ON THE COVER

Marvel Felts

SUSTAINING NATIONAL CHART EXPOSURE FOR FIVE DECADES is certainly something to boast of, but don’t expect this die-hard recording artist to go so—his five-decades of musical history adequately tells the story. As Marvel Felts plunges into decade number five, he’s quick to mention that other artists such as Conway Twitty, George Jones, Johnny Cash, Buck Owens, Billy Walker and Bill Anderson also share him the same spotlight.

In terms of past, present and future, Felts’ multi-accomplishments within the pop and country arenas of the music industry create a rare musical legacy. The Kiser, Arkansas native launched his recording debut as one of the original rock-and-roll artists in the ’50s—gathering overwhelming success with records such as “Three Thousand Miles” and “Honey Love.” Felts was signed to the historical Sun Records label during the height of the company’s success—a time which also marked an all-time high for the label’s president, Sam Phillips. To put it mildly, things were moving and shaking during this period. Elvis was making his move from Sun to RCA Records, and Phillips was at the same time working closely with Carl Perkins, Roy Orbison, Charlie Rich, Conway Twitty, Johnny Cash, and of course, Marvel Felts.

Eventually, Felts went on to become a internationally acclaimed country artist in the ’70s. 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,” “Funny How Time Slips Away,” “Somebody Hold Me (Until She Passes By),” “Lonely Teardrops,” “My Prayer,” “Everlasting Love” and “Reconsider Me.”

Numbered as one of the Top 110 Most Popular Country Music Artists Of All Time, Felts continues to enhance his musical legacy as he enters into the ’90s with a brand new single entitled “I’m Just That Kind Of Fool” on Evergreen Records. The single breaks the top 40 bracket this week on Cash Box’s Top 100 Country Singles Chart—moving up to the #39 slot.

Incidentally, Felts’ current recording agreement with Evergreen also marks his return to Johnny Morris Productions—a business venture which earlier garnered Felts the hits “Drift Away” and “When Your Good Love Was Mine,” while on the Cinnamon Records label in the early ’70s. Following that successful stint, Felts was added to the roster of ABC/Dot Records, where he landed the RECORD OF THE YEAR in 1975 with “Reconsider Me.”

The greatest high singer in the world” is how Jerry Lee Lewis once described Felts—Not a shabby description of an artist who’s proving to take that “high” to an even higher level, as five decades of phenomenal music history are currently in the making. (Cover photo credit Norman Swithof)

—Kimmy Wix

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EXECUTIVES ON THE MOVE

- Dennis Fine has been made vice president, communications of the PolyGram Label Group, putting him in charge of overseeing all publicity and public relations activities on behalf of PLG product. He will also coordinate creative service functions, including the supervision of all product positioning, advertising and merchandising material emanating from the U.S., along with numerous other activities. Fine comes to the label from RCA Records, where he also served as vice president, communications. Rick Dobbs, PLG president and CEO, made the appointment. ■ RCA Records has named Ric Albrite vice president, A&R, East Coast, making him responsible for the acquisition and integration of non-U.S. originated BMG product into the U.S. marketplace for RCA and its affiliated labels and for overseeing all activities of RCA's East Coast A&R staff and artists. He was previously head of RAM, Inc., a management company he formed in 1981. ■ Jane E. Osman has been promoted to vice president, consumer and government affairs at Columbia House, where she had been director, consumer and government affairs since 1985. She'll be responsible for developing policies with respect to all state and federal legislative and regulatory initiatives and will oversee the company's postal policies and consumer affairs activities. ■ Dave Winstead has been promoted to the position of vice president, Sales & Product Development for RCA Nashville. In his 31 years with the label, Wheeler has carried out or supervised virtually all aspects of the record business—from sales and marketing to media and promotion. Wheeler recently returned to the RCA/Nashville headquarters after a three- and a half year stint in the New York office as vice president, Sales. Three additional promotions within the Nashville offices of RCA have also been announced. Brenna Davenport-Leigh has been upped to the position of senior director, Artist Development. Davenport-Leigh has been with the company for over five years and was previously the director, Artist Development. The position of Director of Marketing Administration has been filled by Cathy Monroe, who joined RCA in 1985 as administrator, Scheduling, Finance and Marketing Services. Greg DeLaurentis, has been named to the position of director, Field Product Development, Nashville. DeLaurentis has been with RCA Records since 1978. He relocated from Phoenix to Nashville in 1990 as manager, Field Product Development, West Coast. ■ The Morgan Creek Music Group has announced the appointment of Matthew Aberle as A&R representative, taking over the position of marketing & sales co-director. Aberle will be an instrumental player in locating new talent for the label in the alternative arena. Proober will play an active role in the areas of advertising, merchandising and sales collateral. ■ Steven Mandel has been appointed to the position of associate director, Publicity at EMI. He will be based in the company's New York headquarters and report directly to Kim Akhtar, senior national director, publicity. In his new capacity, he will be responsible for artists such as Queenuns, George Thorogood, Robert Palmer and The Pet Shop Boys. And Bob Payne has been appointed to the position of associate director, Publicity at EMI. He will be based in the company's New York Offices and will also report directly to Akhtar. He will be responsible for such artists as the O'Jays, Curon Wheeler, Dianne Reeves, Naje and other R&B acts. ■ Ed Huncutt has been tapped to head the publishing concerns of Nashville's Legacy Productions Inc., parent company to two music publishing firms and the recently formed DFI Records. Huncutt, who holds a degree in management from Clemson University, was named director of publishing of the Lawrence Music Group by Mae Boren Axton, vice president/executive director of Lawrence Productions Inc. ■ Tracy Horton has been promoted to the post of national manager, CR promotion at Elektra Entertainment. A five year veteran of the label, she was most recently coordinator. □ Bill Vaughan has joined Carolyn McClair Public Relations as a publicist for the Marlbroke Music Festival and Talent Roundup. □ Walter Campbell has been promoted to general manager of the Creative Services Department at Sony Tree. Campbell, who was previously a director of Creative Services for Tree, has been a staffer with the company for eight years. ■ Island Records has announced the appointment of Dave Darus to the position of national promotion director for the label. Darus will oversee promotion efforts at CHR, AOR and AC radio on a national level with a special emphasis on west coast outlets.

