "no one should feel that this fight is not their own." He continued: "This industry has been unfairly accused of negatively influencing a generation that has shown staggering indifference to, and apathy towards, civic participation. With the efforts that Rock the Vote has already produced in a few short months, the industry should rightly be singled out now for helping to orchestrate the largest drive ever to involve young Americans in their democratic process." Now if he could just persuade Madonna to drag her bustier into the voting booth.

TASTE OF POISON: "Pop-metal" band Poison has been added to the 18th Annual American Music Awards special, which airs January 28 on ABVTV. Poison will perform its top-three hit "Unskinny Bop." Other additions to the talent lineup include L.L. Cool J, Sheena Easton, Celine Dion, Kenny G, Donny Osmond, Slaughter, Megadeth's Dave Mustaine and The Kentucky Headhunters. Previously announced performers include Bell Biv DeVoe, Gloria Estefan, M.C. Hammer, Vanilla Ice, Clint Black, Reba McIntyre, New Kids On The Block, Wilson Phillips and INXS. Previously announced presenters include Johnny Gill, Jon Bon Jovi, Alabama, The Pointer Sisters, Larry Gatlin, En Vogue, Nelson, Al B. Sure!, Patty Loveless, The Judds, Keith Sweat, K.T. Oslin, Pebbles, Ralph Tresvant, Frankie Valli and Garth Brooks. The show will be hosted by Keenon Ivory Wayans, creator of the controversial and popular Fox television comedy "In Living Color." The special is a dick-clark productions, inc. presentation.

GRAMMY AWARDS: Comedian Garry Shandling will host the 33rd Annual Grammy Awards Show, which will be broadcast live from Radio City Music Hall in New York on Wednesday, February 20 from 8-11 p.m., Eastern time, on CBS-TV. The announcement was made by Michael Greene, president of the National Academy of Recording Arts & Sciences (NARAS) and by Pierre Cossette of Pierre Cossette Associates. Shandling, who also hosted the 1990 Grammy Awards, was the executive producer of the comedy series, It's Garry Shandling's Show, which ran on the Fox Television Network.

GRAMMY SWITCHES PR FIRMS IN MID-STREAM: With next month's Grammy ceremonies fast approaching, NARAS has suddenly had to change public relations firms. Solters/Roskin/Friedman, which has handled the NARAS account for 12 years, pulled out in the midst of this year's efforts and was replaced by Burston-Masterteller. Says Solters/Roskin/Friedman: "We had been attempting for a long time to establish an equitable fee for our many years of service to NARAS" but "NARAS" latest president expressed to us that we should continue to function on their behalf as a so-called 'loss leader,' which we simply cannot continue to do."

CASH BOX  FEBRUARY 2, 1991

EXECUTIVES ON THE MOVE

- Stuart Watson has been appointed senior vice president, MCA Records International, announced MCA Music Entertainment Group chairman Al Teller. Based in London, Watson will be responsible for all of MCA Records' international operations outside of the U.S., The U.K. and Canada. Prior to this appointment, Watson—who has been with MCA for 15 years—was vice president of MCA Records International and, before that, managing director of MCA U.K. And Scott Borchetta has been appointed to the position of director of National Promotion for MCA Records/Nashville. In his new position, Borchetta will be assisting national promotion vice president Shelia Shipley in contacting radio on a national basis. Borchetta most recently headed his own independent promotion company, Scott Borchetta Promotions, and earlier served as national promotion director at the now extinct MTM Records.
- Holly Greene has been named vice president, operations/East Coast for EMI Music Publishing, making her responsible for the exploitation of the EMI Publishing catalogue and current staff writers, talent acquisition and development. Greene was most recently vice president, creative operations for Jobete Music, running its New York office for five years.
- MCA Music Ltd. has appointed its managing director in London. With the company since 1988, he was made general manager last year.
- Carl A. Schnock has been appointed to vice president, customer financial relations at Sony Music, making him responsible for financial relationships with the customers of various profit centers in the U.S. Sony Music Division. He was previously field credit manager, CBS Records Midwest region, a post he also held at RCA Records.
- MCA/Universal Music Publishing has promoted Ria Lewerke to vice president, creative services & video production, putting her in charge of the supervision of all video projects and presentations for the label, while she continues to oversee all its creative functions in graphic and design; she was most recently RCA's vice president and creative director.
- Jim Fishel has been appointed director of international operations for Warner Music Group.
- Fishel has been appointed director of marketing for Atlantic Nashville. In his new capacity, Heathley will report to Rick Blackburn, Atlantic Nashville's vice president of operations and general manager.
- Fishel was with EMI's Nashville office, which he joined as its assistant director in May 1988.
- Elektra Entertainment has promoted Virginia Vasquez to director, contract administration from associate director.
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The square bullet indicates strong, upward chart movement. See Alphabetical and Publisher list page.
POP REVIEWS

SINGLES

THE BLACK CROWES: “She Talks To Angels” (Def American PRO-CD-4201)

The thinking man’s rocker returns with an introspective and deeply personal work reflecting on self and family. There are no save-the-environment anthems to be found here, and in that sense the singer/songwriter defies expectations. What he does deliver is thoughtful, provocative lyrics (full of sea and water imagery) and the quality production we’ve come to expect. With a special appearance by Branford Marsalis.

DIGITAL UNDERGROUND: This Is An EP Release (Tommy Boy TBC 964)

As its title informs us, This Is An EP Release—not a long-playing follow-up to the George Clinton-influenced rap posse Digital Underground’s debut album of 1990, Sex Packets. The six-track EP contains remixes of “The Way We Swing” and “Packet Man,” both of which appeared on Sex Packets, as well as equally Clintonesque new material such as “Nuttin’ Nis Funky,” “Be The Knot,” “Same Song,” and “Arguin’ On The Funk.” The latter presents a dialogue in which Shock G acknowledges rap’s debt to classic p-funk by explaining to Humpty Hump that Parliament/Funkadelic, Bootsy Collins and their associates were droppin’ the funk before rappers. And Clinton’s influence on the Underground is not only musical—This Is An EP Release’s art work recalls the glory days of Parliament/Funkadelic album covers.

MALCOLM MCLAREN: Round the Outside, Round the Outside (Virgin 91599-4)

Love him or hate him, you can’t deny McLaren’s influence in today’s music. He was sampling and mixing/matching various music genres for ages now, dipping his hands in everything from hip hop to opera, to create his Round continues that tradition, blending opera, House, hip hop, and excerpts from works by Britten (including “Hamlet” and “Romeo and Juliet”). McLaren tracks “Buffalo Gals” and “World Famous Supreme Team Radio Show” have been remixed for this effort.

THE THROBS: The Language Of Thieves & Vagabonds (DGC 24316)

Early Alice Cooper is the most obvious comparison on The Throbs’ debut album, The Language Of Thieves & Vagabonds—an album loaded with the type of go-for-broke passion that characterized early 1970s rock. Crity rockers like “Come Down Sister,” “Sweet Addiction” and “Ocean Of Love” recall early-'70s Cooper a la “Under My Wheels” or “Be My Lover,” while a touch of Rolling Stones influence can be heard on “Ectasy.” The latter boasts a guest appearance by Little Richard, who plays an accordion on a solo. The Language Of Thieves & Vagabonds was produced by Bob Ezrin—known for his work with Cooper as well as everyone from Pink Floyd to Bonham to Berlin—and Nick Wagner.

POP WILL EAT ITSELF: Cure For Insanity (RCA 2485-2-R)

Dance music for those who don’t consider it synonymous with Top 40. Samples, noise and beats are the foundation this band builds upon. It’s loud, aggressive and completely danceable. Chances are, radio still won’t play these guys, but considering the increasing number of record-buyers to experiment with adventurous dance music, WPEI may finally get more than the respect they deserve.

LOOKING AHEAD

February 2, 1991 Independent product most likely to reach the Top 100 Pop Singles Chart

1. EASY COME EASY GO (Atlantic) ................................................. Winger
2. WHAT’S IT GONNA BE? (Atlantic) ......................................... Jellybean
3. JUST THE WAY IT IS (A&M) .................................................. Rembrandt
4. GIVE IT UP (Warner Bros.) ..................................................... ZZ Top
5. IN YOUR ARMS (Geffen) ......................................................... Little Cesar
6. I’LL DO A F**K YOU (MCA) .................................................. Father MC
7. JEALOUSY (Mercury) .............................................................. Adventures Of Stevie V
8. I’M A MOTOWN (Motown) ....................................................... Another Bad Creation
9. RICO SUAVE (Interscope) ......................................................... Gerado
10. IF YOU NEEDED ME (Epic) .................................................... Cheap Trick
11. WHEN WILL I SEE YOU SMILE AGAIN? (MCA) ..................... Jill Blv Devo
12. CALLING OUT YOUR NAME (EMI) .......................................... Atooz
13. GAMES (Columbia) .............................................................. New Kids On The Block
14. HEAVEN CAN WAIT (Columbia) ............................................. Paul Young
15. HALFWAY (Epic) ................................................................. RED Speedwagon
ROCK OF AGES: I guess there are weirder ways to find out about America going to war than hearing it from a tuxedoed David Crosby in a wheelchair, but I’d rather not have to find out. Like the rest of the press corps, I got the news from the Byrd with the broken wing backstage at the Rock and Roll Hall of Fame dinner on 1 Day.

Hell, briefly broke out, with newspaper reporters not sure whether their respective stories would run and TV reporters not sure whether they (and their cameras) weren’t needed somewhere else. Us magazine reporters just kicked back and took it all in. Ah, the luxury of a weekly deadline.

The most annoying aspect of the evening was not surmounting the powers that be deciding that, hey, life goes on and we’ll keep the date, but trying so hard to justify it. Seymour Stein actually said something about how these inductees “gallantly” (I’m not kidding, he used the word gallantly) gave their lives to rock and roll. And Jann Wenner solemnly read the lyrics to Jackson Browne’s “Blood on the Line,” as if they were by Donne or Eliot. Then, to make matters worse, he actually said, “As Edwin Starr wrote, “War, What is it good for? Absolutely nothing.” I expected him to continue: “Say it again. Uhuh.” Uncouth and self-important.

