1991 American Music Awards:

Reba Live!—Top Favorite Country Album—
Reba—Top Favorite Country Female Artist—

Thanks America!
WILLIAM PHILLIPS

HOLLYWOOD IS FULL OF STORIES of little princes and princesses' who could never step out of the shadow of their mamas and papas. The story turns more tragic when the offspring actually try to follow in the footsteps of the parent—thereby inviting comparison which doesn't favor the child. Few actually match or exceed the success of their show-biz parent; Natalie Cole, Liza Minnelli and Hank Williams, Jr. immediately come to mind. Joining a group of successful entertainers is SBK's Wilson Phillips. While group members Wendy Wilson, Carrie Wilson and Chynna Phillips are the daughters of members of the Beach Boys and the Mamas and Papas respectively, they've already made great strides in establishing themselves as forces to be reckoned with. Cutting the "cord" with resounding success, their debut self-titled album has already spawned three smash singles ("Hold On," "Release Me," and "Impulsive") and sold over four million copies. Nominated for four Grammys, the trio has already captured hearts after appearing on the American Music Awards and completing a short tour late last year. This very talented trio has promised that the next album, while retaining the group's trademark sweet harmonies, will be a little harder edged. Wilson Phillips seem destined to become one of the leading acts of the nineties.

<table>
<thead>
<tr>
<th>NUMBER ONES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>POP SINGLE</strong></td>
</tr>
<tr>
<td>Gonna Make You Sweat</td>
</tr>
<tr>
<td><strong>R&amp;B SINGLE</strong></td>
</tr>
<tr>
<td>Something In Your Heart</td>
</tr>
<tr>
<td><strong>COUNTRY SINGLE</strong></td>
</tr>
<tr>
<td>If You Want Me Too</td>
</tr>
<tr>
<td><strong>TEXAS LATIN</strong></td>
</tr>
<tr>
<td>Mexico Voz y Sentimiento</td>
</tr>
<tr>
<td><strong>POP ALBUM</strong></td>
</tr>
<tr>
<td>Mariah Carey</td>
</tr>
<tr>
<td><strong>R&amp;B Album</strong></td>
</tr>
<tr>
<td>The Future</td>
</tr>
<tr>
<td><strong>COUNTRY ALBUM</strong></td>
</tr>
<tr>
<td>No Fences</td>
</tr>
<tr>
<td><strong>DANCE/RAP ALBUM</strong></td>
</tr>
<tr>
<td>I Don't Know Anybody Else</td>
</tr>
</tbody>
</table>

**CONTENTS**

**COLUMNS**

Indie Focus .................................................. 14  
Country Music ............................................ 16 
Rock ............................................................ 17  
Rap/Dance ................................................... 10  
Latin ............................................................ 15  
**CHARTS**

Top 40 Rap/Dance LPs .................................... 10  
Top 75 Rhythm & Blues LPs ............................... 8 
Top 100 Rhythm & Blues Singles ......................... 12  
Top 200 LPs ................................................ 9 
Top 10 Pop Singles ........................................ 4  
Top 100 Country Singles .................................. 17 
Top 75 Country LPs ........................................ 18  
Top 20 Country Indie Singles ............................ 20  
**DEPARTMENTS**

Ticket tape ...................................................... 5  
Executives on the Move ..................................... 5  
Country ........................................................ 16  
Coin Machine ............................................... 21 
Classifieds .................................................... 23  

CASH BOX (ISSN 0109-7290) is published weekly (except Christmas week) by Cash Box, 157 W. 57th St., Suite 402, New York, NY 10019. Copyright © 1991. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 402, New York, NY 10019.
1. Gonna Make You Sweat (Columbia 38-73654)
2. All the Man That I Need (Arista 2159) · C.C. Music Factory Feat. Freedom Williams
3. The First Time (Columbia 38-73502) · Whitney Houston
4. Sensitivity (MCA 53992) · Ralph Tresvant
5. Where Does My Heart Beat Now (Epix 34-73538) · Ceilion Dion
6. Someday (Columbia 38T-73561) · Mariah Carey
7. Disappear (Atlantic 4-7784) · Inxs
8. One More Try (Quality 15114) · Timmy T
9. Play That Funky Music (Sbk 4JM-07339) · Vanilla Ice
10. Love Will Never Do (Without You) (A&M 15387) · Janet Jackson
11. After the Rain (DDG 19687) · Nelson
12. Saw Red (Columbia 73597) · Warrant
13. Show Me the Way (A&M 1539) · Styx
14. All This Time (A&M 2354) · Sting
15. Heat of the Moment (Virgin 4-96555) · After 7
16. If You Needed Somebody (A&M 99814) · Bad Company
17. Wicked Games (Reprise 4-7904) · Chris Isaak
18. I'll Give All My Love to You (Elektra 4-64915) · Keith Sweat
19. Coming Out of the Dark (Epic 34T-7366) · Gloria Estefan
20. Just Another Dream (Polydor 877 964) · Cathy Dennis
21. High Enough (Warner Bros. 19570) · Damn Yankees
22. I'm Not in Love (Epic 34T-7394) · Will To Power
23. Justify My Love (Sire/Warner Bros. 19485) · Madonna
24. Waiting for Love (E.M.I. 500337) · Alias
25. Waiting for the Day (Columbia 38T-73669) · George Michael
26. Because I Love You (L.M.R./RCA 2724-4 RS) · Stevie B
27. From a Distance (Atlantic 8820) · Bette Midler
28. Money Talks (Atlantic 2361-2) · AC/DC
29. Love Makes Things Happen (MCA 53973) · Pebbles
30. This House (Capitol 44652) · Trecia Spencer
31. Hold You Tight (Qant 4-19458) · Tara Kemp
32. Get Here (Fontana/Mercury 878 476-4) · Oleta Adams
33. I'm Your Baby Tonight (Columbia 2108) · Whitney Houston
34. Don't Hold Back Your Love (Arista 2157) · Hall & Oates
35. Candy (Virgin 4-98800) · Iggy Pop With Kate Pierson
36. Shelter Me (Polygram 878 700-7) · Cinderella
37. Around the Way Girl (Del Jam/Columbia 38-73610) · L.L. Cool J
38. Signs (Geffen 4-19633) · Tesla
39. Deeper Shade of Soul (Arista 2026) · Urban Dance Squad
40. Round and Round (Paisley Park / Warner Bros. 4-19748) · Tevin Campbell
41. Chasin' the Wind (Reprise 4602) · Chicago
42. Tom's Diner (A&M 15297) · D.N.A. Feat. Suzanne Vega
43. Miles Away (Atlantic 4-87850) · Winger
44. Impulsive (Sbk 4JM-07337) · Wilson Phillips
45. It Never Rains (In Southern California) (Wng/Polydor 879 068-4)
46. I've Been Thinking About You (MCA 53992) · Tony Tonil Tone!
47. Hang in Long Enough (Atlantic 4-87800) · Phil Collins
48. Power of Love (Elektra 64912-4) · Deee-Lite
49. My Side of the Bed (Columbia 73592) · Susanna Hoffs
50. Secret (Capitol 4JM-44614) · Heart
51. I've Been Waiting For You (SBK 4JM7340) · Guys Next Door
52. Spend My Life (Chrysalis 23625) · Slaughter
53. State of the World (A&M 7514) · Janet Jackson
54. Miracle (Mercury/Polygram 878930-7) · Jon Bon Jovi
55. Just a Little Bit Longer (Charisma 9-38583) · Maxi Priest
56. The Way You Do the Things You Do (Virgin 4-98978) · UB40
57. Here Comes the Hammer (Capitol 79445) · M.C. Hammer
58. This Is Ponderous (Atlantic 38695-2) · 2 Nu 50
59. I Don't Know Nobody Else (RCA 2751) · Black Box
60. Does She Love That Man (A&M 75021-7437-4) · Breathe Feat./David Glasser
61. Remember My Name (RCA 2736) · House Of Lords
62. Who Said I Would (Atlantic 3758-2) · Collins Phil
63. That's Just the Way It Is, Baby (A&M 3532) · Rembrandts
64. Easy Come Easy Go (Atlantic 4-77773) · Winger
65. The Shoop Shoop Song (It's in His Kiss) (Geffen 4-19659) · Cher
66. Freedom 90 (Columbia 38-73559) · George Michael
67. For You (MCA 53935) · The Outfield
68. No Matter What (Columbia 38T-73603) · George Lomond Feat./Brenda Starr
69. Anything Is Possible (Atlantic 87939) · Debbie Gibson
70. One & Only Man (Virgin 99892) · Steve Winwood
71. Groove Is in the Heart (Elektra 4-69434) · Deee-Lite
72. Esha (Motown 2070) · Another Bad Creation
73. Close to Me (Elektra 4G911-4) · The Cure
74. You Gotta Love Someone (MCA 5393) · Elton John
75. Love Takes Time (Columbia 38T-73450) · Mariah Carey
76. Something to Believe In (Enigma/Capitol 44617) · Poison
77. Knockin' Boots (Epic 34-73450) · Candyman
78. You're Amazing (E.M.I. 500338) · Robert Palmer
79. Rico Suave (Interscope/East West 4-98871) · Gerardo Debin
80. Sadness Part 1 (Charisma 4-98864) · Enigma
81. How to Dance (Atlantic 0-86083) · Bingo Boys
82. Funk Boutique (Epic 34-73968) · Cover Girls
83. I'll Do 4 U (MCA 53912) · Father M.C.
84. Cry for Help (RCA 2744) · Rick Astley
85. Give It to Me Good (Mechanic/MCA 53983) · Trixter
86. Melt in Your Mouth (Epic 49-73839) · Candy Man
87. Gentle (Island 422-98482) · Dino
88. Wiggie It (Charisma/Cutting Edge) · 2 in A Room
89. The Ghetto (Jive/RCA 1414) · Too Short
90. More Than Words Can Say (EMI 50304) · Allista
91. Go For It (Heart and Fire) (Bust/IV Capitol 44667)
92. Pick Up the Pace (Delicious Island 6644-2) · Young MC
93. Feels Good (Wing/Polydor 877 436-4) · Tony Tonil Tone
94. On the Way Up (Chrysalis 23497) · Elsa Fishtail

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
HIGHWAY 33 VISITED: Joe Isgro Productions’ The Music Group has merged with Howell Townsend, New Jersey’s City Lights Productions and formed Highway 33 Records. City Lights, which houses a multi-million dollar recording studio, has been operational since last August; Isgro will now oversee the production company as well as the independently distributed label.

A MATTER OF INCHES: NARM has decided that it doesn’t like the 6x12 package for CDs. It prefers a 5x11 package. NARM, in a statement, asks that “suppliers not forget retailers’ needs in packaging: compatibility with existing fixtures, theft deterrence and merchandising capability.” We say we like what A&M did with Sting’s Scentages: a self-contained package that folds into a neat, light, cardboard jewell box.

ICE, HAMMER, ICE, HAMMER, ICE, HAMMER: In the never ending battle of pop-rappers, M.C. Hammer’s Please Hammer, Don’t Hurt ‘Em has just notched its ninth million sale, according to the folks at the RIAA, while Vanilla Ice’s To The Extreme (issued seven months after the Hammer album) has logged its seventh million sale. Tons of albums, no matter how you slice it. Also in the tonnage range, according to last month’s list of gold and platinum album recipients, are Motley Crue’s Dr. Feelgood and Wilson Phillips, each at four million sales, Mariah Carey, at three million, and, at a mere two million each, AC/DC’s The Razor’s Edge, Whitney Houston’s I’m Your Baby Tonight and Madonna’s The Immaculate Collection — they’ll all get new multi-platinum plaques for their plaque rooms.