CASH BOX March 23, 1991

TICKER TAPE

Carey, Hammer, Gill Are Big Winners At Soul Train Music Awards

MARIAH CAREY, MC HAMMER AND JOHNNY GILL were among the big winners at the Fifth Annual Soul Train Music Awards, held at the Los Angeles Shrine Auditorium on March 12. Carey, who won three of the four categories for which she was nominated, defeated Oleta Adams, Vanilla Ice and En Vogue in the Best R&B/Urban Contemporary New Artist category. Carey’s “Vision of Love” defeated Anita Baker’s “Talk To Me,” Janet Jackson’s “Alright” and Lisa Stansfield’s “All Around The World” in the bid for Best R&B/Urban Contemporary Single, Female, and her self-titled debut album won out over Baker’s “Greatest Love of All,” Michaelle’s “Michaelle” and Stansfield’s “Fascination.” MC Hammer’s Please Hammer Don’t Hurt ’Em was named Best Rap Album over Public Enemy’s Fear Of A Black Planet, Ice Cube’s Amerikkka’s Most Wanted and L.L. Cool J’s Mama Said Knock You Out, and his “U Can’t Touch This” was named Best R&B/Urban Contemporary Song Of The Year over Carey’s “Vision Of Love,” En Vogue’s “Hold On” and Johnny Gill’s “My My My.” But “My My My” defeated “U Can’t Touch This,” Babyface’s “Whip Appeal” and James Ingram’s “I Don’t Have The Heart” in the Best R&B/Urban Contemporary Single, Male category, and his Johnny Gill album defeated Please Hammer Don’t Hurt ’Em, Snoop Doggy Dogg’s “Doggystyle” and The Whispers’ “Private Times” and The Whole 9 & 1 and Keith Sweat’s “I Give All My Love To You” in the race for Best R&B/U”nContemporary Album Of The Year, Male. Bell Biv Devoe’s Poison won the award for Best R&B/U”nContemporary Album Of The Year, Group, Band Or Duo over En Vogue’s Born To Sing, Tony! Toni! Tone’s The Real Deal and The Whispers’ More Of The Night, while Poetic’s title track, “Quarter Times” “The Secret Garden” and After 7’s “Ready Or Not” were defeated by En Vogue’s “Hold On” in the bid for Best R&B/U”nContemporary Single, Group, Band Or Duo.

In the Best R&B/Urban Contemporary Music Video category, Janet Jackson’s “Alright” emerged victorious over En Vogue’s “Hold On,” Hammer’s “U Can’t Touch This” and Public Enemy’s “911 Is A Joke.” The award for Best Gospel Album went to The Winans’ Return instead of Tramaine Hawkins Line, Commissioned’s State Of Mind or Take 6’s So Much 2 Say. And in the Best Jazz Album category, which contained only one consistently jazz-oriented album, Najee’s Tokyo Blue defeated Anita Baker’s Compositions, Branford Marsalis and Terence Blanchard’s Music From ‘Mo’ Better Blues and Take 6’s So Much 2 Say. Interestingly, such acclaimed jazz albums as Carmen McRae’s Carmen Sings Monk, Jackie McLean’s Dynasty, Stan Getz’ Anniversary and The Chicks Corens Elektric Band’s Inside Out weren’t nominated.

Backstage, presenters Run-D.M.C. and Heavy D had few kind words for Vanilla Ice, who was booted when nominees for Best R&B/Urban Contemporary New Artist, Female, were announced. Michaelle’s “Michaelle” and Stansfield’s “Fascination.”
1. SOMEDAY (Columbia 387-73561) .......................... Mariah Carey
2. ONE MORE TRY (Quality 15114) ...................... Timmy T
3. COMING OUT OF THE DARK (Epic 347-73668) .......... Gloria Estefan
4. ALL THE MAN THAT I NEED (Arista 21586) ............ Whitney Houston
5. THIS HOUSE (Capitol 44682) ............................ Tracie Spencer
6. THIS TIME (A&M 23543) ................................. Sting
7. HOLD YOU TIGHT ( Giant 4-19458) ...................... Tara Kemp
8. SHOW ME THE WAY (A&M 1536) .................... Styx

9. YOUR'S IN LOVE (BSK 19729) .......................... Wilson Phillips
10. I'VE BEEN THINKING ABOUT YOU (MCA 53992) .... London Beat
11. GET HERE (Fontana/Mercury 878-476-4) ............. Oleta Adams
12. WHERE DOES MY HEART BEAT NOW (Epic 34-73536) .. Celine Dion
13. STATE OF THE WORLD (A&M 7514) .................. Janet Jackson
14. WAITING FOR LOVE (EMI 41-50037) ................ Stations
15. SIGNS (Geffen 4-19653) ................................. Tesla
16. ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748) ..... Tevin Campbell
17. I'LL BE YOUR SIDE (L.M.R./RCA 2758-4) .......... Stevie B
18. RESCUE ME (Warner Bros. 4-19490) .......... Madonna
19. GONNA MAKE YOU SWEAT (Columbia 387-73504) ....