But after Bush’s rah-rah speech was shown on the monitors (even receiving applause during his rah-rahiest moments), things proceeded.

I’ve attended all six of these things, and they all have surprisingly memorable moments. This evening, the duldest of the six by a wide margin, had two:

The reunited Byrds singing “Turn, Turn, Turn,” “Mr. Tambourine Man” and (with Gene Clark on lead vocals) “I’ll Feel A Whole Lot Better.” The Byrds are currently aes-deep in legal troubles (drummer Michael Clarke decided to go out on the road as “the Byrds,” which Chris Hillman correctly characterized as Ringo putting together three other guys and touring as The Beatles), but they were merciful enough to put their troubles aside to receive the honor for that beautiful music they made together so long ago. Wish that Paul McCartney and Jim Morrison were as willing to separate the music from the courtroom a couple of years back. The Byrds sounded great and their legal troubles are their own business. On this night they hugged and harmonized—the proper spirit of the decade they represent.

The other stunning moment was the unrelavining of Quincy Jones, a man who was virtually canonized last year (movie, book, album retrospective, Grammy Living Legends award, magazine covers up the tuxes, etc.). I don’t know if Quincy Jones was drunk out of his mind, but he sure seemed it. He got up to induct Nelsi Hiller Eterguy with a Lifetime Achievement Award (ridiculous on the face of it: if anything, the elder Eterguy belongs in a Jazz Hall of Fame) and rambled ridiculously, jarring his words, repeating parts of his speech and committing some hilarious blooper (My favorite: Saying Elvis came from Memphis, Texas and contracting his inductee’s name into “Nesurian.”)

When people began clinking their glasses to get him off (and after Ahmet Eterguy whispered into his ear for the fourth time at the podium and brought Nelsi’s poor family to stand at his elbow), the slap-happy Jones got belligerent: berating the audience for not realizing that Charlie Parker was the Mozart of his time. Charlie Parker? Mozart? Q, we were talking about rock and roll. The most unflappable man in the music business came gloriously undone. Don Henley, up next, put it best: “As Dexter Gordon said in Round Midnight, “I’ll have whatever he’s having.”

Other moments: John Lee Hooker and Bonnie Raitt tearing it up (they’re turning into a nice act), the Impressions battling backstage over exactly who are the genuine Impressions (don’t ask, just know that six guys got inducted) and Phil Spector soberly and humorously inducting Ike & Tina Turner.

For the most part, though, an odd, lifeless night.

—LEE JESKE
FLYING FISH
FLYING FISH RECORDS HAS HAD ITS SHARE OF FOLK ARTISTS and acoustic-oriented singer/songwriters since it was founded in 1974. Folk, however, isn’t the Chicago-based indie’s only area of interest. Flying Fish isn’t the only label based in Chicago—other Windy City indies include the blues-oriented Alligator, the metal/hard rock-oriented Red Light, the “industrial”-minded Wax Trax, the house-oriented D.J. International, the jazz/blues label Delmark and the jazz-oriented Best. Besides those companies, numerous labels specializing in house and dance music are Chicago-based. Reflecting on Flying Fish’s Chi-Town base, Guenther points out, “There are centers of independent music other than New York, L.A. or Nashville—Boston, Minneapolis, Atlanta, Miami. There is a long tradition of the music industry in Chicago. It’s been pre-dated L.A. as music center. There is a good studio scene here. Chicago is the home of the blues and house music—a lot of house-music independents too numerous to mention are based in Chicago.”

INDIE NEWS

PRIORITY: Another rap signing at Priority is Funky Socialistics, whose repertoire includes a hip-hopped version of Roberta Flack & Donny Hathaway’s “You Are My Heaven.” The crew’s rather commercial leanings are a departure from the more hardcore rappers signed to Priority, including N.W.A., Ice Cube, Eazy-E, Low Profile, Rockin’ Roz and KMC—whose name stands for Kaotik Minds Corruption.

INDIE REVIEWS

SINGLES

MARIO: “Whip It, Baby” (Natstyx IGU74005-4)

The Dazz Band’s 1982 R&B/funk hit “Let It Whip” is sampled quite a bit on Mario’s “Whip It, Baby”—a commercial rap/dance song with a feel somewhat similar to Tone Loc’s “Wild Thing.” Conservative “urban” radio programmers who won’t add Ice-T or Public Enemy’s hardcore rap may be receptive to “Whip It, Baby,” which was produced by Reggie “Reg” La-Lanne.

ALBUMS

NOBLE “THIN MAN” WATTS & NAT ADDERLEY: Noble & Nat (King Snake/Ishiban KIN 4041)

Noble Adderley, brother of the late jazz alto great Cannonball Adderley and a jazzman who knows a thing or two about hard bop himself, is presented in a blues/jazz setting along with tenor saxophonist Noble “Thin Man” Watts on Noble & Nat. Though groovin’ blues-driven instrumental tunes like “Camp Meeting,” “Help Is On The Way” and “Nighttime Is The Right Time” give Adderley a chance to improvise and blow a spirited cornet and allow Watts to stretch out as well, Noble & Nat is an accessible work that lacks the complexity of Adderley’s bop. While Noble & Nat is largely instrumental, the musicians both sing and blow the blues on “My Granny Doobie.”

GREGORY ISAACS: The Best Of Gregory Isaacs (Tassa 7004)

Gregory Isaacs is known for “lovers’ rock,” a style of reggae that deals with love and romance instead of social or political commentary, but the Jamaican vocalist hasn’t limited himself to that approach. While “Once Ago” and “Each Day” are straight-up “lovers’ rock,” other songs from The Best Of Gregory Isaacs like “Village Of The Underprivileged” and “A Riot” deal with the Black man and woman’s ongoing struggle for democracy.

JOHN CAMPBELL: Turning Point (Contemporary/Fantasy CCD-14061-2)

Acoustic jazz pianist John Campbell gets busy outside a trio setting on his third album for Contemporary/Fantasy, the digitally recorded Turning Point—which was produced by vibist Terry Gibbs. The trio heard on six of the CD’s ten tracks—Campbell, bassist Jay Anderson and drummer Joel Spencer—becomes a quartet with the addition of trumpet/flugelhorn master Clark Terry on the standards “Canadian Sunset” and “This Time The Dream’s On Me”; a reworking of Terry’s bop item “In Orbit” and the relaxed jazz/blues of “Chicken Red.” Campbell swings with a vengeance on Horace Silver’s “QuickSilver,” Dizzy Gillespie’s “Shaw Nuff” and the standard “You Stepped Out Of A Dream,” but Duke Ellington’s “ Prelude To A Kiss” and Chano Pozzo’s “Tin Tin Deo” illustrate his ability to express himself equally well at a slower tempo.

CASH BOX FEBRUARY 2, 1991

The Zoo Gods aren’t some artsy “alternative” outfit. Instead, Visions Of Wonder is a hard rocking, guitar-powered effort with influences ranging from 60s psychedelia to 70s/80s punk and metal. The EP’s four aggressive slams—“Up Inside Medusa,” “Groovin’ Hallucination,” “Messiah” and “Simply Divine”—rock with a vengeance and should appeal to headbangers and non-headbangers. For more information on The Zoo Gods or the Levon label, please call Bill Levine at (317) 844-6271 or (317) 923-8379.

INDIE PROFILE

BY ALEX HENDERSON

FLYING FISH

Basin Brothers

Sweet Honey In The Rock

Laurie Lewis

Fish’s roster ranges from Cajun group The Basin Brothers to roots rockers The Farmers’ to Sweet Honey In The Rock (a female group that sings a cappella and draws on gospel and African music) to country/folk singer Laurie Lewis. Flying Fish has also released blues and, to a lesser degree, jazz. Folkies recording for the label include John Hartford, Bryan Bowers, Sally Rogers, Tom Paxton, Claudia Schmidt and Priscilla Herdman.

“Flying Fish is a very diverse label,” explains director of promotions/A&R assistant Seymour Guenther. “It’s not strictly a folk label. There’s no one approach... I think (we’re characterized by) a lack of rigidity and a sense of fun. The company we’re most often compared to is Rounder, which is no accident because (Flying Fish president) Bruce Kaplan worked at Rounder for a number of years. Flying Fish is, in a sense, an offshoot of Rounder, but with a slightly different approach. I think ours is a more wide-open approach, although Rounder’s approach is more comprehensive.

With acts like The Farmers, Flying Fish is hoping to attract a younger demographic. Guenther, reflecting on the demographics of Flying Fish consumers, notes, “It does vary from artist to artist, but there’s definitely a Flying Fish consumer. They are eclectic people, and you can almost point to them on the street. I would say the bulk of them are 30 and up. We do well in college towns—we’re probably selling more to the professors, but we’re trying to sell more to the students. I think we’ve been encouraging a more youth-oriented direction. There is a core of support—public radio type people. We’re trying to get more into the college radio market.”

HENDERSON

TONY CAMPISE: First Takes (Heart HMTCO21CD)

Tony Campise—a one-time sideman for Stan Kenton who plays the tenor, soprano and alto saxophones as well as flute—takes a relaxed and highly lyrical approach to mainstream jazz on First Takes. Campise shows that he can hit it out of the park on readings of Antonio Carlos Jobim’s “How Insensitive,” Charles Mingus’ “Goodbye Pork Pie Hat” and the Duke Ellington classics “I Got It Bad” and “Prelude To A Kiss”—but equally important, he has warmth and sensitivity to go along with them. Sidemen include Erich Avinger (electric guitar), Rick Jackson (acoustic piano), Bill Miller (acoustic bass) and Steve Allison (drums).