Hitting the platinum jackpot last month were Phil Collins’ Serious Hits, George Strait’s Livin’ It Up, Queen’sryche’s Empire, ZZ Top’s Recycler, Paul Simon’s Rhythm of the Saints, Traveling Wilburys Vol. 3, Nelson’s After the Rain, Danzig Yankees, The Black Crowes’ Shake Your Money Maker, Clint Black’s Put Yourself in My Shoes, I’m Your Baby Tonight, Too Short’s Short Dog in the House, The Immaculate Collection, Now Order’s Substance, Harry Connick Jr.’s When Harry Met Sally... soundtrack and We Are in Love. L. L. Cool J’s Mama Said Knock You Out, Ralph Tresvant, Guy’s The Future, Tony Toni Tone’s The Revival, High Lights from Phantom of the Opera and Stevie Ray Vaughan’s In Step. Achieving the glorified gold plateau last month were Julio Iglesias’ Starry Night, Judas Priest’s Pain Killer, Empire, Recycler, Rhythm of the Saints, Traveling Wilburys Vol. 3, Al B. Sure’s Private Times...And the Whole 9, Stevie B’s Love and Emotion, Put Yourself in My Shoes, New Kids on the Block’s No More Games/The Remix Album, Whitney Houston’s I’m Your Baby Tonight, Anthrax’s Persistence of Time, Freddie Jackson’s De Me Again, Tesla’s 5 Man Acoustical Jam, The Immaculate Collection, Robert Johnson: The Complete Recordings, Shendandoah’s The Road Not Taken, Ralph Tresvant, The Future, Megadeth’s Rust in Peace, Cinderella’s Heart Break Station, Scorpions’ Crazy World, Paul McCartney’s Trippin’ the Live Fantastic: The Highlights, the Lonely cast album to Les Miserables and Max Priest’s Benefice.

THEMES ON VARIATIONS: Virgin Records is launching a new division, Virgin Variations, dedicated to contemporary classical music. First up will be releases from pianist Richard Kastle, the New York Gay Men’s Chorus and the Richard Greene String Quartet.

FOR CURTIS: The Curtis Mayfield Research Fund has been recreated at the Miami Project to Cure Paralysis. The fund was inspired by Mayfield’s moving televised acceptance speech at the Rock and Roll Hall of Fame dinner. Mayfield, who suffered a paralyzing spinal injury last year, suggested that a fund be established to help research spinal injuries. Donations to the fund, which was kicked off at a Feb. 1 New York fundraiser, can be sent to the Project at 1600 W. N.W. 10th Ave., R-48, Miami, FL 33136.

VIDEOSYNCRACIES: Red, Hot and Blue, the longform music video of last year’s Cole Porter tribute album to benefit AIDS research, will be out on April 9th from 6 West Home Video. It’ll carry a $19.98 list... Peter Gabriel’s PV0, a longform video of a Greece concert, executed by Martin Scorcese, is due next month from Virgin Video; it too will list for 20 bucks... And next month, for free, PBS will air Johnny Mathis: Chances Are, a recent concert taped at the Grand Ole Opry. The Grand Ole Opry?

LISTEN TO THE RHYTHM: The Rhythm and Blues Foundation will present its 1990/91 Pioneer Awards during a Sony-sponsored reception at New York’s Tatro restaurant on Feb. 21, which David Dinkins, New York’s Mayor, has declared “Rhythm and Blues Day.”

Effective immediately, first class subscription rate is $180.00 (USA, Canada and Mexico) and foreign subscription rate is $225.00. Rate change is due to the increase in postage cost.
POP REVIEWS

CASH BOX  FEBRUARY 23, 1991

SINGLES

MICAO PARIS: "Contribution" (Island 6652-2)
After dazzling world-wide audiences with one of the most soulful voices to come along in ages, Paris disappeared for awhile. Her re-entry to the world of music is kicked off by this hip-hop tinged track (featuring a rap by Rakim of Eric B. &...). Available in a variety of mixes, this effort confirms Paris as one of the major talents to watch in the nineties. A fantastic voice with material that is finally worthy of her.

JANET JACKSON: "State of the World" (A&M Records 75021 7514 2)

After her turn as a sexpot with "Love Will Never Do," Ms. Jackson returns with a bit of social commentary that addresses the problems of society today. If not quite as insightful or powerful as say, "Sign O' The Times," "State" has a message that bears repeating and if the mall and MTV kids who make up a large part of Jackson's audience are moved to examine the world around them, then that's a good thing, indeed.

THE PARTY: "That's Why" (Hollywood Records 8293-2)

This energetic dance troupe, who has already scored big by collaborating with Jellybean Benitez, teams up with frequent Madonna collaborator, Stephen Bray, for an infectious, irresistible slice of music that comes in House and hip-hop mixes.

KID SENSATION: "Prisoner Of Ignorance" (Nastymix NMR 76203)

Rapped in the first person, this single from Kid Sensation's debut album, Rollin' With Number One, depicts a youth's journey from the crime-ridden ghetto to the penaltry to Death Row. Sobering stuff.

ALBUMS

U.T.F.O.: Bag It Or Bone It (U.T.E.O./Zomba 1326-2-I)
U.T.F.O., the Brooklyn rap posse best known for 1986's "Roxanne, Roxanne," has delivered its most X-rated album thus far, Bag It Or Bone It. In fact, much of the album—U.T.E.O.'s first since leaving Select for the BMG-distributed Zomba—is too explicit for radio. Sex is the subject on "If You Don't Wanna Get Pregnant..." Ego Is A Motherf***er" "Bone-In (Grab A Hoe)" and other tracks. But the group makes a significant social statement on "Blackman Can't Catch A Cat." Once again, U.T.F.O. handles the production with Full Force—who go for a sound that is hard yet melodic.

KANE ROBERTS: Saints & Sinners (DGC DGGCD-24320)

Saints And Sinners, Kane Roberts' first album since leaving MCA for the MCA-distributed DGC/Geffen, is a slick yet aggressive collection of rock and "pop-metal" that is clearly the vocalist/songwriter's best album yet. "Wild Nights," "Dance Little Sister," "You Always Want It," "Rebel Heart" and "I'm Not Lookin' For An Angel" are among the commercial, hook-happy cuts AOR programmers should take note of. Saints And Sinners was produced by Sir Arthur Payson, with Desmond Child (known for his work with Bon Jovi and Alice Cooper) acting as executive producer. Much of the songwriting is handled by Roberts and Child.

BLUE RODEO: Casino (East West America 7 91601-2)

Canadian five-member rock outfit Blue Rodeo goes for a gritty, natural, unpretentious sound on Casino, which at times is not unlike a John Cougar-Mellencamp, a Tom Petty or a Bruce Springsteen in its approach. The album's strongest cuts include "'Til I Am Myself Again," "5 A.M. (A Love Song)," the pensive "Montreal" and "Trust Yourself." Blue Rodeo is a band that doesn't need overproduction or gimmickry to get its points across. Casino was produced by Pete Anderson.

LES MCCANN: Les Is More (Night/Virgin 2-91991)

Les Is More is one of the four releases on Virgin's Night Records, a new label specializing in live recordings. Over the years, listeners have wondered whether Les McCann is a jazz artist, a soul artist or a blues artist—and the answer is "all of the above." Material on Les Is More, which contains a potpourri of live recordings from the 1960s and 70s, ranges from Duke Ellington's "Satin Doll" to the funky "Compared To What"—a major hit on the soul charts in the early 70s.

ROBERT FORSTER: Danger In The Past (RCA 3028-2-I)

Simplicity works quite well for vocalist/guitarist Robert Forster, who takes a folksy, often acoustic-oriented approach to rock on Danger In The Past. The album's melodic highlights include "The River People," "Baby Stones," "Leave Here Satisfied" and the haunting "Is This What You Call Change." Danger In The Past was produced by Mick Harvey.

SLAM SLAM: Free Your Feelings (MCAD-10147)

Dee C. Lee, former backing singer for the Stylistic, is the star here and her rich voice shines when placed center-stage. The music is pure state-of-the-art dance stuff, while the lyrics are about strength and positivity. Dance remixes and the right promotional push should send this group right to the top of dance and pop charts.

WILLIAM ORBIT: Strange Cargo (IRS 1041)

Moody, atmospheric sounds from one of the most sought after men in the business. He's done remix chores for Prince and Madonna that both have raved over and is the guiding force behind dance outfit Bass-O-Matic. This is trance-inducing music that would seem to owe more to a great jazz collection than a love of the dance- floor—more of the fusion of genres that everyone claims will define nineties music. May not be too accessible to the pop crowd, but for those who like their music off the beaten path, this is the tonic for what ails 'em.

BOOK OF LOVE: Candy Carol (Sire/ Warner Bros. 9 26389-2)

Imagine clouds set to music and laced with spun sugar, and you'll find the essence of this album. Candy Carol is oozing with good vibes and positive feelings. Cut twists of lyrical phrases, and the king of singing that evokes images of Twiggly and "groovy times." There are no hard edges, all coarseness having been removed from the premises, and you're guaranteed to leave with a smile on your face.

BADLEES: It Ain't For You (Basement Records 1040EZ-2)

Heartfelt singing and songwriting backed by real instruments. What a concept. It may even catch on. These are songs about everyday life, struggle, hardship, the dignity and self-respect that come in for bruising. Lead singer, Pete Paladino pours his heart into his perfromances, filling them with conviction. Music for the everyday guy who's just trying to survive.
ROCK

BY ALEX HENDERSON

STUDIO SAVAGERY: An Anthrax EP titled Attack Of The Killer B's is due out on Megastar/Island Records around late April or early May. The seven-song EP will underscore the thrash metallers' appreciation of rap. In addition to a remix of "I Am The Law," Attack Of The Killer B's will contain a cover of the ultra-def Public Enemy's "Bring The Noise," new rap/thrash songs "Startin' Up A Posse" and "Protest And Survive," and a dance (!!) remix of "Im The Man," which brilliantly fused thrash and rap in 1988. The moshmasters, who are presently touring with Iron Maiden, recorded the EP's studio cuts at Electric Ladyland Studios in their home town of New York in December during a break from the road. Last but not least, the EP will include two live recordings, "Keep It In The Family" and "Belly Of The Beast," both recorded at a December show in Birmingham, England on the tour... Speaking of metalheads who are down with hip-hop, Slash/Reprise is hoping that Faith No More's long-awaited follow-up to The Real Thing will be ready for release by late August or early September... Faster Pussycat is writing material for its follow-up to 1990's gold Wake Me When It's Over. Possibly, the album will be released in the fall... White Lion's Mane Attraction has a release date of March 15. The disc was produced by Richie Zito, who has worked with Heart, Cheap Trick, Berlin, Martha Davis and Bad English. Atlantic is releasing "Love Don't Come Easy" as Mane Attraction's first single on February 13... MCA has released "Something's Gotta Give" as the new single from The Broken Homes' third album, Wing And A Prayer and is promoting the song to AOR radio. The song speaks out against racism and calls for people to make an effort to get along despite their differences...

HIGHWAY TO HELL: David Lee Roth's tour of Europe and the United Kingdom is scheduled to begin in Glasgow, Scotland and continue until April 10... Punk rock veterans The Ramones have completed an Australian tour and played some Japanese dates on February 5, 6 and 7... Rat's, whose Detonator album is gold and approaching platinum, is due to commence a seven-venue Japanese tour in early February...

VILLAINS ON VIDEO: Saigon Kick—whose debut album on Third Stone/Atlantic is an interesting blend of guitar-crunching hard rock/metal, punk and '60s psychedelia—shot its first video, "What You Say" in Los Angeles in early February. A recent press release described Saigon Kick's sound as a "blend of metal/punk/alternative music"—a description that isn't entirely accurate. While the music is metallic and is gutsy like that of a punk band, Saigon Kick's has nothing in common with pretentious "alternative" dribble...

BRAZIL NEWS

BY CHRISTOPHER PICKARD

AND NOW COMES CARNIVAL: After nine days, 46 shows, over 60 hours of music, and a mixture of peace, love and the occasional misunderstanding, Rock in Rio came to a close in the early hours of Monday, January 28th with a performance by members of Rio's famous samba schools that helped lead Rock in Rio into Carnival, which starts February 9th.

While it's easy to find fault in any event of the size and complexity of Rock in Rio, everything in fact went off remarkably smoothly, despite both the language and cultural differences that staging a show in Portuguese-speaking Brazil entails.

As was to be expected, the headliners—perhaps with the exception of New Kids on the Block, who were totally outclassed when put in direct comparison with other groups—showed clearly why they were headlining. Guns 'N Roses was most popular with the Brazilian audiences, but both George Michael and Prince turned in storming sets, certain to boost their record sales in Latin America in the near future.

Michael is probably the artist who will gain most from his performances, as he was getting limited airplay prior to the festival but is now getting saturation play for tracks from Listen Without Prejudice, especially 'Freedom '90,' Faith and his early Wham! work.