20. MERCY MERCY ME (EMI 50348) ..................... Robert Palmer
21. BABY BABY (A&M 75021-1549) .................. Amy Grant
22. AROUND THE WAY GIRL (Del Jam/Columbia 387-73610) .. L.L. Cool J
23. SADNESS PART 1 (Charisma 4-99886) ............... Enigma
24. CRY FOR HELP (RCA 2714) .......................... Rick Astley
25. JOYRIDE (EMI 41-19704) .............................. Roxette
26. MY SIDE OF THE BED (Columbia 73529) ............ Suzanne Hoffs
27. WICKED GAMES (Reprise 4-19704) ................. Criss Isral
28. THAT'S JUST THE WAY IT IS, BABY (Aco 3393) .... Rembrandts
29. THE FIRST TIME (Columbia 38-73502) ............ Surface
30. DISAPPEAR (Atlantic 4-87784) .................. Inxs
31. IF YOU NEEDED SOMEBODY (Aco 89914) ......... Bad Company
32. RICO SUAVE (Interscope/East West 4-98871) ....... Gerardo
33. CHASIN' THE WIND (Reprise 4202) .................. Chicago
34. RHYTHM OF MY HEART (Warn Bros.) .............. Rod Stewart
35. WAITING FOR THE DAY (Columbia 387-73663) .... George Michael
36. RIDE THE WIND (Capitol 44616) .................. Poison
37. CALL IT POISON (Atlantic 37562-2) ............... Escape Club
38. EASYCOME EASY GO (Atlantic 4-87773) ............ Winger
39. HOW TO DANCE (Atlantic 4-86833) ............... Bingo Boys
40. TOUCH ME (ALL NIGHT LONG) (Polydor 879-4664) .... Cathy Dennis
41. IRESHA (Motown 2070) ................................. Another Bad Creation
42. HERE WE GO (Columbia 387-73690) ................ C&C Music Factory
43. SENSITIVITY (MCA 50322) ............................. Ralph Tresvant
44. PLAY THAT FUNKY MUSIC (BSK 4JM-07393) ...... Vanilla Ice
45. I SAW RED (Columbia 73597) .......................... Warrant
46. LOVE WILL NEVER DO (WITHOUT YOU) (A&M 15387) .. Janet Jackson
47. LOVE MAKES THINGS HAPPEN (MCA 50723) .... PEBBLES
48. STONE COLD GENTLEMAN (MCA 50403) .......... Ralph Tresvant
49. I'M DO 4 U (MCA 50912) .............................. Father M.C.
50. I'LL GIVE ALL MY LOVE TO YOU (Eolikra 4-64915) .... Keith Sweat

51. HEAT OF THE MOMENT (Virgin 4-96553) ............. After 7
52. SECRET (Capitol 4J-44614) .......................... Heart
53. AFTER THE RAIN (DGC 19667) .......................... Nelson
54. DON'T TREAT ME BAD (Epic 347-73676) ............. Firehouse
55. DEEPER SHADE OF SOUL (Arista 2026) ............ Dance Squad
56. SURE LOOKIN’ (Capitol 4J-4470) .................. Donny Osmond
57. JUST ANOTHER DREAM (Polydor 877-962-4) .... Cathy Dennis
58. MONEY TALKS (Atlantic 3661-2) .................... AC/DC
59. HIGHWIRE (Columbia 73742) ........................ Rolling Stones
60. MORE THAN EVER (DGC 24290) .................. Nelson
61. SAVE SOME LOVE (Arista 2153) ...................... Kool DEBUT
62. HIGH ENOUGH (Warner Bros. 19570) ............ Damb Yankees
63. LOVE YOU (SBK 07346) ............................... Vanilla Ice
64. FUNK BOUTIQUE (Epic 347-6598) .................. Cover Girls
65. VOICES THAT CARE (Giant 19520) .................. Voices That Care
66. TOUCH MYSELF (Virgin 98873) ..................... Divinyls
67. YOU DON'T HAVE TO GO HOME (Mercury 878864-4) .. Tripletts
68. ALL TRUE MAN (Telju/Epic 35-73672) .............. Alexander O'Neal
69. BABY'S COMING BACK (Charisma 98837) .......... Jellyfish
70. THAT'S WHY (Hollywood 8093) .......................... The Party
71. CALL IT ROCK & ROLL (Capitol 44676) .............. Great White
72. NIGHT AND DAY (Atlantic 35632-9) .................. Bette Midler
73. TEMPLE OF LOVE (West 4-98883) .................. Harriet 80
74. LIKE THE WAY THE KISSING GAME (Jive/RCA 1424) .... Hi Five (DEBUT)
75. IN YOUR ARMS (EMI 19003) ....................... Little Caesar
76. DEEP DEEP TROUBLE (Geffen 24408) ............... Simpsons
77. I'M NOT IN LOVE (Epic 347-73699) ............... Will To Power
78. POWER OF LOVE (Elektra 64910-4) .................. Deee Lite
79. SILENT LUCIDITY (EMI 50345) ...................... Queenashe's DEBUT
80. SHE TALKS TO ANGELS (Del American 4-19403) .... Black Crowes
81. HEARTBREAK STATION (Mercury 879-786-4) .......... Cinderella
82. DON'T HOLD BACK YOUR LOVE (Arista 2157) ........ Hall & Oates
83. MADE UP MY MIND (Mercury 879-786-4) .......... Safie
84. JUSTIFY MY LOVE (Warner Bros. 19485) ........... Madonna
85. ALICE EVERYDAY (Bill/Warner Bros. 19850) .......... Book Of Love
86. I'VE BEEN WAITING FOR YOU (SBK 4J4M7340) .... Guys Next Door
87. MORE THAN WORDS (A&M 75021-15712) .......... Extreme (DEBUT)
88. ONE IN A MILLION (Machinio/MCA 54044) ........ The Fixx (DEBUT)
89. HOW MUCH IS ENOUGH (Impact/MCA MCA 54028) .......
90. MY HEART IS FALING ME (SBK 07342) ............... Riff (DEBUT)
91. SPEND MY LIFE (Chrysalis 25805) .................... Slaughter
92. CANDY (Virgin 4-98990) ............................. Iggy Pop & Kate Pierson
93. FROM A DISTANCE (Atlantic 87829) .................... Bette Midler
94. IT NEVER RAINS IN SOUTHERN CALIFORNIA ( Warp/Polydor 879 068-4) ..
95. SHELTER ME (Polygram 878-710-7) .................. Cinderella
96. THEE I LOVED YOU (EMI 41-19704) ............... Stevie B
97. TALK ABOUT IT (Atlantic 3661-2) .............. Boom Crash Opera
98. I'M YOUR BABY TONIGHT (Arista 2108) ............. Whitney Houston
99. WHO SAID I WOULD (Atlantic 3758-2) ............. Phil Collins
100. REMEMBER MY NAME (RCA 2758) .......................... House Of Lords

The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
Rude
Marc
Usette
hit, "Tom’s Diner” should love this. Twin Peaks fans may be taken aback by the remixes that make this a candidate for one of the club novelty records of the year. Cloaked in the sounds that define state-of-the-art dance music, "Rockin’” — from the Twin Peaks album, Floating Into The Night — may prove to be a bigger hit than the television show (Twin Peaks) that gave it its first burst of popularity.