COUNTRY JOE MCDONALD: Superstitious Blues (Rykodisc RCD 10201)

Superstitious Blues, despite what its title infers, isn’t strictly a blues album. However, Country Joe McDonald of Country Joe & The Fish and guest Jerry “The Godfather” Garcia de bring a fair amount of blues feeling to the project, an acoustic album drawing on rock, country and folk influences. “Blues For Michael” and the title track adheres to a basic blues structure, while songs like “Starship Ride” and “Standing At The Crossroads” and the haunting “Cocaine” convey blues feeling without following that structure.
RHYTHM & BLUES

BY ERNEST HARDY

ISLAND RECORDS HAS A SURE WINNER on its hands with the new Mica Paris disc, Contribution. Though she won fans around the world with her first release, So Good and the hit singles, "My One Temptation" and "Breathe Life Into Me," it was mainly as a case (so often is the case today with the young divas) of the talent easily eclipsing the material. With her new release, not only is the material up to the challenge, but so is the production. House and hip-hop inflections abound, but never simply for their own sake. The song and Paris vocals are still the highlights and what a relief to find production used to enhance those factors rather than mask deficiencies. The cassette has been in my player ever since I got it a week ago, and I’ve yet to tire of it. The title song, "Truth and Honesty," and a brilliant cover of Smokey Robinson’s classic, "More Love" are highlights. Those who are already fans will have their faith justified; those who were a little more hesitant in their response to Paris (as I was) will have all reservations melt away. Excellent stuff.

NEWS:

Motown Recording artist Johnny Gill recently hosted a press luncheon at B Smith’s in New York city to personally thank press, radio and retail for their support of his self-titled, double-platinum Motown debut. At the luncheon, a representative from the office of Mayor David Dinkins read a proclamation from the City of New York thanking Johnny for being a role model for young African Americans and congratulating him on his many accolades.

Motown president/coo Jeryl Busby, Motown PR director Linda Haynes and Bernard Jackson of Surface were among the guests. Gill is currently on the Triple Threat Tour with Keith Sweat and Bell Biv DeVoe.

Melody Washington, the voice that made Stevie V’s dance smash "Dirty Cash" such a sexy and infectious slice of music, is being wooed by various labels for a deal of her own. Washington, who produces and writes her own music, was a high school music teacher in England before striking pay-dirt with Stevie V.

Cardiac Records recording act, Brother Makes Three, have just completed filming a video for their hit, "Do You Want To Dance" (co-written by Brother Makes Three lead singer, Shook, and the members of 2 In A Room who also appear as backing singers).

BUST THIS MOVE: MTV and Pepsi-Cola joined forces to present the second annual Rock N’ Roll Softball Challenge in Los Angeles on January 12. The softball game, which featured musicians, actors and athletes, raised $15,000 for the T.J. Martell Foundation for Leukemia, Cancer and AIDS research. The game will air on MTV in April. Shown here are Abbey Konw-placeholder (ar. yp, Music and Talent, MTV) and Young M.C.

NOT JUST A FAZE: Bahia Entertainment vocal recording group, Faze, are out to prove they won’t be just a phase, as they polish their debut release for the label. Love Games is due out in May. The first single, "The Way You Do The Things You Do," is due for release in mid-March. Pictured above (standing, l-r) are: Robert Wright, L.A. Faison, Dave Johnson, and Presteton Cherry of Faze; Dino Perera, director of A&R for Bahia, and Greg Peck, Bahia president; (seated l-r) are: engineer Kevin Kelly; producer/co-writer Kyle Jason; and Faze’s Wayne Morrison.

CASH BOX

R&B ALBUMS

Feb. 2, 1991 The square rule indicates strong upward chart movement.

1 I’M YOUR BABY TONIGHT (Arista 8616) Whitney Houston 2 11
2 THE FUTURE (MCA 10119) Guy 1 10
3 RALPH TREVANT (MCA 10116) Ralph Trevant 3 9
4 THE OAK RIDGE BOYS (Curb/Capitol 25927) Oak Ridge Boys 6 7
5 TO THE EXTREME (SBK 95225) Vanilla Ice 8 20
6 DO ME AGAIN (Capitol 92217) Freddie Jackson 6 11
7 MARAH CAREY (Columbia 54202) Mariah Carey 10 29
8 KILL AT WILL (Priority 7230) Ice Cube 14 6
9 MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888) LL Cool J 5 17
10 PRIVATE TIMES...AND THE WHOLE SHIT (Warner Bros. 26065) Al B. Sure! 9 13
11 THE HAMMER (Epic/RCA 49214) Tim Hardaway 7 67
12 POISON (MCA 63877/P) Bell Biv DeVoe 13 6
13 I’LL GIVE ALL MY LOVE TO YOU (Elektra 60691) Keith Sweat 12 32
14 TASTE OF CHOCOLATE (Cord Childs/Repulse 26203) Big Daddy Kane 7 12
15 BACK FROM HELL (Profile 1401) Run DMC 15 9
16 WONNA MAKE YOU SWEAT (Columbia 47050) C & S Music Factory 28 3
17 AN’T NO SHAME IN THE GAME (Epic 49647) 21 19
18 JANET JACKSON’S RHYTHM NATION 1814 (A&M/Sony 39200/P) Janet Jackson 21 6
19 THE REVIVAL (WingPolygram 841 902) Tony Toni Tone 19 37
20 ONLY HUMAN (Arista 8620) Jeffrey Osborne 16 9
21 ROPE A Dope STYLE (Atlantic 821264) Levert 17 11
22 FATHERS DAY (J统战/MCA 1066) Father M.C. 22 20
23 3 DEEP (Columbia 66772) Surface 18 11
24 LOOK HOW LONG (MCA 1034) Loose Ends 26 8
25 WORLD CUJEKA (Elektra 60657) De-Jice Lite 25 16
26 DOWN TO EARTH (Warner Bros. 26256) Monty Love 24 11
27 LIVIN IN CONCERT! (UPTown/Atlantic 10100) 2 Live Crew 31 2
28 BUSINESS AS USUAL (Def Jam/Columbia 47067) EPM DEBUT
30 JOHNNY GILL (Motown 62831) Johnny Gill 29 40
31 THE BOYS (Motown 6302) The Boys 26 13
32 THE DEVIL MADE ME DO IT (Tommy Boy 1003) 35 7
33 URBY IN A HOE HOUSE (Drive By 4451513) I.W.A. 14 25
34 DREAMLAND (RCA 22207) R & B (chart 2549) 46 20
35 CIRCLE OF ONE (Fontana/Mercury 864 346) Oleta Adams 23 6
36 IVORY (Epic 45101) Teena Marie 31 15
37 COMPOSITIONS (Elektra 60692) Anita Baker 28 29
38 OPEN INVITATION (Motown 6302) Gerald Austin 30 15
39 MICHELLE (Futuristic/Motown 91928) Michelle 58 2
40 JASMINE GUY (Warner Bros. 29021) Jasmine Guy 33 13
41 ALAH HATHAWAY (Virgin 91382) Lalah Hathaway 42 21
42 BORN TO SING (Atlantic 82046) En Vogue 40 5
43 REBEL SOUL (2th & B/Wayland 444 000) Iafs 41 5
44 100 MILES AND RUNNIN (Ruthless/Priority 72244) N.W.A. 46 20
45 BEYONCE (Jive/12C 1338) H-Five 49 23
46 TAKE IT TO THE FLOOR (Capitol 94846) Special Generation 39 10
47 SO MUCH I SAY (Reprise 25892) Take 6 45 17
48 BOXARDE (Charlton/MCA 10384) Maxi Priest 49 18
49 B.B.’S RUGS (WingPolygram/J统战/1303) Prince 51 22
50 UK BLAK (EMI 94397) Caron Wheeler 43 14
51 TREAT EM’ RIGHT (Select 90063) Chubb Rock 50 8
52 A BLITZ OF SALT-N-PEPA (Next Plateau 1025) Salt-N-Pepa 6 7
53 BANNED IN THE USA (Gyptian/Atlantic 85348) 2 Live Crew 55 3
54 AMERIKKA’K MOST WANTED (Priority 71202) Ice Cube 64 34
55 LISTEN WITHOUT PREJUDICE VOL. I (Columbia 48989) Michael George 57 7
56 THE MUSIC ART LOW ENOUGH (Creative Funk/SOH 7000) D.J. Kool 54 5
57 THE NEW FORMULA (Motown 6309) Today 48 16
58 CRAFITT BRIDGE (Island/Pulse/15001) 59 22
59 DANA DANE 4-EVER (Profile 1298) Dana Dane 52 11
60 STEP IN THE ARENA (Capital 27198) GANGSTARR DEBUT
61 THIS IS AN EP RELEASE (Tommy Boy 966) DIGITAL UNDERGROUND DEBUT
62 DREAM COME TRUE (Atlantic 82037) Gerald Althoff 61 6
63 ALL FOR ONE (Elektra 60546-2) BRAND NUBIAN 71 1
64 BASS IS THE NAME OF THE GAME (Cassidy 9403) D.J. Magic Mike 65 5
65 THE DOOM BOYS (MCA 10508) Ice Cube 67 3
66 MAKE THE CALL (Capital 92155) Trecie Spencer 65 12
67 DO YOU STILL REMEMBER LOVE (Arista 5643) Geoff McBride 68 9
68 MORE OF THE NIGHT (Capital 92967) Whispers 70 23
69 THE POWER (Arista 5643) 71 8
70 MIRIA (Apollo Theatrical/Motown 6297) Ms. Lisa 53 10
71 EDUTANNMENT (Jive/RCA 1358) Boogie Down Productions 56 21
72 AT YOUR OWN RISK (Capital 92259) King Tee 59 13
73 BASIC BLACK (Motown 6307) Basic Black 66 21
74 WANTED: DEAD OR ALIVE (Cold Chillin/Repulse 28166) Kool G Rap & D.J. Polo 74 19
75 BETWEEN A ROCK AND A HARD PLACE (Island 1006) Clarence Carter 62 12
## TOP R&B SINGLES

**February 2, 1991**

### #1 Single: Pebbles

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1 LOVE MAKES THINGS HAPPEN</td>
<td>Mavis Whitman</td>
<td>Atlantic</td>
<td>13</td>
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<tr>
<td>2 LOVE WILL NEVER DO</td>
<td>Tonya Turner</td>
<td>Epic</td>
<td>12</td>
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<tr>
<td>3 I'LL GIVE ALL MY LOVE TO YOU</td>
<td>Whitney Houston</td>
<td>Arista</td>
<td>6</td>
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<tr>
<td>4 ONLY HUMAN</td>
<td>Jeffery Osbourne</td>
<td>Def Jam</td>
<td>14</td>
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<tr>
<td>5 WHEN WILL I SEE YOU SMILE AGAIN</td>
<td>Bell Biv DeVoe</td>
<td>Arista</td>
<td>14</td>
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<tr>
<td>6 GET HERE</td>
<td>Oleta Adams</td>
<td>Arista</td>
<td>13</td>
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<tr>
<td>7 SOMETHING IN YOUR HEART</td>
<td>Michel'Te</td>
<td>Atlantic</td>
<td>13</td>
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<tr>
<td>8 GONNA MAKE YOU SWEAT</td>
<td>Sparks</td>
<td>Columbia</td>
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### High Debut: Ralph Tresvant #67