The other festival headliners, INXS and A-ha, proved professional but little else, while the support acts to come away from Rock in Rio having made an impact on the Brazilian public and critics include Lisa Stansfield, virtually unknown in Brazil before her set opening for George Michael; Faith No More, a hot favorite with many of the Brazilian critics; Billy Idol, Santana, Joe Cocker, who is warming up for a tour with Dire Straits, Judas Priest and Megadeth.

Both Idol and Santana benefitted from a second show after Robert Plant had to drop out for health reasons on the eve of the festival. Idol got to play to the largest crowd of the festival, on the first Saturday, and was well received, while Santana's second show counted on a number of guests, including Pat Metheny, a Rio resident now, and Brazilians Djavan and Gilberto Gil.

Gil was one of the Brazilian artists to have problems with the festival organizers over sound checks and, in the end, missed his own set. Alceu Valenca was another to cut his set short due to sound problems, but returned later to give an excellent performance.

The top Brazilian artists proved that they can now hold their own with the international acts when they put their minds to it. Among the better Brazilian performances were by Elba Ramalho, Titas and Engenheiros do Hawaii.

The shows were televised by TV Globo, which used a total of 18 cameras to broadcast over two hours live each night throughout the festival. Radio Vision is now editing down over 60 hours of tape for the foreign TV specials, while MTV brought down a team of 70 to get extra interview and documentary footage for its Rock in Rio special.

Ticket sales were probably the main disappointment for the promoters, Artplan, with the final total likely to be well off the aimed-for one-million mark. First estimates suggest that the final total festival audience will probably tally to between 500 and 600,000. Both Saturdays proved the most popular nights, with over 100,000 on hand to see A-ha, Debbie Gibson and Information Society on the second Saturday.

The first Saturday, with Guns 'N Roses, was estimated to have a crowd in excess of 120,000, but even this figure looks low, as it was simply impossible to put another single person in the stadium. If the festival infrastructure, including the stage, had not been so large it is quite possible that Guns 'N Roses would have broken Paul McCartney's record of 180,000 at the same Maracana stadium.

Rock in Rio 2 is now history and number 3 is being discussed for early '93. Certainly, from the interviews given by the artists, the majority of them will be only too happy to come back again to enjoy Rio de Janeiro and the Brazilian audience.

WHO'S THE COOLEST PERSON IN THIS PICTURE?: Marion Leighton-Levy, co-founder of Rounder Records, whose 20th anniversary party at Tramps this was? Uh-uh. Joan Meyers, publicist extraordinaire? Uh-uh. Ron Levy, pianist/Marian's husband? Uh-uh. The guys from Brave Combo? Nope. John Mooney? Nope (but we dig the hat). Folks, the coolest person in this picture is the great Charles Brown, the coolest person in any picture he's ever been in.
**RHYTHM & BLUES**

**BY ERNEST HARDY**

**NEWS:** Motown Records president/co-ee循jeryl Busby will be the recipient of the first-ever "Distinguished Businessman's Award" from the Western Los Angeles Council of the Boy Scouts of America on February 26 at the Century Plaza Hotel in Los Angeles. In Living Color's Tommy Davidson will be master of ceremonies and comedian Sinbad from A Different World will be special entertainer as dinner co-chairmen Clarence Avant, Irving Azoff, Martha Washington, (Boston Ventures) and Al Teller will join a galaxy of stars and industry heavyweights for the Boy Scott fund-raiser honoring Busby. The Boys and Shantice Wilson will perform, and many surprises from major stars are planned for Busby throughout the evening.

Whitney Houston's version of the National Anthem (as she performed it at Super Bowl XXV) will soon be available as a single. As of February 6, it's been seen as "an exclusive presentation on the Jukebox Network," America's first and only all-viewer-programmed interactive television network. Viewers will be able to tune in to their local affiliate of The Jukebox Network and request the video, thereby supporting the troops and their families through their video request. The proceeds of the telephone call are donated to the American Red Cross. The project is the result of a joint effort between Arista Records, ABC Sports, the National Football League, Limelite Video, U.S. Sprint and the Jukebox affiliates. The Fifth Annual Soul Train Music Awards will present Smokey Robinson with the Heritage Award for outstanding career achievements...

**Smokey Robinson**

Soulstress MIKI Howard has signed with Giant Records...

**LIVE LAUNCH:** Some of the top names in the R&B field performed as surprise guests at the debut of L.A.'s new hot nightspot, R&B Live, founded by manager/publicist Ramon Hervey II and nightclub veteran Bill Hammond. Every Wednesday, R&B Live will feature an all-star band backing star performers on both trademark songs and old classics at The Original Tramps of London. Pictured above on opening night (l-r) are: host Sinbad, co-founder Hammond, Andre Crouch, Sandra Crouch, Houston, Jarreau and co-founder Hervey.

**IT'S A BLAK THANG:** Recording artist Caron Wheeler is congratulated on the success of her album, U.K. Blak by Public Enemy producer Hank Shocklee (left) and vocalist Chuck D. (right). The trio met at New York Hot Spot, the Red Zone.
<table>
<thead>
<tr>
<th>#1 Single: Michel'Le</th>
<th>High Debut: Caron Wheeler #66</th>
<th>To Watch: Johnny Gill #36</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> SOMETHING IN YOUR HEART (Atlantic 25664)</td>
<td>7</td>
<td>52 IT NEVER RAINS IN SO.CALIFORNIA (Polydor 3088-1)</td>
</tr>
<tr>
<td><strong>2</strong> I'LL GIVE ALL MY LOVE TO YOU (Elektra 464915)</td>
<td>13</td>
<td>Tony! Toni! Tone! 19</td>
</tr>
<tr>
<td><strong>3</strong> WHEN WILL I SEE YOU SMILE AGAIN (MCA 53796)</td>
<td>5</td>
<td>53 POWER OF LOVE (Elektra 6-44394)</td>
</tr>
<tr>
<td><strong>4</strong> DON'T LET ME DOWN (EMI 4-JM 50339)</td>
<td>11</td>
<td>Dee - Lite 61</td>
</tr>
<tr>
<td><strong>5</strong> ALL THE MAN I NEED (Arista 2156)</td>
<td>21</td>
<td>54 COME ON, LET'S MOVE IT (Profile 7322)</td>
</tr>
<tr>
<td><strong>6</strong> WRITTEN ALL OVER YOUR FACE (Atlantic 4-87809)</td>
<td>13</td>
<td>Special Ed 70</td>
</tr>
<tr>
<td><strong>7</strong> YOU DON'T HAVE TO WORRY (Atlantic 4-87718)</td>
<td>5</td>
<td>55 TELL ME (A&amp;M 1542)</td>
</tr>
<tr>
<td><strong>8</strong> FAIRY TALES (Elektra 8277-2)</td>
<td>10</td>
<td>Wooten Brothers 74</td>
</tr>
<tr>
<td><strong>9</strong> IESHA (Motown 10371)</td>
<td>8</td>
<td>56 PLAY THAT FUNKY MUSIC (SBK 05364)</td>
</tr>
<tr>
<td><strong>10</strong> LOVE MAKES THINGS HAPPEN (MCA 50973)</td>
<td>14</td>
<td>Vanilla Ice 34</td>
</tr>
<tr>
<td><strong>11</strong> GOIN' MAKE YOU SWEAT (Atlantic 31730)</td>
<td>17</td>
<td>57 ANOTHER SLEEPLESS NIGHT (Arista 2148)</td>
</tr>
<tr>
<td><strong>12</strong> ALL TRUE MAN (Tabu/Epic 357-73627)</td>
<td>6</td>
<td>Mike &quot;Hitman&quot; Wilson feat. Shawn Christopher 72</td>
</tr>
<tr>
<td><strong>13</strong> READ OVER HEALS (Epic ET40019)</td>
<td>12</td>
<td>Black Flames 71</td>
</tr>
<tr>
<td><strong>14</strong> ALL SEASONS (Atlantic 87772)</td>
<td>9</td>
<td>58 LET ME SHOW YOU (Columbia OER 7-37536)</td>
</tr>
<tr>
<td><strong>15</strong> DO ME AGAIN (Capitol 79471)</td>
<td>3</td>
<td>Black Marls 71</td>
</tr>
<tr>
<td><strong>16</strong> THIS HOUSE (Capitol JM 44662)</td>
<td>11</td>
<td>59 IS IT GOOD TO YOU (Capitol 79449)</td>
</tr>
<tr>
<td><strong>17</strong> LIKE THE WAY (Jive 1424-2-JD)</td>
<td>11</td>
<td>Whispers 78</td>
</tr>
<tr>
<td><strong>18</strong> HOLD YOU TIGHT (Giant 4-19458)</td>
<td>5</td>
<td>60 U.K. BLACK (EMI 4693)</td>
</tr>
<tr>
<td><strong>19</strong> SOMETIMES (I'm) A ROCK STAR (Tommy 1911)</td>
<td>7</td>
<td>Caron Wheeler 31</td>
</tr>
<tr>
<td><strong>20</strong> I WANTED TO BELIEVE (Jive 149486)</td>
<td>4</td>
<td>61 MY LAST CHANCE (Motown 2083)</td>
</tr>
<tr>
<td><strong>21</strong> DON'T KNOW ANYBODY ELSE (RCA 2735)</td>
<td>3</td>
<td>Marvin Gaye 13</td>
</tr>
<tr>
<td><strong>22</strong> KEEP HERE (Fontana 85787)</td>
<td>9</td>
<td>62 DO THE BARTMAN (S Mel &amp; Leda 8-3960)</td>
</tr>
<tr>
<td><strong>23</strong> AROUND THE WAY GIRL (Del / Columbia 381-73609)</td>
<td>15</td>
<td>The Simpsons 39</td>
</tr>
<tr>
<td><strong>24</strong> BLACK PARADISE (Atlantic 82130)</td>
<td>10</td>
<td>63 MY MY (Atlantic 4-87792)</td>
</tr>
<tr>
<td><strong>25</strong> STONE COLD (MCA 10116)</td>
<td>9</td>
<td>Gerald Albright 62</td>
</tr>
<tr>
<td><strong>26</strong> LOVE WILL NEVER DO (A&amp;M 70021 74741)</td>
<td>5</td>
<td>64 I WANNA COME BACK HOME (Motown 2085)</td>
</tr>
<tr>
<td><strong>27</strong> ANOTHER LIKE MY LOVER (Warner Bros. 4-19486)</td>
<td>4</td>
<td>Today 72</td>
</tr>
<tr>
<td><strong>28</strong> I CAN'T TELL YOU WHY (Elektra 8270-2)</td>
<td>3</td>
<td>65 THE PLACES YOU FIND LOVE (Qwest/Warner Bros. 2-4568)</td>
</tr>
<tr>
<td><strong>29</strong> I WILL ALWAYS LOVE YOU (Atlantic 4-87796)</td>
<td>3</td>
<td>Quincy Jones 35</td>
</tr>
<tr>
<td><strong>30</strong> GETTING BACK INTO LOVE (Motown 2075)</td>
<td>2</td>
<td><strong>66</strong> BLUE JESUS THE COLOR OF PAIN (EMI 4721)</td>
</tr>
<tr>
<td><strong>31</strong> THIS IS AN EP RELEASE (Tommy Boy 964)</td>
<td>2</td>
<td>Caron Wheeler DEBUT</td>
</tr>
<tr>
<td><strong>32</strong> HERES THE HAMMER (Capitol 79445)</td>
<td>2</td>
<td><strong>67</strong> MELT IN YOUR MOUTH (Capitol 497-73639)</td>
</tr>
<tr>
<td><strong>33</strong> MELODY COOL (Paisley Park/Warner Bros. 4-19778)</td>
<td>2</td>
<td><strong>68</strong> DON'T BE A FOOL (MCA 53880)</td>
</tr>
<tr>
<td><strong>34</strong> MAKE IT WITH YOU (Elektra 85786)</td>
<td>2</td>
<td><strong>69</strong> NEVER BEEN IN LOVE BEFORE (Polydor 879002)</td>
</tr>
<tr>
<td><strong>35</strong> ITS A SHAME (Warner Bros. 4-19596)</td>
<td>2</td>
<td><strong>70</strong> SHORT BUT FUNKY (Jive 1492-1)</td>
</tr>
<tr>
<td><strong>36</strong> WRAP MY BODY TIGHT (Motown 2077)</td>
<td>2</td>
<td><strong>71</strong> BETTER PART OF ME (MCA 54011)</td>
</tr>
<tr>
<td><strong>37</strong> BABY DONT CRY (Virgin 4-88998)</td>
<td>2</td>
<td><strong>72</strong> FIRST TIME (Atlantic 31730)</td>
</tr>
<tr>
<td><strong>38</strong> ONLY HUMAN (Arista AS 2177)</td>
<td>2</td>
<td>Joey B. Ellis 61</td>
</tr>
<tr>
<td><strong>39</strong> DO ME RIGHT (MCA AD 10115)</td>
<td>2</td>
<td><strong>73</strong> NO MATTER WHAT YOU DO (Warner Bros. 19455)</td>
</tr>
<tr>
<td><strong>40</strong> DOESN'T THAT MEAN SOMETHING (Arista 2170)</td>
<td>2</td>
<td><strong>74</strong> PATIENCE (RCA 2761-2-RJD)</td>
</tr>
<tr>
<td><strong>41</strong> GOLD DIGGER (Del / Jem 38763)</td>
<td>2</td>
<td><strong>75</strong> MY HEART IS FAILING ME NOW (SBK 07342)</td>
</tr>
<tr>
<td><strong>42</strong> DO YOU WANT ME (Next Plateau 50137)</td>
<td>2</td>
<td><strong>76</strong> BOOMERANG (SBK 07341)</td>
</tr>
<tr>
<td><strong>43</strong> MY ONLY LOVE (Reprise 4-19732)</td>
<td>2</td>
<td><strong>77</strong> I'LL DO FOR YOU (Uptown/MCA 53914)</td>
</tr>
<tr>
<td><strong>44</strong> JUST A LITTLE BIT (Charisma 96003)</td>
<td>2</td>
<td><strong>78</strong> PEACE YA SELF (Arista 2176)</td>
</tr>
<tr>
<td><strong>45</strong> MISSING YOU (Virgin 4-96041)</td>
<td>2</td>
<td><strong>79</strong> EVERYTHING I MISS AT HOME (MCA/GRP 9941)</td>
</tr>
<tr>
<td><strong>46</strong> ALL OF ME (Cold Chillin'/Reprise 4-19748)</td>
<td>2</td>
<td><strong>80</strong> TODO DE LA MENTE (Virgin 4-19778)</td>
</tr>
<tr>
<td><strong>47</strong> FIRST TIME (Columbia 73602)</td>
<td>2</td>
<td><strong>81</strong> TEMPLE OF LOVE (West East America 4-88603)</td>
</tr>
<tr>
<td><strong>48</strong> THE REAL THING (RCA 31502)</td>
<td>2</td>
<td><strong>82</strong> SPARK OF LOVE (Capitol 44659)</td>
</tr>
<tr>
<td><strong>49</strong> THRILL (Black Forest 7176)</td>
<td>2</td>
<td><strong>83</strong> SPECIAL GENERATION DEBUT</td>
</tr>
<tr>
<td><strong>50</strong> KEEP YOUR BUTT AT HOME (2001 Records 9001-12)</td>
<td>2</td>
<td><strong>84</strong> COSMIC LOVE (Crown 5472-6)</td>
</tr>
<tr>
<td><strong>51</strong> LITTLE BIT DANA TONIGHT (Profile 7314)</td>
<td>2</td>
<td><strong>85</strong> DO YOU REALLY WANT IT (MCA 53905)</td>
</tr>
</tbody>
</table>