44 MAX: “Dungeon Full Of Baseheads” b/w “Political Frame-Up” (Gold Key/Ichiban 12-PO64)

44 Max, a hardcore rap posse, addresses the crack cocaine epidemic on “Dungeon Full Of Baseheads,” decrying the destruction the drug is causing in the African-American community. Unlike “Dungeon Full Of Baseheads,” “Political Frame-Up” appears on 44 Max’s current album, Maxin’ With A Full Clip. Both songs were produced by Chad Lacy, with 44 Max serving as co-producers.

ALBUMS

R.E.M.: Out Of Time (Warner Bros. 9 26946-2)

Some former fans will never forgive them for the unforgivable act of simply becoming popular. They’ll be the ones to miss out on some of the group’s best songs — Michael Stipe’s best singing yet. They’ll also miss out on an adventurous streak that led to both strings and rap being used on this effort — and used successfully. All the wit, intelligence and insight are still here, and R.E.M. are still one of America’s premiere rock bands.

AMY GRANT: Heart In Motion (A&M 75021 5321 2)

Amy Grant, who built her reputation as a leading vocalist in Christian pop-rock, delivers her least consistently Christian-oriented work to date with Heart In Motion. Though pop radio has generally shied away from Grant, “That’s What Love Is For,” “Every Heartbeat,” “Baby Baby” and other cuts seemingly dealing with romantic love could easily bring Grant more exposure in secular music circles. Meanwhile, "Hope Set High" and "Ask Me" are more overtly spiritual, and songs like "You’re Not Alone" could be taken either way. Producers include Michael Omartian, Brown Bannister and Keith Thomas.

THE DOORS: The Doors: Original Soundtrack Recording (Elektra 9 61047-2)

The soundtrack to Oliver Stone’s film on the revolutionary Doors boasts such classics as “Light My Fire,” “Riders On The Storm,” “L.A. Woman,” “Roadhouse Blues,” “The End,” “Break On Through” and “When The Music’s Over.” Hardcore Doors fans no doubt have such gems in their collections, but for those exploring The Doors’ nihilistic gems for the first time, this CD is an excellent introduction.

DEBORAH HENSON-CONANT: Talking Hands (GRP GRD-9636)

The harp isn’t an instrument associated with jazz, but Deborah Henson-Conant has recorded for the MCA-owned GRP Records, but the instrument has been her claim to fame. Talking Hands, like the harpist’s last album, Caught In The Act, should fare well in “quiet storm” and “wave” circles. Radio-friendly cuts include "The Day It Rained Forever," "Siana’s Dream: The Music Box," "And Then He Kissed Me..." and the Caribbean-flavored "California Calypso." Performers include Chiel Minucci (guitar), Dave Samuels (marimba), Fernando Saunders (bass) and Mino Cinelu (percussion). The digitally recorded Talking Hands was produced by Minucci and co-produced by Henson-Conant and Paul Wickiffe, with GRP leaders Dave Grusin and Larry Rosen acting as executive producers.

TANGIER: Stranded (Atco 7 91603-4)

Philadelphia hard rockers Tangier have another AOR-friendly effort in Stranded. The album’s bluesy, guitar-crunching highlights include “You’re Not The Lovin’ Kind,” “Excited,” “Take Just A Little Time,” “Down The Line” and “Back In The Limelight.” Stranded was produced, engineered and mixed by John Purdell and Duane Baron — who make the ten-song album sound well-produced but gritty and not over-produced — while Tangier vocalist/guitarist Doug Gordon served as co-producer.

FRAZIER Chorus: Ray (Charisma 91611-2)

Produced by Jan Broudie, Ray is a collection of clever lyrics that don’t get slighted in the mix. Brathy male vocals are front and center while the minimal production lends itself equally well to dance-oriented tracks and moody ballads. The club hit, “Cloud 8,” is the perfect introduction to the sound and style of what should be a group you’ll be hearing a lot from in months to come.

M. R. FIDDLER: With Respect (Elektra 60959-2)

Mr. Fiddler is an unexpected and original blend of Cab Calloway, Parliament and Kid Creole that puts funk (real, not sampled) and lyrics with something to say all in the same set of grooves. The seventies funk revival is slowly turning away from tongue-in-cheek pranksters to those who have a genuine appreciation for the music and a desire to return to some serious funk. Mr. Fiddler are taking out their claims now.

4 WAY: Love & Peace (Nastymix NM7 0260-2)

Nastymix Records built its reputation on rap, but the Seattle-based label has branched out into thrash metal with The Accused and dance music with Blu Max and 4 Way — whose debut album, Love & Peace contains material for both the R&B and dance/pop crowds. The 10-track CD ranges from such fast dance/pop like “With All My Love 4U” (which inspires comparisons to TKA) and “Pump It Up” to the Black radio-friendly “Set U Free,” a cussing, mid-tempo R&B/pop song. Meanwhile, “A Brand New Life” and the instrumental “4 Way” are on the house tip. Love & Peace was produced by Raul “DJ EFY” Recinos, who also handled much of the songwriting.

M.C. BREED & DFC: M.C. Breed & DFC (S.D.E.G/Ichiban SDFE103)

Hardcore rap crew MC Breed & DFC delivers a healthy dose of social commentary on this self-titled album. While songs like “Better Terms,” “Just Kickin’ It!” and “Ain’t No Future In Yo Frontin’” are basically boasting raps, the crew is more exciting on “That’s Life,” “Underground Slang” and other songs dealing with such harsh inner-city realities as crime, drugs and violence. Samples include Johnny “Guitar” Watson’s “Superman Lover.”