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<tr>
<td>1 KEEP YOUR BUTT AT HOME</td>
<td>Janet Jackson</td>
<td>Island</td>
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<tr>
<td>2 HERE COMES THE HAMMER</td>
<td>Janet Jackson</td>
<td>Island</td>
<td>22</td>
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<tr>
<td>3 WHAT'S IT ALL ABOUT</td>
<td>Swing Out Sister</td>
<td>DCM</td>
<td>10</td>
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<tr>
<td>4 MY MY MY</td>
<td>Gerald Albright</td>
<td>E.P.M.D.</td>
<td>9</td>
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<tr>
<td>5 GOLDFINGER</td>
<td>Bell Biv DeVoe</td>
<td>Arista</td>
<td>9</td>
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<td>6 MARY HAD A LITTLE BOY</td>
<td>Oleta Adams</td>
<td>Arista</td>
<td>55</td>
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<tr>
<td>7 I WILL ALWAYS LOVE YOU</td>
<td>Whitney Houston</td>
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<td>75</td>
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<td>8 ANOTHER LIKE MY LOVER</td>
<td>R&amp;B</td>
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<td>70</td>
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<tr>
<td>9 GO FOR IT</td>
<td>R&amp;B</td>
<td>Arista</td>
<td>32</td>
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<tr>
<td>10 GENTLE</td>
<td>Dino</td>
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<td>Keith Sweat</td>
<td>Arista</td>
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<td>The Pointer Sisters</td>
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### To Watch: Alexander O'Neal #41

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The square bullet indicates strong upward chart movement. See Alphabeticical and Publisher List page.
**RAP/DANCE**

BY ERNEST HARDY

**INTERVIEW: IN A RECENT CONVERSATION WITH SALT-N-PEPA,** rap’s premier female rappers revealed that their mini-tour they just completed was only a warm-up for a hoped-for major summer tour. (When we spoke, they were a little nervous about pending plans to visit Europe; with the current situation in the Persian Gulf, and terrorist attacks a very real possibility, they were understandably hesitant about flying abroad.) In addition to Spinderella handling deejay duties, the rappers used a real band on the tour.

“It was great,” says Salt. If something was going over really well, then you could extend it and jam a bit; if something wasn’t going so hot, then you could cut it short. Playing with a band let us feed off the audience a lot more. It was more of a two-way street. I think you’ll see more and more rappers using real bands when they tour in the future but we were the first.”

The group was still ecstatic about the response to last year’s smash hit, “Expression,” which marked the first time they wrote and produced themselves. Look for more such input in the future.

“It was really surprising to us,” says Salt, “but it felt great. It made us feel good about ourselves, and we’ll definitely be doing more of it in the future.”

Though the success of the last year has boosted their self-confidence (“Expression” was the biggest selling rap single of 1990 in addition to being a huge pop hit; the album, Blacks’ Magic is nearing double platinum, and the current single, “Do You Want Me?” is already a radio favorite) they admit to a feeling of frustration with their current level of success.

“We don’t feel we’re as big as we could be,” explains Salt. “We know we haven’t yet reached our full potential. Our album is almost double-platinum, but we know we can do better than that. We can be bigger than that. And that’s what we’re working on right now.”

Salt, who admits to being a huge MC Hammer fan (“You can’t dis the brother. He’s doing what he wants to do and making money at it. He’s good at what he does. He puts on a great show and it’s entertaining,”) laughs when asked what inspires the group at this point in their career.

“Money,” she says simply.

A criticism aimed at the group for a long time now has been that they’ve sold out, become more concerned with money and crossing over than they are with rap music.

“We’ve heard that for a long time now,” says Salt, “but we don’t know where that comes from. We make music we like and that our fans like, and they buy it. I don’t think that’s selling out. It’s just giving your fans what they want. And at the same time, I do think we’ve grown, but that’s only natural.”

**NEWS:**

NOCHE LATINO, makes its debut at China Club in Hollywood on Sunday, February 10th. Driven by an all-star nine-piece latin ensemble called Son Mayor, Noche Latino will bring the best of Salsa music, from mambro to merengue to cha cha to gua guano, to the popular Los Angeles nightspot. It is hoped that Noche Latino will evolve along the lines of the wildly successful China Club ProJam, a blend of in-house band members, resident and touring sidemen and frequent superstar musicians performing together in an incredible jam session. (Bruce Springsteen, Sting, Don Henley, Elton John, Stevie Wonder, Michael Bolton, Bruce Hornsby, Herbie Hancock, Rick James, and Bruce Willis are among those who have participated in the jam sessions.)

“Rap It Up,” one of the largest talent competitions created for Rap music (in commemoration of Black History Month), is scheduled to kick-off in February, on the Hip Hop Countdown & Report radio show. "Rap It Up" is a national rap artist talent search and all rappers are invited to enter the competition. The grand prize winner will receive a record company audition, $5,000 in cash, and will appear on BET’s Rap City program and be spotlighted on The Hip Hop Countdown & Report program. Dallas-based PRO-LINE cosmetics, BET (Black Entertainment Television), and Los Angeles syndicators, Bailey Broadcasting Services, have all joined forces to present the competition. RCA recording artist Kool Moe Dee is the official spokesperson for the "Rap It Up" promotion.
As part of its 25th anniversary celebration, Kubaney Records announced the re-signing of popular merengue band Pochi y La Coco Band to a multiyear contract. Pictured seated (from left) are: Kubaney’s owner and CEO, Marcel San Martin, and lead Cocotudo Pochi Familia; standing: Kubaney’s representative at The Dominican Republic Luis “Gucho” Pichardo and president Tony San Martin.

THE GOOD NEWS. U.S. District Court Judge Emilio Garza of San Antonio, Texas, has ordered Musiofertas’ owners Julio Alvarez and Hugo A. Martinez to pay $58,200 to CBS Records and BMG Music for Musiofertas’ involvement in the sale of unauthorized parallel imports of their Spanish-language recordings. According to the RIAA, this judgment, which includes damages and attorneys’ fees, represents the maximum amount of statutory damages permitted in this particular case under U.S. Copyright Law.

The lawsuit was filed on Aug. 17, 1989, after the defendants failed to respond to a warning letter sent by the labels’ counsel notifying them that they were infringing the plaintiffs’ copyright. In addition to the damage award, the defendants were also permanently enjoined from importing, selling and distributing cassette legally manufactured outside of the United States without the plaintiffs’ authorization.

“This is an important victory for the legitimate recording industry and demonstrates RIAA’s resolve to work hard for Hispanic labels, which continue to be disproportionately hurt by the problem of unauthorized parallel importation,” said Steve J. D’Onofrio, senior vice president of the RIAA’s Anti-Piracy Operations.

THE BAD NEWS. Distributors and retailers of parallel imports are getting more sophisticated. Rather than risk exposure to potential whistleblower by conducting business independently, they seem to have now incorporated into other businesses unrelated to music.

For instance, the infamous 2 for $5 cassettes are now a steady staple on several newstands in New York’s Union Square area, a marked difference from their dispersed—but prominent—sidewalk displays during the summer. On the upper West Side, Dominican hongos and clothing have a special section for the dos por cincos right next to the platno and the men’s bras. In yet another combination, smoke shops have them wedged between the New York Post and the porno books.

When questioned, managers innocently and unanimously raved about the fast and successful turnover of the cassette section. Curiously, for every five MC Hammers or Mariah Carey’s downtown, there are 100 Spanish-language titles uptown, both multinational product and such independent releases as Fernando Villalona’s latest

This marketing channel modification raises several questions. How truly big is this importation business? And, more importantly, how seriously is the industry attempting to thwart the problem?

Obviously, the RIAA’s anti-piracy efforts aren’t enough. From all accounts, its staff works ceaselessly, often to a breaking point; yet, in spite of reported “mandates” received from the industry to continue its work, presumably because the RIAA can’t increase its staff commensurately with the imports’ proliferation because it’s sponsors—the labels—don’t make the finances available. In addition, the lobbying effort necessary to make importation a felony in all states requires substantial monetary support. Unfortunately, in its High Noon role as industry sheriffs against the bad guy importers and pirates, the RIAA also faces continuous criticism, particularly from the vociferous Latino segment.

If the industry is serious in eliminating this problem, then it ought to re-allocate misbegotten funds—like the ones earmarked for the six-year-old, yet invisible Rock and Roll Hall of Fame, a reported $48 million at last count—and let’s declare open season on importers and pirates.

BING, WE BID A FOND FAREWELL TO THU/Rodven’s general manager Guerrielino Miranda who, in the perfect example of the Peter Principle, has been promoted to the recently created position of international liaison for Sun Rodven. His duties will be assumed by José Martínez, a Rodven Venezuelan executive.