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

Few people have had as great an impact on dance music (and therefore pop music) as Jellybean Benitez, whose frequent trips to the top of the charts (as artist/producer and remixer) have long made him one of the most sought after men in the music industry. One of the secrets to Jellybean’s success has been his willingness to experiment with trends and developments even as he maintains his own sound. (Check out his new single, “What’s It Gonna Be,” featuring Nikki Harris. While flaunting House inflections, it still has the identifiable persona and gloss of a Jellybean production. Nothing sacrificed, but lots gained.)

WHY THE LONG HIATUS BETWEEN PROJECTS: “Well, I wanted to write more songs. I think I’m not your typical artist that can make a record and tour and perform live. Since I’m not singing, it takes me time to find vocalists and write the songs and also have a cohesive package. I’ve never been in a hurry and every time I do get in a hurry, I just walk in Tower Records and see how many records are there and go, ‘Okay, there’s no rush. No one’s banging down the doors for my record.’”

SONGWRITING: “I like it. It’s something that was developing, and I try to write everyday now, as much as I can.

INSPIRATION: “Passion, emotion. It depends. I’m inspired by positive things and negative things. I just can’t help but create. It just happens.”

POSITIVITY TRENDS IN DANCE MUSIC: “It’s great. That’s why I started deejaying again. It’s exciting on the club level. So many new things coming in. You know, it comes in waves. When I first started deejaying, the first big wave gave us Village People and Donna Summer. The next big wave, go us Talking Heads and the B-52’s. The next big wave gave us Prince and Madonna. Now, we’ve got Soul II Soul and Dee-Lite. Music on the club level, I feel, is moving further and further from radio. Blackbox, the Adventures of Stevie V, Snap, Jellybean, Dee-Lite, C&C Music Factory. It’s a new genre for radio.

RECORD COMPANIES’ LATE EMBRACING OF DANCE MUSIC: “Hallujah. Jump in any time, kids. The thing to remember is that the cream always rises to the top and the clubs are the most fickle, most cutting edge. They’re always looking for the new thing. The club scene is very much like the fashion business. You can be in one season and out the next.”

WHAT HE LOOKS FOR IN AN ARTIST WHO ASKS HIM TO PRODUCE THEIR RECORD VS. WHAT HE LOOKS FOR IN AN ARTIST HE WANTS TO APPEAR ON ONE OF HIS PROJECTS: “When I produce an artist, I have to feel I’m going to make a contribution, an improvement to just producing another record. I have to feel that I can deliver something that will be new for the artist. It’s hard for me to go in and make a record that they’ve already made. And I have to feel that I’m going to enjoy the experience, that I’m going to learn and grow from it. When I look for a vocalist for my record, I’m basically looking for a novelist. I’m looking for passion and the ability to emote and get behind the lyric to make the vocal performance sound convincing.

A GOOD DANCE RECORD VS. A GREAT DANCE RECORD: “A good dance record will have a groove. A great dance record will have a groove. A great dance record will have a hook. That’s the difference.”

DANCE MUSIC IN THE NINETIES: “It will continue to evolve, it’ll continue to be new. It’ll evolve into things radio will never play. Then something will come and revitalize it all that’s happened but all over again. Now, we (in clubs, in dance music) are starting to move away from what radio’s playing.”

ATLANTIC RECORDS: “Those people who make the decisions as to who will get signed (at other companies) simply haven’t been looking in the clubs. And the ones that have been looking are benefitting from it. Atlantic Records is definitely going to benefit. We have a farm team here with the three women I have on my record.

DANCE DOING SO MUCH BETTER ABROAD: “They’re more adventurous there; they take more chances. Here, people like familiarity and, in some cases, like to follow.”

POLITICS IN DANCE MUSIC: “I think there’s a time and place for everything. When people are dancing and sweating and having a good time, in most cases they don’t want to deal with politics, they’re going there to escape it. With the war right now, the club scene is thriving.”

LIP-SYNCHING: “(laughs) It’s not for me. My singers are all singers with at least three octaves in range. They’re all musicians and they’re all songwriters. They’re not just pretty faces. These are women who are going to have careers way beyond this jellybean record. They’re not a producer project in the sense that they needed a producer to make a record. These girls could produce their own records.”

TOURING: “Yes, we’re putting together a tour. It’ll happen in either late spring or early summer.”
COCINANDO

BY TONY SABOURIN

WARNING: THIS COLUMN HAS BEEN CLEARED BY IRAQ'S MUSIC CENSORS.

PERTINENT PARTIES WILL OBVIOUSLY DENY IT, BUT ON the last Tuesday of January, singer/songwriter/film actor Rubén Blades entered Black Rock Recording with the last contractual persuasions from Tomás Muñoz, Sony International's senior vice president. And although Blades is the kind of person who changes his mind over details that others consider insignificant, I wouldn't be surprised if his next discographic destination is, indeed, the label that Davey cellphone (and Mirta bought). There are reasons other than prestige, including his sincere desire to make CBS the last recording womb of his illustrious career.

It makes all the sense in the world. After an auspicious beginning at Elektra with Buscando A America and Guamán Winner among others, Blades seemed to focus more toward film, where he developed a busy schedule, climaxing by substantial roles during 1990 in films acted in or directed by the illustrious likes of Diane Keaton, Spike Lee and Jack Nicholson. Elektra label executives weren't particularly jumping with glee at Blades Hollywood successes. They thought it forced him into an uneven record production schedule, and even scarcer availability for promotional chores. So naturally, they didn't hire independent promoters for his last two releases, and basically threw a cold shower on any internal interest by requesting from its Hispanic division, WEA Latina, a higher-than-market distribution price.

That wouldn't be the case with Sony International. They have a very definite presence in the U.S. and Puerto Rico market via Discos, which means that Rubén will have at his disposal more radio promotion than what he's had in the past four years. If this were not enough, his booking agent, David Mal- donado, whose management, is now part of the Ralph Mercado office, whose RMM label, distributed by Sony Discos, also carries a promotional appendix.

Obviously, Tomás Muñoz plays a big role in Blades' decision. Besides the weight of his title, he brings to the table a well-known reputation for personally caring for each and every one of his artists from Miguel Bosé and Julio Iglesias once, to Chayanne and Sergio now. Another reason for Blades imminent inkling is that he wants an album out on the streets by early April to support his usual April-May tour. And Muñoz can handle this without breaking a sweat.

Now, after a real guarantee of worldwide release, all Muñoz has to do is convince him that Sony will be able to do what Elektra couldn't, that is to integrate his various artistic talents into its all-encompassing music-to-film range; to make Rubén Blades feel that he no longer has to search for his own piece of America.

Those who may deem this Blades' selling out his music can't, and won't, look beyond their noses. A big talent with a worldwide perspective needs a media giant with a similarly colossal global view. Besides, now dreamers like myself can lay back and conjure images of future Blades collaborations, and fantasize about such probabilities as the reunion of the best salsa duo ever: Blades and (Sony Discos artist) Willie Colón.

AND WHILE WE'RE ON THE SUBJECT OF RAÚL'S ONLY SON, some additional thoughts on Colón's Color Americano. Its recent nomination for the 1990 Latin Tropical Grammy gives PDs an opportunity to modify their Sadaam Hussein-like obsession toward it, as it's probably the most advanced commer- cially. Since it was released in recent memory and has been extensively reviewed here several months ago, this Hey, You! attention-getter is amply justified by an enhanced examination of two songs as of yet unprogrammed, "Vida Nocturna" and "Áfroeléena Desamer." The first is as simple as salsa songs go. Opening, gua, coro moña y fuera. However, Amílcar Boscan's lyrics depict a very personal perspective of the nightlife, blanketed as if tailor-made by the Bob Franceschini/Marty Sheller arrangement—two bones, sax and rhythm section, crisply and directly in swing. The core work of Tito Allen and percussionist Milton Cardona outshine the best memories of the José Manguá/Cardona duos of the Héctor Lavoe/Colón years.

"Áfroeléena Desamer" stands next to, with no shame, Colón classics like "Juanita Peña" and "Plástico." The spastic arrangement by Colón and Marty Sheller—who profitably languishes in the shadows of better-publicized colla- leagues like Julio César Delgado, Sergio George, Cuto Soto and Tommy Villariny—sets new standards with its intermittent bursts of trombone, sax and Oscar Cartaya's funky bass riffs. More important for the PD's mental and cultural expansion, a 32-bar backbeat count, punctuated by Franceschini's wah-wah guitar and Sheller's radio jam before segueing back to veritable salsa, and a concluding timbales solo by Mark Quírones, perhaps the only "collateral damage" necessary in Operation Master Editing to make a solid radio hit out of the tune.

With the other potentially programable numbers discussed in the previous review, why hasn't Color gotten more airplay?