Looking Ahead

Mar. 23, 1991 Independent product most likely to reach the Top 100 Pop Singles Chart

1. WRITTEN ALL OVER YOUR FACE (Atlantic) Rude Boys
2. STEP ON (Elektra) Happy Mondays
3. SOMETHING IN MY HEART (Atlantic) Michel’e
4. ANOTHER LIKE MY LOVER (Warner Bros.) Jasmine Guy
5. WRAP MY BODY TIGHT (Motown) Johnny Gill
6. E.S.P. (Elektra) Deee-Lite
7. IT’S A SHAME (Warner Bros.) Monie Love
8. TOGETHER FOREVER (Columbia) Lissette Melendez
9. THIS LOVE (Leprechaun Banquet/RC) Daniel Ash
10. CRYSTAL CLEAR (Columbia) Darlin’ Buds
11. SAME SONG (Tommy Boy) Digital Underground
12. WALKING IN MEMPHIS (Atlantic) Marc Cohn
13. I’LL NEVER LET YOU GO (MCA) Steelheart
14. OOOH I NEED (Chrysalis) Eliza Florillo
15. LET’S CHILL (MCA) Guy
BY ALEX HENDERSON

STUDIO SAVAGERY: Warner Bros. Records has a release date of April 30 for Elvis Costello's "Mighty Like A Rose." Costello co-wrote one of the songs, "Playboy To A Man," with Paul McCartney. Other songs include "How To Be Dumb," "So Like Candy" and "Hurry Down Doomsday (The Bugs Are Taking Over)."

Belinda Carlisle recently finished recording her fourth solo project at Rumbo Recorders in L.A.'s San Fernando Valley. Richard Feldman produced the album, which is Carlisle's first since 1989's "Runaway Horses..."

HIGWAY TO HELL: After wrapping up an extensive tour of Great Britain and western Europe that takes him to England, Ireland, Scotland, Italy, France, Spain, Belgium, Switzerland, Norway, Denmark, Sweden and Finland before concluding in Oldenburg, West Germany on April 10, David Lee Roth is scheduled to begin a North American arena tour in Worcester, Massachusetts on April 26. The ex-leader singer for Van Halen kicked off his current overseas journey in Glasgow, Scotland on February 22. At press time, Roth's current album, "A Little Ain't Enough," is headed for gold with sales approaching 500,000 units... Duhuuuuuuuude! The infamous thrash metal creatures GWAR bring their bloodfest of a North American tour to the West Coast this month, ensnaring moshers in Los Angeles, Sacramento, Portland, Seattle and Vancouver and treating them to a show that rivals even W.A.S.P. and PMRC target Blackie Lawless in the gruesome department and makes Alice Cooper's once-controversial theatrics seem like a new Kids On The Block gig. For the uninitiated, GWAR stands for Gore-ute Quarter-Welded Animal Replicas—and its members include vocalist Oderus Urungus, bassist Beefcake The Mighty, guitarists Flattus Maximus and Balsac, The Jaws Of Death and drummer Jizzmak The Gusher. Opening for GWAR on the dates is Agony Column, not to be confused with Agony... Chicago-based headbangers Joker, who record for the Windy City's hard rock/metal-oriented Red Light Records, are scheduled to tour Japan for two weeks in April. Meanwhile, Red Light reports that Diamond REXX's current EP, "Golden Gates," has been added by at least 50 AOR stations. Like Joker, Diamond REXX is Chicago-based. For more information on Red Light, please call (708) 297-6538...

PLATINUM, GOLD & ROCK: Phil Collins' "No Jacket Required" album of 1985 has been certified double platinum in the U.S. by the Recording Industry Assn. of America (RIAA) for sales of more than seven million units in this country alone. The pop-rocker's most recent studio effort, 1989's... "But Seriously," is triple platinum, while his first live album as a solo artist, "Serious Hits...Live!," is platinum. As for albums preceding "No Jacket Required," Collins scored quadruple platinum with 1981's "Face Value" and double platinum with 1982's "Hello, I Must Be Going..."

YELLOW PAGES OF ROCK: If you're in the music business, a highly useful tool is "The Album Network's" recently issued 1991 edition of "The Yellow Pages Of Rock," which totals almost 400 pages. "The Yellow Pages" lists the addresses, phone numbers and personnel of numerous record companies (with separate sections for majors and indies), radio stations (which are broken into sections for rock radio, classic rock radio, "hit radio," "urban radio," and "college radio"), distributors and retailers. Let's say you need to contact Philly's "urban" station WDAS-FM. Just turn to the "urban radio" section, look under Pennsylvania and you'll find WYSTE's program director is Joe Tamburro and that Pat Jackson is music director. Or if you need some information on Nastymix Records, turn to the "independent labels" section and find Nastymix listed alphabetically—and you'll see Ed Locke listed as president and almost a dozen other employees listed along with their titles. For more information on "The Yellow Pages Of Rock 1991, please call Debbie Budge at (818) 955-4000. The Network's address is 120 N. Victory Blvd., Third Floor, Burbank, California 91502.

BY LEES JESKE

SAVING THE FOREST FOR THE TREES: For a fan of Brazilian music, the chance to see Antonio Carlos Jobim, Caetano Veloso and Gilberto Gil together on one stage is, in theory, thrilling: the theory being that these three masters of Brazilian popular music (Jobim is the supreme master—calling him "Brazil's Cole Porter" is not far off the mark) would coozi up to a piano and a couple of guitars and pass songs around; a bit of Caetano, a bit of Gil, a bit of Caymmy and Barroso, and a whole lot of Jobim.

Of course, things never turn out the way you want them to. The concert was called "Jobim and Sting and..." a benefit for the Rainforest Foundation held last Sunday at Carnegie Hall. Sting and Trudie Styler (his girlfriend? significant other? better half? the mother of his children?) put the show together and the "ands" turned out to be Veloso, Gil and Etton John. Give Sting credit for this one: filling the lion's share of the show with Brazilian superstars was a smart move; it's their rainforest, after all, they are among the world's finest pop musicians (I'd call Jobim the world's greatest living songwriter, myself), and they can all use this kind of exposure up there. (Funny, the show didn't include any Americans.)

In fact, the whole thing looked extraordinary on paper: the pop-stylings of Sting and Etton John could fit beautifully with the Brazilians' (Sting's cool style and angora voice would suggest a perfect bussa nova singer) and, if I were putting this together, I would have just thrown the five of them up on stage, surrounded them with good musicians (members of Sting's and Jobim's bands would have done fine), and let them pass the gong around.