Also, unconfirmed reports from Puerto Rico assure us that Frank Torres, TH/R’s main man in P.R., resigned from the label, retroactively to Dec. 31, and has created Paradise Records in partnership with his new wife, island promoter Carmencita Mirabal.
TO THE EXTREME (Epic 95320)(P) THE BLACK CROWES 4 15
2 THE IMMOLATION CEREBRAL (Elektra/Warner Bros. 24440)(P) DAMN YANKES 15 45
3 THE SIMPSONS SING THE BLUES (Geffen 24308)(P) THE SIMPSONS 3 7
4 MARIAH CAREY (Atlantic 45209)(P) MARIAH CAREY 6 33
5 THE RAZORS EDGE (A&M 91413)(P) AC/DC 5 18
6 PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P) M.C. HAMMER 4 47
7 I'M YOUR BABY TONT (Arista 8061)(P) WHITNEY HOUSTON 7 11
8 THE RHYTHM OF SAINTS (Warner Bros. 26009)(P) PAUL SIMON 8 14
9 SOME PEOPLES LIVES (Atlantic 82109)(P) BETTE MIDLER 10 17
10 SHAKING DOWN BIZZON (Geffen CHS 24279)(P) THE CAGE 10 18
11 DAMN YANKES (Warner Bros. 26159)(P) DAMN YANKES 15 45
12 DADDY THE FUTURE (MCA 10118)(P) GUY 17 10
13 RALPH TREVANT (MCA 10116)(P) RALPH TREVANT 11 9
14 FIVE MAN ACOUSTICAL JAM (Geffen 24311)(P) TESLA 20 10
15 SERIOUS HITS L(VE) (Atlantic 82157)(P) PHIL CARR 9 11
16 WILSON PHILLIPS (Epic 82474)(P) WILSON PHILLIPS 12 42
17 LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)(P) GEORGE MICHAEL 13 19
18 RHYTHM NATION 1814 (JAM 3292)(EMG 8.98)(P) BELL BIV DEVOE 18 43
19 POISON (Atlantic 86376)(P) TRAVELING WILBURYS 21 12
20 VOL.3 (Warner Bros. 26234)(P) RECYCLER 20 14
21 JERSEY BOYS (Atlantic 82440)(P) INXS 27 18
22 MIXED UP (Epic 60978)(G) THE CURE 28 12
23 WE ARE IN LOVE (Columbia 46140)(P) HARRY CONNIOR JR. 26 28
24 WORLD CREATION (Epic 60975)(G) DEE-LITE 31 20
25 RITUAL DE LO HABITUAL (Warner Bros. 25997)(G) JANES ADDICTION 30 25
26 AINT NO SHAME IN THE GAME (Epic 49474)(P) CANDYMAN 29 14
27 HEARTBREAK STATION (Polygram 84018) CINDERELLA 19 9
28 CHERRY PIE (Columbia 45487)(P) WARRANT 22 19
29 MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(G) L.C. COOL J 39 18
30 KILL AT WILL (P.'s Choice 7320) ICE CUBE 49 57
31 HEART SHAPED WORLD (Reprise 29537) CHRIS ISAAC 47 6
32 GONNA MAKE YOU SWEAT (Columbia 47093) O.C.C. MUSIC FACTORY 53 17
33 RED HOT & BLUE (Chrysalis 21799) VARIOUS ARTISTS 33 11
34 NO FENCES (Capitol 83966)(G) GARTH BROOKS 32 20
35 AFTER THE RAIN C G(CGI 24290)(P) GARCIA 36 20
36 FLESH AND BLOOD (Enigma/Capitol 91813)(P) POISON 30 20
37 PUT YOURSELF IN MY SHOES (RCA 2372) CLINT BLACK 35 11
38 A LITTLE BIT OF YOUR LOVING (Warner Bros. 26477) DAVID LEE ROTH 40 8
39 STICK IT TO YA (Chrysalis 21702) CEMA 9.98(P) SLAUGHTER 41 50
40 SHAKING THE TREE/SIXTEEN GOLDEN GREATS (Geffen 24306)
41 PRETTY WOMAN (EMI 93432)(P) SOUNDTRACK 43 17
42 LABOUR OF LOVE II (Virgin 91324)(G) STEVE WINWOOD 54 11
43 BACK FROM HELL (Polygram 84909) KEITH SWEAT 52 9
44 THE COMPLETE RECORDINGS (Atlantic 10422) ROBERT JOHNSON 53 16
45 THIS IS AN EP RELEASE (Tommy Boy 966)
46 FATHERS DAY (Uptown/MCA 1006) FATHER'S M.C. 67 8
47 BUSINESS AS USUAL (Def Jam/Columbia 47067) EPM DEBUT 69 17
48 THE COMING (Mercury/Polygram 9648) JOHNNY GILL 70 40
49 SPECIAL TIMES AND THE WHOLE 9 (Warner Bros. 26005)(P) AL B. SURE 64 14
50 SOUNDTRACK (Warner Bros. 26251)(G) TWIN PEAKS 58 18
51 SGUARD (Atlantic 45392)(G) MICHAEL BOLTON 66 80
52 SOUL PROVIDER (Atlantic 45292) ELEVEN 70 17
53 THIS IS AN EP RELEASE (Geffen 24302) THE FATHER'S DAY 73 12
54 THIS IS AN EP RELEASE (Geffen 24304) EDDIE BRICKELL & NEW BOHEMIANS 71 12
55 VIA MUSICOM (Capitol 90517) ERIC JOHNSON 80 18
56 SOME FRIENDLY (Beggars Banquet/RCA 2411) THE CHARLATANS 81 13
57 COMPOSITIONS (Epic 80927)(P) ANITA BAKER 79 29
58 JOHNNY GILL (Motown 8283)(P) JOHNNY GILL 80 40
59 FRESH AIR VII (American Gramaphone 777) MANNHEIM STEAMROLLER 70 8
60 TASTE OF CHOCOLATE (Cold Chillin/Reprise 26320) JENNY KANE 72 12
61 GARTH BROOKS (Capitol 80979)(P) GARTH BROOKS 76 25
62 ANYTHING IS POSSIBLE (Atlantic 82167)(G) DEBBIE GIBSON 74 10
63 ...BUT SERIOUSLY (Atlantic 86298)(P) PHIL COLLINS 84 12
64 NORMADS,INDIANS,SAINTS (Epic 66903) MADNESS GIRLS 89 17
65 ON AklANTIC 82167(P) REC X 89 17
66 THIS IS A LIVE CONCERT (London/Polydor 2221) THE MAN WITH THE PLAN 91 11
67 CIRCLET OF ONE (Fontana/Mercury 84634) OLERA ADAMS DEBUT 92 24
68 DON'T EXPLAIN (EMI 93925) ROBERT PALMER 90 10
69 ROPE A DOLLY STYLE (Atlantic 82164) LEVERT 119 6
70 STEELHEART (MCA 8368) STEELHEART 133 2
71 BONAFIDE (Charisma 91384) MIKE PRIEST 99 26
72 THE END OF INNOCENCE (Geffen 24217) A.R. URIACH 96 25
73 BACK FROM RIO (Arista 8648) ROGER MCGUINN 98 32
74 YOU HAVE SEEN ME LATELY (Arista 8652) CARLEY SIMON 11 16
75 ONLY HUMAN (Arista 86920) JEFFREY OSBORNE 11 8
76 DREAM CHILD (RCA 2221) BLACK BOX 117 25
77 KILLIN' TIME (RCA 9668)(EMG 8.98)(P) CLINT BLACK 118 88
78 THE REPRISE COLLECTION (Reprise 26340) FRANK SINATRA 103 7
79 FEEDING FRENZY (MCA 10022) JIMMY BUFFETT 102 11
HELLO FROM MIDEM, CANNES, FRANCE... Although many American majors haven’t shown, Midem still seems to be buzzing along...

BMG MUSIC—Diana Graham, senior vp, reports BMG International made 21 deals in 1990. In existence only two years, the company has made deals with Lisa Stansfield, Andrew Lloyd Weber’s Really Useful Company, David Crosby’s Guerilla Music, the music of classical arranger Don Dorsey via D Tunes, Canadian Brassworks, classical composer Hiro Fugikaze, Pink Floyd copyrights via Lupus Music, and Volpa Music’s catalogue of film scores, including works by Dimitri Tiomkin. This shows aggressive and varied acquisitions... also, BMG has made a sub-publishing deal with Neil Diamond’s companies including Sweet Sixteen Music, Talylrund Music, Profit Music and Stonebridge Music. Diamond is currently in the studio working on his new album. The company has also aligned with New York-based Nile Rodgers and Tom Costie for their Ear Candy Records label, with releases due in 30 countries soon via BMG/RCA affiliates...

WINSAM RECORDS—NEW YORK-BASED—Sam Weiss reports that hit writer John Davis, formally of the great dance hit group Monster Orchestra, is back writing and producing. Currently, Richard Rogers (Sam) has released “(I’ll Be Your) Dream Lover,” written, produced and arranged by Davis and mixed by Marley Marl. Weiss is also excited about writer/producer Marshall Jefferson. “Dream Lover” by Rogers topped the R&B/Dance charts, and more hits are on the way...

JAZZ IN CANNES—Famed jazz guitarist, Phil Upchurch with his producer Mark Knas, is here, and promoting his latest album. Phil plans that his new release will please both jazz and R&B listeners, with the singles having a much broader popular appeal. Co-producers were Norman Connors, Jerry Peters, Benjamin Wright and Larry Ball.

BENSON & HEDGES MUSIC—This company has become a major success in the world of music since it’s launch two years ago. Created as an international vehicle for music through product, concerts, and a successful record label, the company has already pioneered the relatively unchartered territories of Asia and Africa as well as the closer-to-home European markets. Company strategy for 1991-92 is to take B & H Music on to a global scale, building on the foundations already created by an eclectic program of international live events featuring artists as varied as Robert Plant, Marc Almond, The Stranglers, Kid Creole, Tom Jones and an across-the-board mix of music from Flamenco to jazz and reggae to classical. Included are The London Chamber Orchestra, Mikis Theodorakis and the Flamenco Festival. Managing director Martin Griffin is looking to Midem as “the perfect forum to present to the industry a revolutionary new label, unique in repertoire, and rich in potential. We have conquered musical boundaries without compromising our policy of quality and innovation.” I like this company, I like what they are doing...

CONGRATULATIONS!—To Terri Fricon and Fricon Entertainment for ten years of great music for movies and television. I wish you continued success... To BMI for settling its copyright infringement suit against HBO. HBO has agreed to pay an interim license fee of 15 cents per subscriber that will cover both the cable program supplier and the cable networks that carry its programming...

ON THE MOVE—Holly Green, formerly running Jobet’s N.Y. office, is said to be on the way to EMI Music Publishing as vp of creative operations. Yeah Holly!