From the position of the PDs polled to this effect, mostly in the Northeast, it seems to be a matter of getting Willie to do more promotional visits, for interviews, schmoozing, etc., and play more gigs in his backyard, rather than on his highly remunerative Latin American tours. Stations need to be continu- ously reminded of the existence of this wonderful album; I hope this is of some help.

CASH BOX FEBRUARY 23, 1991

TEXAS LATIN LPs

February 16, 1991 The square bullet indicates strong upward chart movement.

1 MEXICO VOZ Y SENTIMIENTO (Sony) .......... VARIOUS ARTISTS
2 EN VIVO (Sony International) ................. ANA GABRIEL
3 PARA NUESTRA GENTE (CEL) ................ MAZZ
4 CON TANTO AMOR (Sony Discos) ............. LA MAFIA
5 EN EL PALACIO BELLAS ARTES (Ariola) .... JUAN GABRIEL
6 VEN CONMIGO (Capital/EMI Latin) .......... SELENA Y LOS DINOS
7 OUT OF CONTROL (Sony Discos) .............. GRUPO LA FIERB
8 ENTER THE FUTURE (Sony Discos) .......... LA MAFIA
9 GOOD BOYS WEAR WHITE (Fraddie) ........... GRUPO LA SOMBR
10 BANDIDO (Sony Discos) .......................AZUCAR MORENO
11 MI ACORDEON Y YO (Freddie) ............... RAMON AYALA
12 VEINTE AÑOS (WEA Latina) .................. LUIS MIGUEL
13 PAJARO HERIDO (Sony International) ...... ROBERTO CARLOS
14 MILAGRO (Sony Discos) ....................... ROCKY HERNANDEZ
15 MIRADAS (Capital/EMI Latin) ................. GARY HOBBs
16 CUANDO YO AMO (Sonotone) ................ RUDY LA SCALa
17 ETERNAMENTE BELLA (Fonovisa) ......... ALEJANDRA GUZMAN
18 TU AMIGO (Fonovisa) .......................... BRONCO
19 DOS (Capital/EMI Latin) ...................... MYRIAM HERNANDEZ
20 IT'S OUR TURN (La Feria) ..................... CONJUNTO INTERNACIONAL

Source: Gato Associates Research

GILBERTO SANTA ROSA
Disco Oro, Disco Platino

ESE ES NUESTRO PUNTO DE VISTA
John Lee Hooker and Freddie King. DCC has reissued no less than six titles this month from the Ray Charles catalogue, and the indie is releasing a two-CD, set by the great guitarist.

Josephine Baker this month. The 50-song set boasts material from the 1920s and '30s, which has been digitally remastered by DCC's engineer Steve Hoffman.

If digitally remastered properly, vintage recordings can sound great on CD. If not, they may not sound a fraction as good as they did on vinyl. Blonstein stresses, "We always go back to the original masters instead of just transferring them from analog to digital. When you go from analog to digital, what you're doing is enhancing everything. If you've got bad sounds on the original—chicks and pops and hisses—it's going to come out even more trashy in the digital unless it's remastered..." With the Josephine Baker, we took it back to the studio and remastered. It's still recordings from the '20s and '30s, but it's acceptable. You can live with it.

INDIE NEWS

AVC: The CEMA-distributed AVC/Life Records is planning to make some serious noise in 1991 with rap/dance artist Rocca, soul/pop/rock band Le Klass and hardcore L.A. rapper Madrock. The 19-year-old Rocca, who has the makings of a crossover smash a la MC Hammer or Vanilla Ice, has some potential hits on his forthcoming debut album, Got 2B Funky, including "Into The Night," (Rocca's debut single and video) "Melissa Mainframe," "Breakin' The Ice," "My House" and "Go 4 What U Know." AVC/Life is releasing "That's What Love Can Do" as the new single from Le Klass' debut album, School Of Cool. Le Klass, which has a hit from James Brown's home town Augusta, Georgia, exhibits the type of soul and emotion that's missing in much of today's overproduced "urban contemporary" fare... Madrock's debut single and video is "Skin Tight," a too-funky remake of The Ohio Players' 1974 hit boasting guest appearances by long-time Players Leroy "Sugar" Bonner (vocals), James "Diamond" Williams (drums) and the rest of the band. The dop jorn will appear on his debut album, Knowledge To Noise.

FANTASY: Fantasy owners of the legendary Stax/Volt catalogue, acquired the Holland/Dozier/Holland-powered Hot Wax and Invictus labels in 1990 and reminds us of the richness of late '60s and early '70s "uptown soul" with the release of Greatest Hits CDs by Honey Cone, Mary and Martha LeVanellas of the early 1970s) 100 Proof Aged In Soul, Chairman Of The Board, Freda Payne and Laura Lee—all of which are reviewed here... Honey Cone's Greatest Hits shows why the trio was a force of the old '70s. The CD contains chartbusters like "Want Ads," "Stick Up," the Latin-flavored "One Monkey Don't Stop No Show," "Girls, It Ain't Easy," and "The Day I Found Myself" as well as lesser known hits like "While You're Out Looking For Sugar," "I'm Proven Guilty," and "Shinin' On The Bomb..." If Honey Cone could be compared to the Vandellas, Chairmen Of The Board were the early '70s' answer to The Four Tops. But while the Tops' influence is evident on such hits as "Give Me Just A Little More Time" or "Soul Furniture," "Everything's Tuesday" and "Danglin' On A String," the group was no Tops clone. In fact, "Chairman Of The Board" and "Hanging On To A Memory" are psychedelic-influenced... 100 Proof was less successful than other Hot Wax and Invictus artists, but it wasn't for a lack of talent. "Somebody's Been Sleeping In My Bed," "Everything Good Is Bad," "Too Many Cooks," "Driveway" and other gems on the 12-track CD show just how gritty and "funky" uptown soul could be... Freda Payne's Greatest Hits CD contains such gems as "Band Of Gold," "The Unhooked Generation," "Bring The Boys Home," an anti-Vietnam War commentary that reached #3 on the soul charts. "Deeper And Deeper" and "A Cherish What Is Done"... a gospel singer who turned to secular soul, Laura Lee recorded for Chess and Cotillion before signing with Hot Wax and enjoying a string of hits that included "Rip Off," "Women's Love Rights," "If You Can't Be Nice Rock (You Better Have My Chair)" and "Love And Liberty"—all heard on Laura Lee's Greatest Hits. Lee's sassy, gospel-rooted belt is well-suited to Lee's demand that sisters be treated fairly in relationships...

CASHBOX FEBRUARY 23, 1991

INDIE REVIEWS

ALBUMS

THE DAVE BRUBECK QUARTET: New Wine
(Musicmasters 50512-2-C)

The Dave Brubeck Quartet—Brubeck on acoustic piano, Bill Smith on clarinet, son Chris Brubeck on electric bass and drummer Randy Jones on drums—and the Montreal International Jazz Festival Orchestra are captured live at the 1987 Montreal Jazz Festival on this 52-minute, seven-track CD. "Blue Rondo a la Turk," "Lullaby," "Out Of The Way Of The People," "Koto Song," and other Brubeck compositions heard on New Wine fuse jazz and symphonic classical, while a spirited reading of "Take The 'A' Train" (written by Billy Strayhorn for Duke Ellington) swings enthusiastically without venturing into classical territory.

ALI AKBAR KHAN: Journey
(Triloka 184-2)

Ali Akbar Khan, a veteran and master of traditional instrumental Indian music, takes a more contemporary "world beat" approach on Journey, which was produced by Khan's protege and fellow Triloka recording artist Jal Utal. The 68-year-old Khan's sarod and other acoustic Indian instruments such as the sitar, the tabla and the dholak interact with electronic synthesizers on the haunting Journey, which, like all of Triloka's jazz and world releases, was recorded and mastered digitally.

BIG JOE WILLIAMS: Nine String Guitar Blues (Delmark DD-627)

Big Joe Williams illustrates how effective minimalism can be on Nine String Guitar Blues, a rural-style blues effort recorded in 1961 and newly reissued on CD. While six of the CD's ten tracks feature classic style blues, the remaining four consist solely of Williams' raw acoustic guitar and his expressive vocals. So simple, and so soulful.

D.J. QUIK: Quik Is The Name
(Profile PCD-1402)

Profile extended its A&R antennas to the West Coast with the signing of hardcore rap artist D.J. Quik, who hails from Compton—the L.A. ghetto that gave us N.W.A., Eazy-E and Compton's Most Wanted. As expected, Quik's self-produced debut album, Quik Is The Name is on the gangster tip. The subject matter on such explicit fare as "Loked Out Hood," "Skankless" and "8 Ball" (not to be confused with the N.W.A. song about Olde English 800) is typical gangster rap subject matter—sex, drugs, players and ghetto life.
LANDSDOWNE & BLOOR MUSIC—Lynne Robin Green, vp/professional manager of Landsdowne & Bloor Music Publishers has acquired the catalogs of Winston Music, Hoffman House Music, Ben Ross Music and the Jack Hoffman Song Catalog. These companies founded in 1958, contain over 900 recorded copyrights from such great writers as The Dillards, Jerry Fuller, Alonzo B. Willis (Dick Dale Hits & R&B Classics) and many others. Contact: 213-462-2848...

MCA MUSIC—MCA is affiliated with close to 20 Grammy nominations this year including the “Song Of The Year” nomination for “Hold On,” co-written and produced by veteran staff writer Glen Ballard. Ballard also received the “Producer Of The Year” nomination for his work on Wilson Phillips’ stellar debut album and a nomination for his arrangement of “The Places You Find Love” from Quincy Jones’ Back On The Block (WB) LP. MCA signed a worldwide publishing deal with songwriter/artist Kym Mazelle. Mazelle is a featured vocalist on the most recent Soul II Soul LP and co-wrote the group’s currently charting single, “Missing You.” She is also a solo artist signed to Capitol Records and although she has already had a release overseas, she is presently working on her American debut for the label. Also signed to a worldwide exclusive writer and co-publishing agreement are rapper/producers Mark Rooney and Mark Moraloo. This dynamic team is currently enjoying the success of the Father MC album, Father’s Day, on which they wrote five cuts including the LP’s first single, “Treat Them Like They Want To Be Treated,” and the newest single release, “Lisa Baby.” They are currently working with Sony artist Octavia, and will be starting several new projects for Uptown Records as well as developing their own rap product... MCA also signed a worldwide exclusive writer and co-pub deal with the much-touted rock band Tyketto. The band’s debut release on Geffen Records should be out any minute...

WARNER BROS. PUBLICATIONS, INC.—Jay Morgenstern, president of WB Publications, recently announced the following promotions within the company. Sy Feldman was promoted to senior vp/general manager. Former vp/gm, he has been with the company for 25 years. Billy Reilly, former controller, was promoted to vp/controller. Reilly has been with WB for the past nine years...

ZOMBA ENTERPRISES—David Renzer, vp/gm of Zomba Enterprises, Inc., one of the world’s leading independent music publishing companies, announced two new pub deals. First, Armoured Saint, newly signed to Metal Blade/WB, have signed a worldwide exclusive pub deal. The group is currently completing its new lp with Dave Jerden (Jane’s Addiction, Alice In Chains) producing, which is due in April. Also signed for the world, excluding North America, are DGC Records’ #1 act, Sonic Youth. They are currently on a major tour with Neil Young...

CONGRATULATIONS!—Belated congratulations to Madeline Randolph, director of A&R/Black Division, MCA Records, and Keith Brown, K.B. Productions, on the birth of their baby Gage (3 lbs., 10.5 oz.) on 12/9/90...

NEXT WEEK—Exclusives on Grammy Award winning producer/engineer Al Schmitt’s latest projects (like the smokin’ Tower of Power recording sessions at Bill Schnee’s North Hollywood Studios)... Gary Katz (award winning Steely Dan producer), and Donald Eagen’s (Steely Dan) new New York recording studio... And, a now-in-the-formulating-stage movie soundtrack, that based on the track records of the music supervisor, director and stars of this movie, could be the “monster” hit movie and soundtrack of ‘91...