Of course, musicians on that level rarely strip themselves down like that, so the concert was a typical benefit: A lackluster seven-song acoustic set from Sting (a bit too cabaretish for these ears), two solo songs from Etton (in exceptional voice), an excellent Sting/Etton duo on "Come Down In Time," a good Veloso/Gil duet (apparently in tribute to Joao Gilberto), an excellent two numbers each from Veloso and Gil, and a lackluster 12-song set from Jobim and his big easy-listening band (with its sometimes cloying five-woman chorus). Not to mention the usual video and speech (by the big-lipped Chief Raoni, a Brazilian Indian leader whose 10-minute appeal in Portuguese to save his homeland needed a translator). Sting did join Jobim's band for a sensitive "How Insensitive," giving a hint of the kinds of possibilities this show was avoiding, and everybody came out at the end for a slapstick version of "The Girl from Ipanema," but the old-fashioned kind of all-star band music benefit—of which "The Concert for Bangladesh," which took place exactly 20 years ago, is the prototype—was not to take place. It probably takes too much rehearsal and it certainly takes too much ego-displacement, but when people pay $125 for seats, they should be treated to something special, a once-in-a-lifetime kind of event.

As for the case, Gilberto Gil, in a conversation a couple of weeks ago, said that the Brazilian press was getting testy with these British and American rock stars and politicians telling them how to run their country. Gil, a political activist for 25 years, said, basically, that good deeds are good deeds wherever they come from. I'll buy that.

Antonio Carlos Jobim, Caetano Veloso and Gilberto Gil are all pretty well represented on CD over here, thanks to PolyGram Jazz and WEA Latina's Tropical Storm division, respectively.

PolyGram just added Jobim's "Estudando," a compilation album featuring the master with various guests (Ellis Regina, Edu Lobo, Dorival Caymmi, etc.), and Veloso's fine "Cones Nomes and Domingos" (an album with Gal Costa) to its growing Brazilian catalogue, along with Milton Nascimento's beautiful "Sentinela" and Hermeto Pascoal's "Free Music." PolyGram Jazz, headed by Brazil nut Richard Seidell (with Brazil nut, and current small-town resident, Campesino acting as point man) is promising a slew of new back catalogue items, new titles in its "Personais" and "The Art Of..." compilation series, and new albums from Maria Bethania and the legendary Joao Gilberto.

Tropical Storm, whose resident Braziliophile is Jessica Chornsky, reissued four Gilberto Gil albums on CD before the end of last year, along with a strong Jorge Ben album, Ben...Next. Up next is a two-disc live Jorge Ben (or Jorge Benjor as he now likes to be called) album and an album by Olodum, Paul Simon's favorite Bahian pop ensemble. And that's not all. Ivan Lins, whose first English-language album, "Love Dance," was mediocre, returns to form (and Portuguese) for his Warner Bros. follow-up, "Awa Yoa. And the great Milton Nascimento delves into native Brazilian Indian sounds for his new Columbia set, "Tuzu" (pronounced "shy"), which he'll support with a five-week tour kicking off April 6 in New York.

Brazilian music still needs a leg up here (the number of Brazilian albums doesn't come close to, say, the current flood of African releases), but, compared to a few years ago, it's a veritable tropical storm.

CASH BOX MARCH 23, 1991 6
COCINANDO

BY TONY SABOURNIN

THERE WAS TO BE ANOTHER PD BOOTH, BUT THE MUSE THINKS IT'D BE a remiss to discuss other things. Like, for instance, the Latin Grammys. I declare myself partially responsible for everyone's general dissatisfaction with this year's winners. Although all very worthy and historically credible, it's the usual-suspects situation, with names recognizable to the non-Hispanic NARAS members rather than the most popularly accepted 1990 acts. Now I can tell you that, worst of all, all three winners were conclusively forecast on our screening committee meeting last October in Los Angeles, a tidbit we committee members can't discuss publicly until the Grammies are over and the writing.

My mea culpa stems from my feeling that I'm doing the right thing being part of NARAS' system. You know, following the American way, going West to work with some honest minds in placing each entry in its proper category, and frequently seething in utter frustration over the end-results of a process that never quite quenches the thirst in the fairness buds.

Every year the general media points a culpable finger at NARAS, the labels, the artists, and whatever imagined ghost, grasping for truth straws in a market that continues to increase its dollar superiority against better represented Grammy categories like jazz and classical, but lacks the membership numbers required by the system to effect pertinent changes. And you know what? It's getting harder for me to issue an annual explanation that doesn't sound like an apologia.

NARAS doesn't seem to care about the potential membership in the U.S. and Puerto Rico market. Its strategy appears to state, "NARAS is here to enroll whenever wants to apply and meets our criteria," a position which, considering its few Hispanic members, isn't making any inroads. Many musicians, scared by previous heartbreakers, prefer to have personally explained—ideally by a Hispanic face—what else is there for them in a NARAS membership besides the divine right to vote in the Grammys.

NARAS' chill-pill toward this segment is granting when considering its efforts to establish an International Latin Grammy based in Mexico. A quixotic notion—getting Las Americas to agree on one thing—that has befuddled immortal souls like Simon Bolivar's but that NARAS' Mike Greene expects to accomplish somehow. What makes this doubly puzzling is that it spits at the multil's considerable stakes in the U.S.-Puerto Rico market.

That is, unless Greene is sending an inferred message for the multil's to shoulder their just share of improving the approximate 30-in-6,000 NARAS Hispanic membership ratio. Why? 1) Because the Latin divisions have benefited from the Grammy's "voting block" allowances (members voting only for labelmates), yet have failed to complement their promotional work via a vigorous NARAS enrollment program commensurate to their market involvement from part of any smart promo budget. 2) More members will mean more Latin Grammys in the almost immediate future. 3) Most labels don't supply products to NARAS magazine, the one vehicle available to make los naranas aware of the market's recent offerings.

Label executives may say otherwise, but it behooves them to work with NARAS to improve the various elements tarnishing the Latin Grammys' deserving luster. For non-Latin artists, a Grammy victory means bigger sales. I'm among many who think that more Latin Grammys will result in winners who more accurately reflect the artists' sales status in the marketplace and increase the awards' sales reaction in the U.S. and Puerto Rico.

Until then, Papo Publico, like record executives, will only think of the Latin Grammys as over-glorified dust collectors.