SIEGEL MUSIKVERLAG—Joachim Neubauer, managing director of German-based Siegel, reports big international success. Their group Enigma (Virgin), has had a number one record in the U.K. and throughout Europe with their song “Sadness Pt. 1.” written/produced by their Michael Cretu. Enigma will be released in the U.S. any day... Deskee, a Frankfurt DJ, has had big success with “Dance, Dance,” in the U.S. and throughout Europe. The BMG/RCA artist is set for a follow-up in the U.S., which has already been number one in Europe. The writers of “Dance, Dance” are Derrick Crumpley, K. Jankuhn and Westban, also a well known German DJ.... The Dance/Pop German hit, “I Can’t Stand It,” by Twenty Four Seven, out on BCM Records (an independent German distributor) will be out soon in the U.S.... Also, “We Love To Love” by P.M. Sampson is hot on the European dance charts and will be released in the U.S. shortly. Peter Columbus produced and wrote the project... Also Siegel’s label Jupiter Records is having big success in their territory... Congratulations Ralph, Joachim and the entire Siegel staff...

WARNER/CHAPPELL (FRANCE)—Jean Davoust, managing director of W/C, informs us that Madonna is a monster in that territory. The company represents all her songs... Davoust, who is also one of the veepees on the board of the Music Publishers Assn. of France, mentioned that the MPA has been focusing on getting a better reporting and accounting system from the Service of Societies, especially for writer’s payments. The Societies are the collection agencies for the writers... He also feels that it is important for France to put together more music of Ethnic background to show a creative packaging of new music forms, which is now called World Music. One example is, “La Mano-Negra” (The Black Hand) which originated in France and is a mix between French/Spanish/Caribbean music, and is starting to spread throughout Europe. “I feel that in order to compete with the U.S. influx of product, and in order to have French products for the world, this is what the French will have to, and are doing!”

LIGHTYEAR ENTERTAINMENT—Arnold J. Holland, president of New York-based Lightyear Ent. has introduced a great new concept for Children’s music called Stories To Remember. S.T.R. is a series of video, books and records of the artwork and quality feature some of the top names in all areas of entertainment. Noah’s Arc, narrated by James Earl Jones, music by Stewart Copeland; Beauty And The Beast, narrated by Mia Farrow, music by Ernest Troost; Baby’s Story Time, story telling and music by Arlo Guthrie and additional selection material by Judy Collins, are an example of the packaging concepts. Some of the works are based on poems by Robert Browning, Emily Dickinson and Gertrude Stein, accompanied by the brilliant use of colors and art by impressionist painter, Dan Irvick. The programs available now for are the one to five, and 5-11 years age group. Programs for 9-16 years of age are now in various stages of production and development. For further information contact Lightyear Entertainment at 212-563-4897/FAX: 212-563-1932.

IT SEEMS THAT THE CLIMATE is very strong for a great music year. With all the new labels gearing up for their releases, and the same companies looking for new product, this is a great time for new acts, writers and producers to be discovered, with this availability of multiple new outlets for product. It seems that although there are so many new ventures happening, most of the executives in charge are seasoned track record winners. It will be interesting to see how the cards fall, since there is just so much room, in an already crowded music market. It will take creative presentations and promotions to get the product heard and seen. It’s a very exciting and competitive time for our business, and I look forward to keeping you abreast of the latest action... Thank you for your support through 1990 and I hope you’ll stay tuned... to be continued
George Strait To Appear On CRS 22 Super Faces Show

Since being launched by the CRS three years ago, the Super Faces Show has become known as one of the highlights of the annual event. Past headliners for the Super Faces Show have been Hank Williams, Jr., The Judds and Alabama.

Strait first hit the top 10 in 1981 with "Unwound," and has since then become one of country music's most consistently successful artists. He's taken home the "Entertainer of the Year" honors from both the ACM and the Country Music Association, earned numerous gold and platinum albums and was just recently honored with various Cash Box year-end poll awards.

Strait has reached the coveted number-one position on the national record charts time and time again over the course of his career, including such memorable titles as "Marina Del Rey," "Nobody In His Right Mind," "It Ain't Cool To Be Crazy," "Ocean Front Property," "The Chair" and "I've Come To Expect It From You," his most recent number-one single.

Hall Of Fame Show Gears Up For First Performance

AFTER BEING IN THE WORKS FOR ALMOST SEVEN YEARS, a concept which began as only a dream, is much closer to becoming a reality.

Referred to as the "country music golden night of stars," the Country Music Hall Of Fame Show will initiate its debut performance on February 16, 1991, in Owensboro, Kentucky, at the Executive Inn.

The February 16th event will feature such country greats as Little Jimmy Dickens, Pee Wee King & Redd Stewart (The Tennessee Waltz), Hank Thompson, Grandpa Jones, Bill Monroe, and Jett Williams & The Drifting Cowboys Band.

"Everyone told me I was crazy, but I knew better," says Marty Martel, president of Midnight Special Productions and the event's originator and coordinator.

Ralph Emery, who's seen nightly on TNN's Nashville Now program, will serve as Master of Ceremonies for the country music living legends performance.

Kitty Wells To Receive Special Grammy

place on February 20th, Kitty Wells, an early Queen of Country Music, will be among those to take home one of the prestigious awards. Wells, in addition to three other admired and influential creators from the worlds of classical, rock and country music, will be honored with one of the 1991 Grammy Lifetime Achievement Awards.

Making the announcement, Michael Greene, president of the Recording Academy (NARAS), noted: "Lifetime Achievement Awards are presented to performers who, during their lifetimes, have made contributions of outstanding artistic and creative significance to the various fields of recordings..." Previous Lifetime Achievement Award recipients include Elvis Presley and Hank Williams, Sr. Wells is lauded for establishing a "new and self assertive role for female country singers."

Yesterday's New Faces—Tomorrow's Headliners?

IT'S WIDELY REGARDED AS THE COUNTRY SHOWCASE OF ALL SHOWCASES! The line-up of performers has been announced for the 1991 Country Radio Seminar New Faces Show, often tagged the country music industry's most prestigious showcase for new talent.

As in years past, the New Faces Show will close the three-day Seminar, which has designated "On The Road Again" as this year's theme. Many of today's biggest stars have performed on the show in the early days of their careers, including such illustrious names as Alabama, Randy Travis and K.T. Oslin. Last year's performance brought to stage such artists as the Kentucky Headhunters, Mary-Chapin Carpenter, Suzy Bogguss, Travis Tritt, Wild Rose, Lorrie Morgan, Danielle Alexander,
enormous debut in the early '80s, it also opened the door for other aspiring artists who sing with similar traditional country values. Enter Alan Jackson, one of country music's new breed of traditionalists who first hit us with his powerhouse debut single "Here In The Real World." Travis, who was named the top growing country music concert artist for 1990, has selected Jackson as his support act for the 1991 concert season. The tour will be divided into three parts and kick-off on Friday, February 5th in Huntsville, Alabama. Jackson has worked several dates with Travis already and Randy was impressed with him both as a person and an artist.

Dolly

"THESE LIPS DON'T KNOW HOW TO SAY GOODBYE" sparks Dolly Stone's third successful single and, incidentally, is the song that clinched her major recording deal. Stone admits, however, that the Harlan Howard-penned tune was the hardest to get right in the studio. "I took it home and worked on it until I had it down right." he comments. Stone will also be opening various shows for George Strait throughout the '91 touring schedule.

Randy Travis & Alan Jackson

TRAVIS AND JACKSON TEAM UP FOR '91 TOUR—Only a few years ago, the innocent "twang" we heard in the voice which delivered "Forever And Ever Amen" ultimately charmed the country music world and increased country music's recognition even more from those who don't normally prefer the country format. When Warner Bros. recording artist Randy Travis made his

Randy Millsap & Pattie LaBelle

SUPERSTAR RONNIE MILSAP has been hard at work on his next RCA project. The new record will feature Ronnie with other well-known musical artists, such as Patti LaBelle. Recently, LaBelle teamed up with Millsap in Nashville to record a duet for the project entitled "Love Certified." (Photo Credit: Don Putnam)
COUNTRY RADIO

Most Added Singles
(Singles receiving the most new adds this week)
1. SHENANDOAH—"I Got You"—Columbia
2. CLINT BLACK—"Loving Blind"—RAA
3. MATRACA BERG—"I Got It Bad"—RAA

Most Active Singles
(Singles receiving the most reports this week)
1. MARK CHESNUTT—"Brother Jukebox"—MCA
2. REBA MCENTIRE—"Rumor Has It"—MCA
3. ALABAMA—"Forever's As Far As I'll Go"—RCA

Hot Phones
(Singles receiving the most requests)
1. PAUL OVERSTREET—"Daddy's Come Around"—RCA
2. MARK CHESNUTT—"Brother Jukebox"—MCA
3. DOUG STONE—"These Lips Don't Know How To Say Goodbye"—Epic

Hot Cuts
1. ALABAMA—"Here We Are" Pass It On Down—RCA
2. PAUL OVERSTREET—"Ball And Chain" Sowin' Love—RCA
3. CLINTON GREGORY—"Nobody's Darlin'" Music 'N Me—Step One
4. MARY-CHAPIN CARPENTER—"Down At The Twist And Shout" Shooting Straight In The Dark—Columbia
5. CLINT BLACK—"Night Life" Put Yourself In My Shoes—RCA

D.J.'s Corner

CONGRATULATIONS to WVSC Radio's Don Evans, who reports to Cash Box consistently. WVSC recently began its 40th year anniversary celebration. The radio station, which is based in Somerset, Pennsylvania, is celebrating extensively for a total of forty days. Evans says the 40-day celebration will include the station giving away numerous prizes for listener call-ins and various contests.

AFTER 22 YEARS IN THE BROADCASTING BUSINESS and the last 17 years in various capacities at WAI Radio in Danville, Illinois, Ken Ball announced his retirement from the broadcast industry. Ball's final work day with WAI Radio fell on January 18, 1991. Replacing Ball, who has consistently reported WAI's country playlist to Cash Box, is Randy Jones.

KFDM Radio's Gary Hightower comments on newcomer Mike Reid's debut single "Walk On Faith." 'This song is very positive, and it's something we all should do,' WSFT Radio's Bill Chapman stated that Mike Reid was the best new artist he's heard within the last six months. Craig Palmer of WBKK Radio in Blakely, Georgia, says this of recording artist Alan Jackson, after receiving his current single, "I'd Love You All Over Again." "Jackson is very sincere. He writes and sings from the heart!"