LOOKING AHEAD

February 16, 1991: Independent product most likely to reach the Top 100 Pop Singles Chart

1. WHAT’S IT GONNA BE?(Atlantic) ................. Jellybean
2. MOTHER’S PRIDE(Columbia) ................... George Michael
3. BOOGIE NIGHTS(Epic) ......................... Will To Power
4. GIVE IT UP(Warner Bros.) ..................... ZZ Top
5. IN YOUR ARMS(DGC) ......................... Little Cesar
6. THAT’S WHY(Hollywood) ....................... Party
7. FAIRY TALES(Elektra) ......................... Anita Baker
8. HOW LONG CAN A MAN BE STRONG(Arista) ... Jeff Healey
9. ONE IN A MILLION(MCA) ..................... Tristar
10. IF YOU NEEDED ME(Epic) .................... Cheap Trick
11. WHEN WILL I SEE YOU SMILE AGAIN(MCA) ... Bell Biv Devoe
12. I CAN’T TELL YOU WHY(Elektra) ............ Howard Hewitt
13. TEMPLE OF LOVE(East West America) .... Harriet
14. CRYING IN THE RAIN(Warner Bros.) ....... A - Ha
15. HALFWAY(Epic) .............................. REO Speedwagon
TNN-Music City News Awards: This One’s From The Fans

Cash Box announced its top country honors for 1990, in its annual Year-End Polis issue. Top country artists and performances were also recognized most recently during the CMA telecast of the 16th Annual American Country Music Awards. However, another star-studded display of country award winners will be featured on the live TNN telecast of the TNN Music City News Country Awards, on June 10th. Another awards show? Don’t fret—this one flies with a rather unique niche. Compared to other various award presentations, the TNN Music City News Awards are determined exclusively by the FANS! (Nominations for the awards are selected from a two-step balloting process conducted in the November and January issues of Music City News). During a press conference, which was telecast live from Nashville’s Stouffer Hotel during TNN’s Video Morning program, recording artists Patty Loveless and Alan Jackson were on hand to announce the final nominees for this year’s honors. The final nominees are:

Comedian of the Year: Andy Andrews, Jerry Clower, Shotgun Red, Ray Stevens, Williams & Ree; Instrumentalist of the Year: Chet Atkins, Roy Clark, Vince Gill, Ricky Skaggs, Mike Snider; Gospel Group of the Year: Cathedrals, Chuck Wagon Gang, Cumberland Boys, Fox Brothers, J.D. Sumner & The Stamps; Vocal Group of the Year: Alabama, Kentucky Headhunters, Oak Ridge Boys, Shenandoah, Statler Brothers; Vocal Duo of the Year: Baillie & the Boys, Bellamy Brothers, The Judds, Sweethearts Of The Rodeo, Williams & Ree; Vocal Collaboration of the Year: T. Graham Brown & Tanya Tucker; Vince Gill & Patty Loveless, Vince Gill & Reba McEntire, Lorrie Morgan & Keith Whitley; Randy Travis & George Jones; Single of the Year: “The Dance” (Garth Brooks), “Friends In Low Places” (Garth Brooks); I Answered The Call” (Vince Van Shelton), “Till A Tear Becomes A Rose” (Lorrie Morgan & Keith Whitley), When I Call Your Name” (Vince Gill); Album of the Year: Here In The Real World” (Alan Jackson), Heroes & Friends” (Randy Travis), No Fences” (Garth Brooks), KV’S III” (Ricky Van Shelton), When I Call Your Name” (Vince Gill); Video of the Year: “The Dance” (Garth Brooks); “He Walked On Water” (Randy Travis); “I Answered The Call” (Vince Van Shelton), “Till A Tear Becomes A Rose” (Lorrie Morgan & Keith Whitley), When I Call Your Name” (Vince Gill); Star of Tomorrow: Garth Brooks, Carlene Carter, Alan Jackson, Doug Stone, Travis Tritt; Female Artist of the Year: Patty Loveless, Kathy Mattea, Reba McEntire, Lorrie Morgan, Tanya Tucker; Male Artist of the Year: Clint Black, Garth Brooks, Ricky Van Shelton, George Strait, Randy Travis; Entertainer of the Year: Garth Brooks, Ricky Van Shelton, Statler Brothers, George Strait, Randy Travis.

NSAI Presents 13th Annual Songwriter Symposium

THE NASHVILLE SONGWRITERS ASSN. INTERNATIONAL will hold its 13th annual Spring Symposium March 15-17 at Nashville’s Loews Vanderbilt Plaza Hotel. This year’s workshops include “This Business Called Music,” “I’ve Got A Deal,” “I’ve Got Hits...What’s Next?,” “Rewriting This And That,” as well as pitch sessions with Nashville publishers and songwriters. The annual Friday Night Super Showcase, which features performances by stellar songwriters and tunesmiths, will be hosted by Country Club Queen Minnie Pearl. The 24th Annual Songwriter Achievement Awards Ceremony and dinner will be held on Saturday night, and will feature the presentations of Song of the Year and Songwriter of the Year awards. Awards in country, as well as Pop/Rock, Gospel, Adult Contemporary and Rhythm & Blues, will be presented to successful Nashville-based writers, or writers whose works are generally associated with Nashville. Registration will be made through NSAI, 1025 16th Avenue South, Suite 200 Nashville, TN 37212, (615) 321-5004.

Shenandoah

Shenandoah Files Chapter 11 Bankruptcy Petition

DUE TO SHENANDOAH CITING NUMEROUS DEBTS accrued from three years of trademark litigation related to their name and a combination of production and recording agreements which have effectively prevented the group from receiving any royalties from their The Road Not Taken and Extra Mile Live, the recording group’s attorneys recently filed a Chapter 11 bankruptcy petition in Nashville’s Federal Bankruptcy Court. Bill Carter, the group’s manager, stated that “the name Shenandoah” was chosen by their former management together with its record and production companies, and the resulting litigation was inherited by the five members of the band. Unfortunately, the group was left alone in facing enormous litigation costs, due to everyone else denying liability. According to Carter, he and Shenandoah are asking the court to terminate all contracts due to no foreseeable payout under the contract terms. “The rehabilitation provisions contained in Chapter 11 of the code allow a business such as Shenandoah to reject burdensome contracts, restructure their finances and resume business with a fresh start,” says Jim Kelley, one of the group’s attorneys. The group has been advised to continue its tour as scheduled and informed that the legal procedure will not affect their working, contractual arrangements. Currently, the band hasn’t decided who will produce them nor for which label they will record.

COUNTRY NEW FACE

Neal McCoy

relished his debut Atlantic single, “If I Built You A Fire.”

McCoy has since then turned his musical fire into a country explosion, and the heat seems to be getting everyone fired up about one of country music’s hottest new acts. So what’s causing this guy to sizzle? Much of the steam seems to be riding from his multi-faceted vocal performance and dynamic stage presence. To McCoy, country music means more than simply pouring out a good traditional song—it means really entertaining the audience.

“I’m a true ballad singer,” admits McCoy, “but on stage I’m a mover and a shaker. I’m an entertainer. I try to be anywhere, so I work every inch of the stage. I just try to work toward every person in the crowd. Whether it be at a concert or just a club, I try at one time throughout the night to look at every person in there. That’s why every person leaves that show, they’ll remember at least one time that I sang to them.

After seeing McCoy perform, it’s obvious that he incorporates total body and soul into his performance, but after hearing this gut-level vocalist wail it out, it’s also evident that his voice is no stranger to the stage. McCoy’s diverse vocal ability was first discovered when he took home top honors from a Texas nightclub contest. Following his win, McCoy soon found himself as the opening act for country great Charley Pride. And since then, opening for Pride and such other notables as Janie Frickie and Ronnie Milsap, he’s performed time and time again in all fifty states, as well as Australia, New Zealand and England. During the process, McCoy also landed a recording deal with 16th Avenue Records, developing a solid foundation which has recently brought him onto the roster of Atlantic Records.

McCoy’s current LP, entitled At This Moment, reveals all of his musical influences, including an obvious gospel background, rhythm & blues, jazz, traditional country, western swing and even a bit of contemporary seasoning.

“The whole album is along the same lines as the single we got out,” says McCoy. “The single has a traditional/ blue feel, yet the album leans more traditional, and that’s probably because we’re trying to really fit in, but I just sing with feeling.” McCoy continues. “The real challenge for me or the thing I feel most confident about or what I really like about singing is to do a fast song, one where your just aching and everything. Then right after that to do a song like “Tomorrow Never Comes” and just nail it! That really says something—to be able to change your whole impression from laughing and joking with the crowd, to going into a song looking at the crowd, but almost blocking yourself out from them and feeling what you’re singing. And they can feel that too—just putting your whole heart into it and really meaning what you sing.”

Despite his youthful age and growing determination, McCoy could be considered a veteran of the music world, by having played the circuit for some time now. However, it’s the determination that really counts with this nose-to-the-grind entertainer, and of course the confidence, something that’s really become important to him lately. “It’s all in the delivery and confidence is what it’s all about,” explains McCoy. “There’s such a fine line between being confident and cocky though. Sometimes I’m accused of being a little cocky and that’s alright too, because you want to get up there and appear like you have it all under control and know what you’re doing. But then you don’t want them to think that this guy really thinks he’s hot stuff,” he laughs.

Hot stuff or not, it is perhaps safe to say that Neal McCoy is only beginning to heat up.

—Kimmy Wix
If her recent success is any indication, songwriter Hillary Kanter is on a roll. Her co-penned “Lovin’ Only Me,” recorded by Ricky Skaggs, earned her a prestigious BMI award, while her “Black Coffee” signaled a hit for Lacy J. Dalton. Pictured is Kanter, as she rides into the new decade with her new manager, Joe Sullivan of The Sound Seventy Group. Kanter’s most recent co-writing endeavor includes working with renowned tunesmith Even Stevens.
**Most Added Singles**

(Singles receiving the most new adds this week)
1. **GARTH BROOKS**—"Two Of A Kind (Working On A Full House)"—Capitol
2. **RANDY TRAVIS**—"Heroes And Friends"—Warner Bros.
3. **SAYER BROWN**—"One Less Pony"—Curb/Capitol

**Most Active Singles**

(Singles receiving the most reports this week)
1. **JOE DIFFIE**—"If You Want Me To"—Epic
2. **MARK CHESNUTT**—"Brother Jukebox"—MCA
3. **ALAN JACKSON**—"I'd Love You All Over Again"—Arista

**Hot Phones**

(Singles receiving the most requests)
1. **MARK CHESNUTT**—"Brother Jukebox"—MCA
2. **THE JUDDS**—"Love Can Build A Bridge"—Curb/RCA
3. **DOUG STONE**—"These Lips Don't Know How To Say Goodbye"—Epic

**Hot Cuts**

(Cuts which have not been released from current album as singles, yet receiving airplay)
1. **REBA McENTIRE**—"This Picture"—Capitol
2. **SAYER BROWN**—"When My Baby Drives My Buick"—Curb/Capitol
3. **JOE DIFFIE**—"Almost Home"—A Thousand Winds Roads—Epic
4. **LINDA DAVIS**—"If I Could Only Be Like You"—In A Different Light—Capitol
5. **GEORGE STRAIT**—"Someone Had To Teach You"—Linn It Up—MCA

---

**D.J.'s Corner**

**NEW RESEARCH DATA AVAILABLE FOR COUNTRY RADIO**—The creation of **Country Only Research**, the first research company devoted exclusively to country formatted radio stations, was recently announced by the Emerald Entertainment Group, based in Nashville, Tennessee.

Country Only Research will be headed by Jane Dinse, Emerald Entertainment Group director of research. Dinse is a veteran of both radio and television research and was with Malrite Communications for four years prior to joining the Emerald team early last month. In addition to such normal research methods as auditorium music tests, Arbitron diary reviews and focus groups, a unique characteristic of Country Only Research includes the ability to conduct market perceptual studies using "diary based" methodology to better predict and mirror the type of responses typical of diary keepers. The Emerald Entertainment Group is composed of such other divisions as Emerald Sound Studio, the Entertainment Network and home of the nationally syndicated shows Nashville Line, Star Tracks and The Saturday Night House Party.

**CRS UPDATE**—The deadline for the Country Radio Seminar's annual Artist-Radio Tape Session (ARTS) has been set for Friday, February 15, 1991. To participate in ARTS, an artist must have had a top 75 chart single during the past year or a top 10 national career record. Artists must also have at least two persons from their support team (managers, record label representatives, publicists, etc.) registered for the CRS in order to participate. ARTS offers radio station personnel the opportunity to record high quality station ID's with many of country music's biggest performers. To participate, stations must be registered for this year's seminar and utilize their own battery-operated equipment during the sessions, which are limited to three minutes with each individual act. Blank tapes will once again be provided by the Country Music Association. For more information, contact CRB Inc., 35 Music Square West #664, Nashville, Tennessee 37203-3227, (615) 327-4447 or 327-4448.

**THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING:** WGOH, Terry Kidd, Grayson, Kentucky; KBOE, Scott Ewing, Oskaloosa, Iowa; WJIC, Keith Parnell, Commerce, Georgia; KRPT, Tony Bennett, Andardaro, Oklahoma; and WRKZ, Dandelion Seese, Hershey, Pennsylvania.

(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 23, 1991

**COUNTRY RADIO**

**SINGLE RELEASES**

**OUT OF THE BOX**

**K.T. OSLIN**—"Mary And Willie" (RCA 27467-7-RAA)
Producer: Barry Beckett
Writer: K.T. Oslin

If it’s the lace and frills of exotic and indepth lyrics one often wants in a song, K.T. Oslin probably won’t be a delivering candidate. However, if it’s simplicity, reality and a whimsical ability to relate to countless listeners, whether with humor, sorrow or just the bare facts, she’s standing by and gearing up to release material that will ultimately mean something to someone’s life on a personal level. "Mary And Willie," a cut from Oslin’s new Love In A Small Town LP, soaks up such qualities and presents a story of two modern lovers who never actually meet. Of course Oslin nonchalantly tells this story with her sultry, yet leggosh vocal spilt, and brings brilliant lyrics to life and another potential hit to her list of many.

**FEATURE PICKS**

**VINCE GILL**—"Pocket Full Of Gold" (MCA 54026)
Producer: Tony Brown
Writers: Vince Gill/Brian Allsmiller

LOOK OUT! Award-winning Vince Gill comes back with yet another heart-probing skin-tinder. "Pocket Full Of Gold" unfolds dynamic tenor vocals, a melody and emotion-aimed force similar to his previous singles "When I Call Your Name" and "Never Knew Lonely." However, the message which flows from this honesty-nestled-pan-sized tune, strikes a different beat compared to the previous lonely-side-of-love ballads. With radio waning no time in moving this single up quickly, "Pocket Full Of Gold" already sees its target at the top of the chart.

**DEAN DILLON**—"Hole In Up In Some Honky Tonk" (Atlantic 3683-2)
Producers: Nelson Larkin/Dean Dillon
Writers: Dean Dillon/Blake Mevis/Frank Dycus

Let’s hear it for southern-country tradition and award-winning tunesmith Dean Dillon! This honky-tonk two-stepper not only flaunts the rich southern-drawn vocals of Dillon, but also presents a table spread of top-notch instrumentation, including down-home fiddling and some extraordinary, right-handed piano work. Dillon’s vocal performance, however, leads the pack and easily places him within today’s line-up of leading hat-acts.

**LES TAYLOR**—"I Gotta Mind To Go Crazy" (Epic 34 73712)
Producer: James Stroud
Writers: Ron Moore/Dion Primmer

This racing diddy is sure to get the heels kickin’! Les Taylor pumps in the charge and whips out his stringing vocals with high-level energy and excitement. "I Gotta Mind To Go Crazy" lets us know love can often get the best of us, and also lets us know that Taylor is more than determined to release his long-grown talent with full force.

**GENE WATSON**—"At Last" (Warner Bros. 26329)
Producer: Gregg Brown
Writers: Jay Booker/John Keller

Let’s hear it for country-country tradition and award-winning tunesmith Gene Watson. "At Last" gives us dreamy lyrics, jazzy piano licks and the bea-tiful of voice, who sings this blues-flavored ballad from the eternal soul. Guaranteed—sink into this cut twice and the world is brand new.

**DELBERT MCCLENTON**—"I Want To Love You" (Curb NR-76847)
Producers: Barry Beckett/Delbert McClenton
Writer: Delbert McClenton

Sound the horns and Curb recording artist Delbert McClenton turns loose with this New Orleans-manuered number from his current I’m With You LP. "I Want To Love You" pours out a craving tempo, warm melody and McClenton’s sandy-edged vocals, all backed up with a zesty big-band sound. A taste of this one will only create a craving for more.

**TOP 10 SINGLES—10 YEARS AGO**

1. T.G. SHEPARD—"I Feel Like Loving You Again" (Warner Bros./Curb)
2. CHARLIE McCLAIN—"Who's Cheatin' Who" (Epic)
3. MEL TILLIS—"Southern Rain" (Warner Bros.)
4. JOHN ANDERSON—"1959" (Warner Bros.)
5. GAIL DAVIES—"I'll Be There (If You Ever Want Me)" (Warner Bros.)
6. RAZZY BAILEY—"I Keep Coming Back" (Capitol)
7. MOE BANDY & JUDY BAILEY—"Fellowing The Feeling" (Columbia)
8. WILLIE NELSON & RAY PRICE—"Don't You Ever Get Tired Of Hurting Me" (Columbia)
9. STEVE WARNER—"Your Memory" (Columbia)
10. DOTTIE WEST—"Are You Happy Baby?" (Liberty)
AFTER ROCKIN' OUT THE '50s and crooning through the '70s, Narvel Felts is calling Country Music home once again for the '90s. During the 1950's, recording artist Narvel Felts shook, rattled and rolled with the best of them—often being tagged as one of the original rock 'n' roll artists to launch the '50s era. However, as the trends and styles began to change, so did the music; yet Felts didn't allow the transition to affect his musical insight whatsoever. In the midst of the '70s, Felts paved his way to a prominent recording status, singing country music.

His more than 50 hit recordings include the Top Ten chart records “Drift Away,” “All In The Name Of Love,” “When Your Good Love Was Mine,” “Fancy How Time Slips Away,” “Somebody Held Me (Until She Passed By),” “Lonely Teardrops,” “My Prayer,” “Eternalling Love” and his 1975 Record Of The Year, “Reconsider Me.”

Felts, who's numbered among the Top 10 Most Popular Country Music Artists of all time, entered the '90s decade with his Evergreen Records debut, “I'm Just That Kind Of Fool.” Waiting no time, his come-back single debuts on Cash Box's Top 100 Country Singles Chart this week at #74.

**INDIE FEATURE PICKS**

1. **Sandy Ellwanger:** “I Don’t Need Flowers” (Door Knob DK91-363)
   - Producer: Gene Kennedy
   - Writers: Sandy Ellwanger/Ralph Porter
   - WHAT A SONG! This release is, without a doubt, at the top of the list of today's independent product. In addition to excellent penmanship, stellar production and a gripping melody, Door Knob recording artist, Sandy Ellwanger, controls this powerful message with full support and heart-felt vocals. Radio will definitely want to give this cut some major attention!

2. **Randy Owen Bishop:** “Oregon Sunsets” (Comstock COM-1998)
   - WHAT A SONG! This release is, without a doubt, at the top of the list of today's independent product. In addition to excellent penmanship, stellar production and a gripping melody, Door Knob recording artist, Sandy Ellwanger, controls this powerful message with full support and heart-felt vocals. Radio will definitely want to give this cut some major attention!

3. **Gene Strasser & Stacy:** “Dear Little Soldier” (Antique ANT 1991-1AA)

---

**UP AND COMING**

Feb. 16, 1991 Independent product most likely to reach the Top 100 Country Chart

1. Look What I've Stumbled Into (Music City) .................. Joe Tyler
2. Moonset (Fidgewood) ........................................ Kathy Reed
3. Dream Girl (Music City USA) .................................. Vern Brown
4. I'm Missing You (Worth) ....................................... Janet David
5. Heartbreak Hotel (DPJ) .......................................... Hoyt Axton
6. Honky Tonk Singer (Door Knob) .............................. Art Buchanan
7. She Was The Best Thing (Door Knob) ...................... Ricky Lee Jackson
8. I'm Walkin' Out The Door (Gallery II) ....................... Patsy Cline Osborne
9. On My Mind (D.K.) ............................................. C. M. Honko
10. Peace Will Come (Phone) ...................................... J. W. Thompson
11. I Don't Need Flowers (Door Knob) ......................... Sandy Ellwanger
12. Soldier Boy (Cleveland) ...................................... Donna Fargo
13. I Finally Made It (Country) .................................... David Chamberlin
14. Honky-Tonk Jeanie (NCT) ...................................... Beth Ann Sheffield
15. A Fool About You (Vib) ........................................ James Thomson
16. Momma's Gone To War (CMM) ............................... Chris Harmon
17. The Bayout'll Get You (Rob Chris) ......................... Sharon Cumbee
18. Does She Love Me (Comstock) ............................. Paul Gibson
19. The Writing On The Wall (Capron) ......................... Joel Curtis
20. I'll Never Find Another You (Standup) ..................... R. B. Stone

---

**GARY LEE MICHAEL**

“Home Town Boy” Cash Box

*Home Town Boy* (Needs A Home Town Girl) ........................................................................... 72

Produced By David Floyd and Gary Lee Michael

Special Thanks to Country Radio for playing our songs:
Chuck Dixon, Gary Bradshaw, David Floyd and the GLM Band, Thanks for the hard work! - “Cash Box is the greatest!”

Gary Lee Michael 91

GLM Promotions • 704-846-1492
Recorded At J. Howard Studios • Charlotte, NC

---

**TERRY KING**

“BUILDIN' WALLS AND BURNIN' BRIDGES”

(Bill Holmes – Rick Peoples)

Produced by: WAYNE HODGE
National Radio Promotion under the direction of WAYNE HODGE
ROGER BAILEY
Executive Producer STEVE MYERS
STARGEM RECORDS, INC. 43 Music Square East Nashville, TN 37203 (615) 244-1025
Planning Underway For AMOA Expo ’91 In Las Vegas

CHICAGO—Information for Expo ’91, the Amusement & Music Operators Assn.’s (AMOA) international exhibition and seminar, will soon be mailed to prospective exhibitors. This year’s show will be held at the Las Vegas Convention Center in Las Vegas, NV during the period of September 12-14.

Last year’s event in New Orleans saw a record-breaking 705 booths purchased by 200 companies. More than 700 booths are expected to be sold for Expo ’91, and the prices will feature the latest in pinball games, video games, CT and jukeboxes, electronic darts, pool table, cranes, monitors/power supplies, amusement rides, gaming equipment, cigarette vending and other coin-operated equipment/technologies from the world’s leading manufacturers and suppliers.

In addition to the exhibition there will be a program of educational seminars addressing a variety of technical and management issues. Attendee registration, housing, and program information will be mailed to the industry later this spring.

Eugene Usro of Madison Coo Machine in Monona, WI is chairman of the Expo ’91 planning committee. Following is a list of subcommittee chairpersons: Phil Elum of Elum Music Co. in Madison, OH (awards); Bob Porter of Hope Novelty in Hope, AR (banquet seating); Larriane Simon of Pride Enterprises in Huntsville, AL (educational seminars); Jerry Frame of the Music Co. in Charleston, WVA (exhibits); Don Hesch of A.H. Entertainers in Rolling Meadows, IL (Hesch Scholarship Fund promotion); Manley Lawson of Lawson Music Co. in Winter Haven, FL (registration); and Jim Trucano of Collins Music Co. in N. Charleston, SC (stage show).

AMOA-IFPA Sets First Annual Pin Tourney

CHICAGO—The recently formed AMOA-International Flipper Pinball Assn. (AMOA-IFPA) will be staging its first annual tournament, marking the culmination of weeks of organized league play. The big event will take place at the O’Hare Hilton in Chicago on Friday, March 1 through Sunday, March 3, and will see international players competing for championship trophies and prize money.

Co-directors of the tournament are Mike Hawthorne (D&R Star-Rochester, MN) and Dennis Bohrer (Hastings Distg.-Milwaukee, WI) assisted by Mike Jensen (Jim Stansfield-La Crosse, WI), all of whom offer years of league operation and tournament expertise. Headquartered in Milwaukee, WI, the AMOA-IFPA was founded as a non-profit trade association dedicated to the long-term promotion of amusement/flipper pinball. A primary function of the association is the installation of organized league play as a viable marketing tool for the vendors of pinball machines.

The AMOA-IFPA alliance includes the four major pinball manufacturers, namely, Data East, Pinball, Midway Manufacturing Co. (manufacturer of Bally Amusement Games), Manufacturer of Bally Amusement Games, Pattern Technology and Williams Electronics Games.