THEN THERE'S THE A.C.E., SETTING ANOTHER POSITIVE standard once again during its March 2 Avery Fisher Hall event, with the unexpected interruption by ACT-UP activists (photographed above by the lens of Pedro Menendez) protesting alleged municipal misuse of AIDS-related funds. Contrary to the stand taken by some old Gran Manzana media geesers, I applaud the protesters as well as their unwilling hosts. AIDS is a very serious topic that deserves all the support possible, and I think the government could have put effort and emphasis much sooner and in many more places than it has thus far.

More than that, I was proud that, for once, someone somewhere in this vast Latin music marketplace has raised a voice of protest against an everyday issue, particularly when the whole East Coast Latin artistic community has largely been tomb-silent on social topics like the plight of Vietnam War vets, homelessness, gun control, ecology, inflation, the Gulf, the Peruvian chola, and yes, El SIDA.

As a member of a rock-influenced '60s generation that saw how music helped society catch up with real life, I can't believe how ausetic the popular Latin music scene continues to be even today—dancing elatedly, still by itself, a happy song in blissful ignorance.

Mil Gracias to the Asociacion de Cronistas de Espetaculos for restoring—albeit without choice—my hopes for a better tomorrow. And here's to a sincere wish that next year it finally gets the TV deal it so richly deserves.

nychia Caro

PERTINENT PARTIES WILL NOT DENY THIS ONE. With its usual lack of fanfare, WEA Latina has linked the emeritus Puerto Rican songstress Nydia Caro, who not only gives the label one of the most intelligent, self-sufficient multimedia artists in the business, but also one of the classiest.

CASH BOX MARCH 23, 1991
THERE WAS PLENTY OF FOOD, an abundance of Sprite and lots of good music when Sprite, Soul Train and Atlantic Records, at the pre-party for the Soul Train Music Awards, honored recording group, En Vogue, for the success of their multi-platinum album, Born To Sing, and the hit single it has spawned, namely “Lies,” “Hold On” and “You Don’t Have To Worry.” During the presentation it was pointed out that the talented quartet has been nominated for Soul Train Music Awards, Grammys, American Music Awards, and the NAACP Image Awards. It was also pointed out that it was exactly a year ago that En Vogue were introduced to the world at the pre-party for the NAACP Image Awards. When that time then, of course, the group has set new standards (what a concept, singers who can sing) and no doubt has countless clones just waiting to be sprung on the world.

Tony! Toni! Toné! will brought their brand of Oakland funk ’n’ roll to MTV’s 6th annual Spring Break Week-end, and the group’s new album, The Revival, which has already yielded the smash singles, “The Blues,” “Feels Good,” “It Never Rains (In Southern California)” and the current hit, “Whatever You Want.” The group, both nominees and presenters at this year’s Soul Train Awards, is planning the second leg of their national tour, scheduled to begin in April.

Whitney Houston shows her patriotic spirit when she makes a vocal tribute to the homecoming troops on an HBO special, Home Box Office Presents Welcome Home Heros With Whitney Houston on March 31st. The one-time-only event airs live from Norfolk Naval Air Station. And yes, she is expected to sing the National Anthem.

Some music videos you should check out: Alexander O’Neal Live In London. Taped before a sell-out audience at Wembley Arena, O’Neal effortlessly blows all competitors away in a sweat-drenched performance that uses his voice to do what others hire session singers to do: wow the audience. L.L. Cool J: The Future of Funk: A collection of the rapper’s first ten videos that also serves as a visual greatest hits package. Includes “I’m Bad,” “Goin’ Back To Cali,” “I’m That Type of Guy,” “I Need Love” and his latest two hits, “Around the Way Girl” and “Mama Said Knock You Out.” Mariah Carey: The First Vision. This one contains the videos you already know, “Vision of Love,” “Someday” and “Love Takes Time,” as well as live versions of “Vanishing” and Aretha Franklin’s classic, “Don’t Play That Song.” It also contains interviews, performance and behind the scenes footage (such as the thunderous ovation Carey received when she played the Apollo). You also get to watch Carey give her hands quite a workout in the live clips—watch for some comedian to pick up on those hand gestures soon.

R&B ALBUMS

RHYTHM & BLUES

ALL HAIL RHYTHM AND BLUES: The Rhythm and Blues Foundation’s 2nd Annual Pioneer Awards paid homage to legendary R&B artists such as Sam Moore and Curtis Mayfield at a star-studded reception sponsored by Sony Music Entertainment Inc. at Tatou in New York. Pictured (l-r) are: Patti Austin, who accepted the Legend Award on behalf of Ray Charles; Bonnie Raitt, co-host; LeBaron Taylor, vice president, Sony Music Entertainment Inc.; and Ruth Brown, co-host.

R&B & SOUL
BY ERNEST HARDY

IT’S UNFORTUNATE THAT THE VIOLENCE that marred the opening weekend of the film, New Jack City, has overshadowed not only the most positively reviews, but the film itself. With a strong anti-drug message that doesn’t seem to have sprung from the minds of 1. well-intentioned but ill-informed politicians/political wives (whose intentions are often more motivated by political aspirations than any real concern) or 2. sincere but out of touch pop stars, New Jack City has the potential to speak to an audience who is dealing with its subject matter (the destruction wreaked on neighborhoods and communities as a result of this country’s drug problem) without being condescending or laughed off the screen.

The film instead has started to receive some lumps that aren’t really deserved, at least using the riot that occurred in Westwood (Los Angeles) as an example. The theater over-sold tickets to the evening’s screening, triggering a three-hour riot that left stores vandalized and, in some cases, with considerably less stock than they’d started the evening with. Though there is no excuse or justification for the actions of those who took part in the chaos, blaming the film for the violence is ludicrous. How can a film incite violence if those who are doing the damage haven’t even seen the film yet? These were people angered because they hadn’t been allowed inside the auditorium, not a crowd pumped up by what they’d seen. Another oversight in the scapegoating going on is the fact that, due to similar problems in Westwood when Mo’ Better Blues opened, theaters are now required to notify the police department when a film whose content may spark any sort of unrest opens. Though the facetious tendencies of the Los Angeles Police Department hardly inspire trust or confidence that they will control themselves, that policy was ignored and the police not forewarned of the possibility of trouble.