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: KVOK, Scott Winston, Moorhead, Minnesota; KLEB, Cousin Glenn, Golden Meadow, Louisiana; KOYN, Dan Lundy, Paris, Texas; KKIX, J.R. Phillips, Fayetteville, Arkansas; and KQLX, Jay Haaland, Lisbon, North Dakota.

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

CASH BOX  FEBRUARY 2, 1991

SINGLE RELEASES
OUT OF THE BOX

CLINT BLACK: "Loving Blind" (RCA 2749-7-RAA)
Producer: James Stroud/Bill Ham
Writer: Clint Black

Whether he's killin' time or loving blind, Clint Black has put himself in the shoes of a country super star, and his latest single will no doubt carry him even a step further. "Loving Blind," the second release from Black's Put Yourself In My Shoes LP, paints on a extra coat of heart and emotion, compared to earlier ballads. With lyrics revealing a clear-cut realization of an non-existent love, Black's wailing vocals rest innocently up against a crying sted and a purring fiddle.

FEATURE PICKS

JJ WHITE: "Have A Little Faith" (Curb D-037)
Producer: James Stroud
Writer: Walt Aldridge

Turn it on, turn it up and absolutely WEAR IT OUT! Never has the thrill of listening to a brand new act been so overwhelming. Thanks Northern California for letting loose of Janice and Jayne White—a sensational sister duo capable of knockin' the socks off the country music world. "Have A Little Faith" sparks their power-house debut, a tune which ultimately says "Get up, believe in it and go for it!"—and JJ White does just that. As one J walks out gutsy bellows from the soul, the other provides a moving harmony cushion and an acoustic guitar back-up. With its daring melody, deep-beating tempo and sultry mandolin picking, "Have A Little Faith" provides a driving, high-energy performance, in addition to the remarkable talents of JJ White—the 90's ladies of country music.

RANDY TRAVIS: "Heroes And Friends" (Warner Bros. 26310)
Producer: Kyle Lehning/Lib Hatcher
Writer: Randy Travis/Don Schlitz

The timing couldn't be more perfect for this release and Travis' rigid traditional vocals couldn't sound any better. "Heroes And Friends," the title cut from Travis' current LP, marks the only cut on the album in which Travis sings without a duet partner. A lazy western tempo, inspiring lyrics and obvious rootsy traditional values cling right along with Travis in creating a very moving western ballad.

MARK COLLIE: "Let Her Go" (MCA 53971)
Producer: Doug Johnson/Tony Brown
Writer: Mark Collie

Within only a short time, new-guy-on-the-block Mark Collie became one of the hottest acts in country music in 1990. His latest release from the Hardin County Line project stretches hot to a sizzle. "Let Her Go" displays Collie's earthy vocals better than ever, and could very well carry this love-hurts-theme tune very close to the top.

BARBARA MANDRELL: "I'll Leave Something Good Behind" (Capitol 79473)
Producer: Jimmy Bowen/James Stroud
Writer: Hillary Kanter

Another timely message flows through the current Barbara Mandrell release. Although the lyrics leave behind a feeling of sadness, Mandrell manages to incorporate some hopeful inspiration with a tender, yet calm, vocal performance. Striking the most noteworthy highlight of this song would have to be its crisp sense of reality and simplicity, in addition to some very warm piano-work.

TOP 10 SINGLES-10 YEARS AGO

1. DOLLY PARTON: "9 to 5" (RCA)
2. RAZZY BAILEY: "I Keep Coming Back/True Life Country Music" (RCA)
3. JANIE FRICKIE: "Down To My Last Broken Heart" (Columbia)
4. T.G. SHEPPARD: "I Feel Like Loving You Again" (Warner Bros./Curb)
5. THE OAK RIDGE BOYS: "Beautiful You" (MCA)
6. JOHN ANDERSON: "1959" (Warner Bros.)
7. CHARLY McClAIN: "Who's Cheatin' Who" (Epic)
8. GAIL DAVIES: "I'll Be There (If You Ever Want Me)" (Warner Bros.)
9. EDDIE RABBITT: "I Love A Rainy Night" (Elektra)
10. MEL TILLIS: "Southern Rain" (Elektra)
INDIE INSIGHT

Mei McDaniel
TWO-TIME GRAMMY NOMINEE
MEL MC DANIEL recently signed an exclusive recording contract with the Nashville-based DPI Records. “Our entire company is delighted to have Mel McDaniel as part of our organization,” says Mae Boren Axton, DPI Records vice president and executive director, in making the announcement. “I’ve known Mel for a long time and he and his wife are almost like kids to me, so I’m very pleased from both angles—business and personal.” McDaniel, a native of Checotah, Oklahoma, first began appearing regularly on the national charts in the late 1970’s, but it was the 1985 number one hit, “Baby’s Got Her Blue Jeans On,” which eventually garnered him a pair of Grammy nominations and three CMA award nominations. In 1986, McDaniel became the 62nd member of the Grand Ole Opry.

HITTING THE HUNDRED—Soundwaves recording artist, Connie St. John, becomes the highest debuting independent artist this week. St. John’s “Cry Baby” comes in this week at #89. Holly Ronick on Happy Man Records debuts at #89 with “Diamonds & Chills.” Spirit Horizon’s Gary Lee Michael enters the top 100 with “Hometown Boy” at #90. Terry King’s “Buildin’ Walls And Burnin’ Bridges” hits the chart this week at #91 on Stargem Records.

UP AND COMING
Feb. 2, 1991—Independent product most likely to reach the Top 100 Country Chart

1. JUST YOU AND ME (Mom) (Covey Knoll) . . . Karen Mullum Kennedy
2. WAVE DADDY BYE BYE (Covey Knoll) . . . . Larry Butler
3. OUTLAW COUNTRY BAND (NCT) . . . . . . Cyndle Ean
4. I WASHED MY HANDS IN MUDDY WATER (AM) . . . . . . . Bobby Rich
5. HEARTBREAK HOTEL (Covey Knoll) . . . . . . . . Hoyt Axton
6. DREAM GIRL (Music City USA) . . . . . . . Vern Brown
7. NAVAJO RAG (F.Y.K.) . . . . . . . Jerry Jeff Walker
8. PEACE WILL COME (Chalons) . . . . . . . J. W. Thompson
9. THE LOTTERY MILLIONAIRE (K-Ark) . . . . . . . . Buck Trent
10. THE WRITING ON THE WALL (Caprice) . . . . . . . Joel Curtis
11. YOU’RE NEXT IN LINE (Peay) . . . . . . . Preston Jones
12. I’M MISSING YOU (Worth) . . . . . . . Janet David
13. A MESSAGE TO UNCLE SAM (Sunfield) . . . . . . . Marty Clegorn
14. SOLDIER BOY (Cleveland) . . . . . . . Donna Fargo
15. I’LL NEVER FIND ANOTHER YOU (Stardust) . . . . . . . R. B. Stone
16. TRUCKER ON THE ROAD (K-Ark) . . . . . . . Pat Tucker
17. ON THE PHONE AGAIN (Soundwaves) . . . . . . . Dr. Elmo
18. I FINALLY MADE IT (Country) . . . . . . . David Chamberlin
19. I’M WALKIN’ OUT THE DOOR (Galaxy II) . . . . . . . Patay Cline Osborne
20. MOONSET (Ridgewood) . . . . . . . . Kathy Reed

CASH BOX FEBRUARY 2, 1991

INDIE SINGLE RELEASES

1. HOLLY RONICK: “Diamonds & Chills” (Happy Man HM-824AA)
Producer: Dick O’bitts/JL Wallace
Writers: Don Goodman/Mary Ann Kennedy
A staggering tempo, deep bass and a distant harmonica crying the blues, sets the mood for this sultry number delivered by Illinois-born Holly Ronick. Don’t listen for a lot of traditional country qualities within this cut though, Ronick seems to dig up much more jazz and blues from these haunting lyrics, and places just the right charm and zest into a performance that should only enhance radio with its almost-mystical, mysterious edge.

2. JIMMY SNYDER: “Carolina Sun” (Badger BG-2010AA)
Producer: Lee Frady
Writers: Lee Frady/Faye Walker
After hearing and witnessing the success of previous Snyder releases, we can only expect his newest single to be as equally commanding. Sure enough…Snyder’s gravel-tone vocals really come to life in this performance, as the tempo picks up to a steady trot and Snyder unleashes his ability to add heart and emotion to fine lyrics. Vibrant instrumentation and skillful production qualities also fall hand-in-hand in creating a tune top-notch for radio.

3. TERRY KING: “Buildin’ Walls And Burnin’ Bridges” (Stargem SG-2479)
Producer: Wayne Hodge/Steve Myers
Writers: W.R. Holmes/Rick Peoples
Chalk one up for down deep country balladry, complete with a crying steel, fiddles and extremely believable traditional vocals. “Buildin’ Walls And Burnin’ Bridges” unfolds heart-torn lyrics which describe how we often run from love. Stargem recording artist, King, however, walks right into this one—expressing total emotion and sincerity.