Further information regarding membership or entry into the tournament may be obtained by contacting AMOA-IFPA headquarters at 414-263-0233.

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: ACM ’91; (American Coin Machine Exposition); Sands Expo & Convention Center; Las Vegas, NV.

April 19-21: Minnesota Operators of Music & Amusements; Radisson Hotel St. Paul; St. Paul, MN; state convention (exhibit). For info contact Hy Sandler at 612-972-6662.

April 19-21: NAMA Western Convention; Anaheim Convention Center; Anaheim, CA. For info contact Norman NAMA at 310-346-0700.

April 25-28: Mississippi Coin Operators Assn.; Omni Hotel; Memphis, TN; state convention (exhibit). For info contact Jan Green at 800-426-3786.

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.

AROUND THE ROUTE

BY CAMILLE COMPASIO

A TOTAL OF 31 REPRESENTATIVES from 19 state organizations were on hand at the Hyatt Regency Chicago (1/22-23) for the state association meeting, sponsored by the AMOA State Assn. Committee, which is chaired by Jim Stansfield. Session was most productive in that it provided the opportunity for exchanging ideas as well as discussing mutual problems and possible solutions. This was the second installment in what will be an ongoing series that will be scheduled during the winter season; in addition, of course, to the session that annually takes place at AMOA Expo.

CONGRATS! On January 11, 1991, noted game designer Steve Kordek (Williams/Bally/Midway) and his wife, Harriet, marked their 50th wedding anniversary, which they subsequently celebrated at a big party on Sunday, Jan. 27 with about 380 of their close friends, associates and family members. The big day started with noon mass, presided over by their son, Father Frank OFM (A Franciscan priest) and the celebration will continue as the happy couple heads for Puerto Rico next week and then to Hawaii sometime in March. We wish them all the best.

GIVE ‘EM A CALL. Star Tech Journal’s “Master Mail” list was recently “cleaned up,” meaning all non-responsive names have been eliminated, making this list a most accurate and comprehensive source for the coin-op industry. The most recent state and list totals may be obtained by calling 609-662-1080 or writing to Star Tech Journal, P.O. Box 1065, Merchantville, NJ 08109.

The FIVE B’S! Bally’s Bugs Bunny’s Birthday Ball, that is! Quite a mouthful...quite a pinball! Watch for a huge factory initiated promo back-up campaign involving special discounted merchandise (i.e., watches, t-shirts, suspenders, eyewear, wall hangings, etc.) focusing on the Looney Tunes characters and Bugs himself. This kind of stuff has so much potential on the location level, especially if you’re running tournaments. We’ll have more on this later but ops can start making inquiries through distros or by contacting Roger Sharpe at 312-509-6562.

For the Troops. The February selections for Rowe’s video jukebox contain a lot of good material, as usual. The piece that caught our eye is the pop/rock tape by Tiffany called “Here In My Heart,” which is her personal message to the American troops in the Persian Gulf...Incidentally, the Rowe Video Jukebox Hotline (212-888-8415) has a new staff member. Her name is Tonya Batt and she is the assistant to Kadima Levadi in the Video Jukebox production department in New York.

And Here It Comes! You’ve been hearing about it. I’ve been hearing about it. Konami’s national sales director Frank Pellegrini calls it “another Turtleyst!” We’re talking about Simpsons, Konami’s new four-player dedicated video game which will be officially unveiled at ACM ’91, and which should thereafter go into full production. It’s been bringing in fantastic earnings at test. The video market needs a mover. Can’t wait to see it.

May 3-5: Third annual Northeast Regional Trade Show; Trump Regency; Atlantic City, NJ; state convention & exhibit. For info contact AMOA-NY at 516-439-0981.


May 31-June 1: Ohio Coin Machine Assn.; Radisson Hotel Airport; Columbus, OH; state convention & exhibit. For info contact Judith Martin at 614-486-8677.

June 14-16: Illinois Coin Machine Operators Assn.; Drake Hotel; Oak Brook, IL; state convention & exhibit. For info contact John Philion at 708-369-2449.

June 20-23: California Coin Machine Assn.; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Cernan at 916-441-5451.


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. 27-29: Rocky Mountain AOMA; Hilton Inn South (1-25 & Orchard Rd.); Denver, CO; state convention & exhibit. For info contact Jo Anne Hackett at 303-289-6209.
Williams Bally/Midway In First Distributor Committee Meeting

CHICAGO—The Williams Bally/Midway facility at 3401 N. California Ave., in Chicago, provided the setting for the first Distributor Advisory Board Committee Meeting, a new program announced by the firm at AOMA in attendance were Ira Bettleman of C.A. Robinson & Co., Inc.; Jon Brady of Brady Distributing Co.; Joe Cirillo of Betson Enterprises; John Gatens of Southgate Amusement & Vending Corp.; Hans Rosenweg of Nova Apparate; Ken Fedesa, vice president and general manager, and Joe Dillon, vice president of sales for Williams Bally/Midway.

With an agenda that included new product previews and scheduling as well as in-depth discussions of current business conditions along with forecasts of potential trends, interest in the marketplace, the day's activities provided an invaluable roundtable for planning and exploring the needs of distributors around the world.

"Commenting on this important get-together, which was the first in what will be an ongoing program, Joe Dillon stated, 'Our pledge has always been to increase communications and work very closely with our distributor network, not only in regard to product development, but to also be more responsive to the daily concerns of supporting and stimulating the market. This includes, as a major focus, what we can all do for the operator so he can be more successful and realize greater revenues,' he continued.

"At a meeting such as this we have a wonderful opportunity to exchange ideas and spend quality time talking about trends, evaluating our test program for new equipment, scheduling and, of course, discussing many of the pressing issues facing our industry.'"

Betson Issues Mad Dog... Promo

CHICAGO—Betson Enterprises of Moonachie, NJ, has developed a "camera ready" newspaper ad that may be used by customers who have purchased Mad Dog McCree, the interactive laser video game being marketed by Betson; and it is available to these customers at no cost.

"Since Mad Dog McCree is such a unique game with the ability to draw new players into a location, we thought it would be a nice idea to get customers a vehicle to reach new potential players," said Betson's John Margold.

The ad has an optional "Free Game" coupon that may be used by the operator at the operator's discretion. Copies are available from Betson Enterprises (6 Empire Blvd., Moonachie, NJ 07074-1378); Betson Pacific (2444 W. Pico Blvd., Los Angeles, CA 90006) and their authorized Mad Dog McCree distributors.

NY State Group Pushes Public Awareness Program

CHICAGO—The New York State Coin Machine Assn., has committed its full support to a program to prevent sales of cigarettes to underage youth. The new public awareness program materials are designed and distributed by the Tobacco Institute to convey the message to both store customers and store employees that it is against the law in New York to sell tobacco products to persons under 18 years of age.

Mr. Ceraldi, president of NYSCMA, stated that "the two hundred member association of operators of coin amusement and vending machines has always been concerned regarding legal sales of tobacco products. They are well aware of the law and the penalties, as well as allegations by consumers that children obtain cigarettes primarily through cigarette vending machines," he added. "This new 'It's Law' program is a great opportunity for operators to remind their responsible actions." Mr. Ceraldi has called upon all cigarette machine vendors to work with their locations to place machines in supervised areas, and to label each machine with "It's the Law—we do not sell tobacco products to persons under 18" stickers. Noting that cigarette machines do not "start or encourage children to smoke," Curtiss B. Matterson (CAB), executive director of NYSCMA said that "properly located machines provide one of the best security systems for the small business owner since they can be supervised and they afford protection against pilferage while accommodating the need for customer availability."

He went on to point out that "the vending industry has stressed over the years to its members the need to locate machines responsibly. It has not always been successful," he added. "The industry also takes blame for many machines which are owned by specific locations. If the independent location places a machine at the entrance of the establishment or near a game room in a facility, underage teens can access them without much worry of being observed. We hope the use of the new decals will let people know that our members are responsible and that un-labeled machines should be reported, especially 'when accessible to minors. This is not just an operator concern but one in which the operator seeks public assistance.'"
CLASSIFIED AD RATE
35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE - $260 Classified Advertisement (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $0.85 per word. Please count words carefully. Be sure your Classified Ad is sent to the Los Angeles publication office, 644 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

ATTORNEYS

AUTOS FOR SALE

COIN MACHINES
FOR SALE: ATARI: Escape from the Planet, Cyberball 2072, Skull 'N Crossbones; BALLY: Arch Rival U/R, Galaga; CAPCOM: Buster Bros., Willow; DATA FAST: Apache 3, Robo Cop; EXIDY: Showdown (Gun Model), Showdown (Button Model); 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, Gun Ground, Crackdown, Columns C/T; TEHKAN: Tecmo Bowl; WILLIAMS: Nars; TAITO: U.S. Classic C/T; AM. TECHNO'S: WWF Superstars. FLIPPERS: DATA EAST: Playboy, Robo Cop, Monday Night Football; GOLT-LIEB: Bone Buster; WILLIAMS: Banzai Run. USED KITS: 88 Games H; Showdown H; Blockout H; Sky Soldier V; Bloody Wolf V; 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; Wrestler V; Cyberball 2072 H; Dynamite Duke H; Heavy Barrel V; Leader Board Golf S; Nastar Warrior H; Ninja Gold H; Omega Fighter V; Plotting H; Ring King V. CHANGERS: Standard $1.00 and $5.00 changers as is. Call 567-415.

CASH BOX FEBRUARY 23, 1991

PRODUCTIONS
Visit my 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday at THEATRE, 100 S. MAIN ST., on the Hill, 1-65 and James Robertson Parkway and Sunday-Monday at HOLIDAY INN BRILLEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

PROMOTION
Need a promoter? At Robert Gentry promotions we want you to succeed. We offer full service promotion and mailing service to all charts with weekly tracking. Discover the difference at Robert Gentry Promotions, "The Way To Gold." P.O. Box 1214, Hendersonville, TN 37077. Tel: (615) 826-0250.

Your success is our goal. We provide personal service, complete mailouts, and weekly tracking on all Cash Box and Indie Bulletin reporting stations. Call Jo at JVP Promotions - 214/644-2537, 11991 Audelia, Suite 2205, Dallas, TX 75243. We'll work for you!

REAL ESTATE
GOVERNMENT HOMES from $1 (U repair). Delinquent tax property, Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

SINGERS/SONGWRITERS
NATIONAL SONGWRITERS PITCH SHEET Major recording artists are always looking for new material. Find out who is looking, when they are cutting, and where to send your songs for reviews and possible submission to these major artists. 1-900-533-2900 Ext. 412. $2.00 per minute.

A unique opportunity! Now you can receive personalized instruction from professionals. Nationally recognized Composers and Lyricists with Top 40, T.V. and Movie credits will work on your songs. For information: send S.A.S.E. to SILVER WILLOW MUSIC, 791 Princeton St., New Milford, NJ 07646 or call: (201) 265-7595.

Disc Jockey
INSURANCE
Disc Jockey General Liability Insurance of 1,000,000 limit with equipment coverage of $5,000 for $500 annual premium. Other limits are available for all states. Call 800-486-0030, ask for Jim Kingston or Ray Walsh to place your order.
COUNTRY RADIO SEMINAR
March 6 - 9, 1991

YESTERDAY AND TODAY

CASH BOX HAS BEEN THE SOURCE FOR RECORD AND RADIO DATA FOR 50 YEARS...

Issue Date: March 9, 1991

GET YOUR MESSAGE TO THIS CAPTIVE AUDIENCE!

JIM SHARP
1300 Division St., Ste. 202,
Nashville, TN 37203
(615) 244-2898
Fax: (615) 259-2913

COMING SOON
CASH BOX presents its Annual ACME '91 Special Edition, focusing on the American Coin Machine Exposition, March 22-24 at the Sands Expo & Convention Center in Las Vegas!

ACME 91

This Special Edition of CASH BOX will reach our entire circulation and will be distributed at ACME '91 which means extra exposure for your advertising message!

DON'T MISS THIS VERY IMPORTANT COIN-OP SPECIAL!

Issue Date: March 23, 1991
Advertising Deadline: March 8, 1991

CONTACT:
Chicago—Camille Compasio (708) 863-7440