4. JOE LONSDALE & NORTHWYND: “The Face Behind Those Bottles” (Saddlestone SS-014-A)
5. ADONIA: “He’s Only Everything” (Fox Fire FF777A)
6. DONNA FARGO: “Soldier Boy” (Cleveland International CI-10)
7. MARVEL FEEDS: “I’m Just That Kind Of Fool” (Evergreen EV-1133)
8. RACE WHITNEY: “Seein’ Double” (Aria AR-K2890-3)
9. DIXIE HARRISON: “Soldiers Trilogy” (Double Heart)
10. WORLD FAMOUS BLUE JAYS: “Do It For Hank” (Diesel Only DO-8402)
11. PAULA: “Radio Man” (KCB KCB-0134A)

BACK IN TIME:
JANUARY 28—Elvis Presley made first national TV appearance on CBS (1956) and Al Dexter died (1984)
JANUARY 29—Little Jimmy Slizemore born (1928)
JANUARY 30—Jeanne Pruett born (1937) and Jerry Bradley born (1940)
FEBRUARY 1—Don Everly born (1937) and Scotty Wiseman died (1981)
FEBRUARY 2—Rusty Kershaw born (1940) and Howard Bellamy born (1946)
FEBRUARY 3—Buddy Holly died in a plane crash (1959) and Lynn Anderson’s “Rose Garden” awarded a gold record (1971)

The comedy duo Williams & Ree recently signed their first ever recording contract with Curb records here in Nashville. Seen here about to pass the “peace-pipe” ([+][+]) are: Dick Whitehouse, president of Curb Records’ Country Division; Bruce Williams and Terry Ree, also known as “The Indian and the White Guy.” Williams & Ree recorded their album entitled Under Pressure live in the Grand Cayman Islands. This album is scheduled for release in March, 1991.
COIN MACHINE

AROUND THE ROUTE

BY CAMILLE COMPASIO

I'M TYPING THIS WEEK'S COLUMN WITH ONE EYE ON THE TELEVISION SCREEN, which is certainly not the norm for me, but with the outbreak of war in the Persian Gulf, it is difficult to control my anxiety and the realization of how insignificant a deadline such as mine becomes at a time like this. Up until Wednesday, Jan. 16, there was still a glimmer of hope (at least in my mind) that a peaceful settlement would resolve the Gulf crisis. You know, I've often used the phrase (when referring to someone who's been ailing) "by the time this column makes print I hope so and so will be well on the road to recovery." I think it would be quite appropriate right now to reword that a little—by the time this column makes print I hope so and so will be well on the road to recovery and that the only deadline we will all be concerned with is the one that will be set for the return of our troops to their homes and families.

NOT SO GREAT. The recently held ATEI trade show in London reportedly did not exactly establish any new records this year—except maybe in the area of decreased American participation. C.A. Robinson & Co. and the new company, IA Bettelman found it "disappointing" and "low key." For the past few years he's been noticing a steady decline in American attendance. On the other hand, he single out some brand new (interesting) pieces that made their debut at this convention—Atari's Rampart, Taito's Growl and Capcom's Street Fighter II. That's the plus side. And back on the homefront, the week of January 14 was quite auspicious at C.A. Robinson & Co. for the number of new pieces that went into volume shipment, including Williams' Funhouse and High Impact which is doing unbelievably well; Atari's Rampart; and Sega's Laser Ghost 5-player pinball machine and G.P. Rider upright 2-player driving game, for example...We also queried World Wide Dist.'s Fred Skor about ATEI and his response was pretty much on a par with Ira's with respect to attendance. There were not many factory people from the U.S., he told us. How about distrbs, we asked? Fred counted four in total (including World Wide). Remember the days when factory and distrb personnel attended in your numbers? As for what's selling at the World Wide, Fred said music equipment is actually the king of the hill right now; and he wishes he could say the same about games!...Thank God ATEI took place in early January rather than now when there is so much apprehension about air travel because of terrorist threats.

MAKIN' IT BIG! The right piece of equipment installed in the right location can do wonders, as evidenced by what's been happening with Grand Products' Dyno Bop redemption game. This is a piece for the kids and adults as well whenever they are together. GP's Stan Jarocki tells us the factory monitored the game for a 23-week period during which it ranked among the top three (#1 for 11 weeks, #2 for five weeks and #3 for the rest of the time). Quite a performance! As an aside, would you believe that on March 10, Stan will celebrate his 41st year in coinbiz? What did you do, start out at the age of ten? You're looking good, baby so we're counting on you for at least 41 more years!

TESTING. When we spoke with Atlas Dist.'s Jerry Marcus this past week he was testing a number of pieces, including Taito's Growl (which produced very encouraging early reports); Atari's Rampart (also doing quite well on test); and Sega's Laser Ghost (another impressive performer). In the music department, Jerry tells us Atlas is doing good business with Rock-Ola's Minnie CD jukebox, which works well, is competitively priced and is attracting attention...Welcome aboard to Karl Keller, the newest member of the Atlas sales team. He's been a Chicago operator for a number of years and brings a lot of experience and know how to his post.

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: ACRM '91; (American Coin Machine Exposition); Sands Expo & Convention Center; Las Vegas, NV. For info contact AAMCF at 702-494-2758.

April 19-21: NAMA Western Convention; Anaheim Convention Center; Anaheim, CA. For info contact NAMA at 714-346-0370.

April 30-May 2: 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 10: America Expo (sponsored by AMGA); Sheraton, Mexico City; Show will run one week. For info contact AAMCF at 703-494-2758.

Sept. 12-14: AMOA Expo '91; Las Vegas Convention Center; Las Vegas, NV. For info contact AMOA at 702-245-1021.

CASH BOX FEBRUARY 2, 1991

Lou Dunis Dies

CHICAGO—Cash Box learned of the death on January 22 of industry patriarch Lou Dunis of Dunis Distributing in Portland, OR (and Music-Vend Distributing Co.-Seattle) at the age of 80. He had been in ill health for several years. A highly respected member of the coin-op trade, Mr. Dunis started out in the business more than five decades ago and in the ensuing years emerged as one of the most prominent figures in the distributor community. He contributed much and will always hold a special place among his multitude of friends and colleagues, and in the industry he helped to develop. Funeral services were held on Thursday, January 24 at Temple Beth Israel in Portland. Mr. Dunis is survived by three daughters, Nancy Dunis, Elaine Salberg and Paula Kelley; one son, Stuart Dunis and two grandchildren. Cash box would like to express sincere condolences to the Dunis family.

Lou Dunis & Ray Galante To Be Honored By AAMCF

CHICAGO—The American Amusement Machine Charitable Foundation (AAMCF) will honor two of the coin-op industry's outstanding leaders at its 1991 Annual Appreciation Dinner, to be held at Caesar's Palace on Friday, March 22, in Las Vegas, Nevada. They are Lou Dunis, founder of Dunis Distributing Company of Portland, Oregon, and Ray Galante, president of Music-Vend Distributing of Seattle, Washington.

Mr. Dunis has been a member of the coin-op industry since 1928 when he founded Superior Manufacturing Company which later (in 1939) became Portland Amusement. His business continued to grow and diversify to include Northwest Background Music, Autophoto Company of Oregon and Dunis Distributing Company.

A 1951 graduate of the University of Washington, Mr. Galante entered the coin-op business in 1952 when he joined Dunis Distributing Company. In 1963, he became a partner with Lou Dunis and the company's name was changed to Music-Vend Distributing Company. He has been chief executive officer since 1978. Music-Vend merged with Dunis Distributing in 1984. Mr. Galante currently serves on the American Amusement Machine Association's (AAMCF) board of directors as its assistant treasurer.

As stated by Bill Cravens, president of the AAMCF board of directors, "These two outstanding individuals have been business associates for 27 years and have made significant contributions to the coin-op industry."

The proceeds from the appreciation dinner and the AAMCF annual raffle are traditionally donated to a charity of the honoree's choosing. Messrs. Dunis and Galante have elected to establish the Galante-Dunis Northwest Children's Endowment Fund which will support various children's charities in the northwestern United States.

Mr. Cravens said he looks forward to this year's banquet as being the biggest and best ever. Entertainment at the dinner will be provided by the Endless Summer Beach Band, featuring Dean Torrence of Jan and Dean and Gerry Beckley of America. The Endless Summer Beach Band (featuring Mike Love of the Beach Boys) performed at the 1989 appreciation dinner.

Jukebox Ops Urged To Meet Licensing Deadline

CHICAGO—A joint statement was recently issued by the three U.S. performing rights organizations—ASCAP, BMI and SESAC—reminding jukebox operators who have unlicensed jukeboxes on location that the deadline for the Jukebox License Office to receive completed applications is March 15, 1991. No applications will be accepted after that date. Following the deadline, ASCAP, BMI and SESAC will each begin licensing the establishments where the unlicensed jukeboxes are located. It is, therefore, imperative that operators submit their applications in time to meet the March 15 cut-off date.

As previously reported in Cash Box, the Jukebox License agreement issued by the Jukebox License Office permits the lawful performance of virtually all the copyrighted music in the world, including the copyrighted music in the vast repertories of ASCAP, BMI and SESAC and over 40 affiliated foreign societies. This agreement is considered to be a most convenient and economical way to license jukeboxes.

Commenting on the need for industry compliance, AMOA executive vice president John M. Schumacher said, “The Amusement & Music Operators Association continues to strongly encourage all jukebox owners and operators to license their jukeboxes. You can’t afford not to be licensed!”

The strong rate of compliance has led to a reduction in 1991 fees and increased compliance will bring about further reductions. The 1991 Jukebox License Office rate schedule (per jukebox) is as follows: $272 for the first jukebox; $52 for two through ten machines; and $45 for eleven or more.

Operators requiring application materials may contact: Jukebox License Office, P.O. Box 5438, New York, NY 10185-0044; or phone 1-800-955-5053.

Taito America’s Growl

THE NAME OF THE GAME HAS TO CAPTURE your immediate interest and once you start playing you’ll become completely immersed. Taito America’s new Growl kit takes you into the heart of the jungle where lurks an evil gang of animal poachers bent on destroying precious animal species. It’s the player’s job to fight off the poachers and save the endangered animals, bearing in mind that the enemy is both elusive and strong.

This versatile horizontal kit may be installed in various configurations including standard 2-player cabinets, any 4-player cabinet and V.S. cabinets. A special kit is available to link two standard 2-player cabinets to make a 4-player game and, in addition, there is a dip switch setting to adjust to any coin door configuration.

Growl has an 8-way joystick and two action buttons for players to control eight fighting options, such as deadly kicks and punches, the ability to throw crates and barrels and the firepower of an assault rocket. Used together, the attack and jump buttons provide the ultimate advantage. The joystick in the down position allows players to change weapons. It is important to remember that victory or defeat depends on the speed and variety of the assaults, so there’s plenty of challenge here.

There are seven rounds in all; each with varying stages of enemy assault and such environs as the city, the jungle, a cave, and the enemy’s hide-out. Each time you successfully clear a round, a variety of enemies appear and, at the final round, there is the beastly boss to face, one on one for an exciting climax. Taito’s buy-in and continuation play features keep the action going.

Further information may be obtained through factory distributors or by contacting Taito America Corp., 660 S. Wheeling Road, Wheeling, IL 60090.
COUNTRY RADIO SEMINAR
March 6 - 9, 1991

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