No, theaters shouldn’t have to babysit their audiences or try to second-guess and predict what will set off trouble. In an ideal world (which would render a film like New Jack City more a twisted fantasy than a cruel slice of reality), they wouldn’t have to. Sadly, the climate in which we live mandates that such precautions be taken. If they’re not, it’s up to responsible parties to own up to their mistakes, not lay blame on a film and its makers whose message is one that should be taken to heart.

NEWS: THE LIFER’S GROUP—The prison-based rap group (comprised entirely of maximum security inmates) that records for Hollywood Records—is set to release its hard-hitting long-form home video from Hollywood Records’ all-rap label, Hollywood BASIC, on March 19. Filmed on location at East Jersey State Prison under the direction of Penelope O’Sheaeris (Decline of Western Civilization Part 1 & 2), the stylized documentary features intimate interviews as well as music videos “Belly of the Beast” and “The Real Deal.”

Syndicated rap show, Pump It Up, has just added a male counterpart to show’s hostess, Denise “Dee” Barnes. Tonya joins the staff of the FOX Network television show as the voice-over announcer. The hour-long, weekly musical show airs nationwide in 84 cities. Tonya was selected out of 2,500 candidates.

EMF, who have garnered the kind of success that most bands dream about, are set to conquer America. Though only in existence for less than a year, the five adolescent lads from the Forest of Dean, England, and travelling DJ Miff have made fans of even the notoriously cynical British music press. (New Music Express dubbed them “the Mozarts of Dance.”)

Between March 22 and 30, the group hits American shores with shows in San Francisco, Los Angeles, Houston, Boston, Toronto, and New York City. Their debut LP, currently being recorded, will be released May 8th with a full-fledged tour scheduled to follow.
In 1970s. In 1975, Laboe left KRTK and went to KRLA-AM, successfully bringing an oldies format to that station as program director. "We had 60% interest in KRLA from 1975 through 1979," explains Laboe, who received a star on the Hollywood Walk of Fame in 1981. "During those years, the record company was functioning as a secondary business for us. In 1983, we started revving up the record company again. We sold the radio station to Bob Hope and sold the nightclub to The Comedy Store. We had the nightclub for seven years."

For almost two decades, Original Sound Entertainment has also cleared music for movies and television programs. "In the early ’70s," Laboe recalls, "we cleared some songs for the movie American Graffiti. Prior to that, there were very few records used in movies. Now, there are extensively... Good Morning Vietnam, Born On The 4th Of July and Goodfellas are some of the recent movies we’ve done clearances for. That’s a big business for us now."

Unlike other labels, Original Sound hasn’t quit releasing vinyl altogether. "A lot of the older people still prefer vinyl," Laboe notes, "but it’s a small percentage of our business—10% or so... Vinyl’s gonna be over with completely pretty soon. It’ll be an antique like 8-track tapes." Laboe estimates that Original Sound’s other audio sales are about 50% CD and 40% cassette.

During Laboe’s many years in the music business, what have been some of the valuable lessons he’s learned? "One thing I’ve learned is that you can’t call all the hits," Laboe replies. "No one has a golden ear forever. When I was DJ in the ’50s and ’60s, I used to pick my own records. I broke dozens of the records that are now on my oldies albums. I would pass up a lot of records that became big hits, and on the other hand, I picked certain ones that other people didn’t hear and made them into hits. Another thing I’ve learned is why a lot of the smaller companies are unable to survive. When they make some money, they don’t realize that all the money they get isn’t theirs. They don’t realize that only 20% of that money belongs to them—one-third to the publishers, artist and the taxman. People wonder, ‘Gee, how can that company go broke?’... Along the way, we’ve made mistakes, but you have to look at the plus/minus column—if there’s more pluses than minuses, you’re alright."

### INDIE NEWS

**MALVERNE:** Malverne Distributors has appointed Todd Van Gorp executive vice president/general manager of the outfit. Van Gorp’s first duty at Malverne—whose president, Jerry Winston, is a board member of Independent National Distributors Inc. (INDI)—will be converting the company to full computerization. Before joining Malverne, Van Gorp spent three years as vice president of the Atlanta-based Landmark Distributors, working with Fantasy, Select, Malaco and other Indies. And before that, Van Gorp spent five years as general manager of MS Distributing’s Atlanta branch.

**PRIORITY:** Priority Records has appointed Bonnie Pritchard vice president, special projects—a position that will involve overseeing compilation albums from their conceptualization to their completion. Pritchard will be responsible for future volumes of Rap-masters, Classic Rock and Country Collectors as well as developing new ideas for a series. Before joining Priority, Pritchard spent four and 1/2 years as A&R director, domestic for Warner Special Products.

### INDIE REVIEWS

**ALBUMS**

**DUKE ELLINGTON & HIS ORCHESTRA: 1965-1972 (Musicmasters 5041-2-C)**

Duke Ellington Fanatics, the type who set out to acquire every Ellington side they can get their hands on, have more to savor with the release of 1965-1972, a 15-track CD boasting 66 minutes worth of previously unreleased latter-day Ellington. Highlights include "Nainey Remmus," a Wild Bill Davis item containing a rich Paul Gonzales solo; "The Old Circus Train," an infectious blues; "Trombone Buster," a Cat Anderson composition featuring a witty trombone work by Buster Cooper and "Mellow Ditty," a sensuous blues with a brief exquisite piano solo by The Duke. "Bourbon Street Jingling Jollies" is a pretty yet melancholy song featuring Norris Turnery on flute, an instrument generally not associated with The Duke. The CD’s informative liner notes were written by jazz critic Stanley Dance, whose bob-bashing can be as myopic as Stanley Crouch and its graffiti’s consistent running of rock and soul—but who certainly knows his Ellington.

**THE MAHOTELLA QUEENS: Marriage Is A Problem (Shanachie 43080)**

The Mahotella Queens, who have performed together since 1964 and have long enjoyed popularity in their native South Africa, continue embracing mbalapha music (also called township jive) on Marriage Is A Problem. "Mantshli," "Selala," "Lesolesele," "Kuruwe Tsa Tshwane" and other songs on this ten-track CD typify the vocal group’s happy, exuberant sound.

**JOHN MOONEY: Telephone King (Powerhouse/Chibian POW 4101)**

Blues and New Orleans-style R&B are John Mooney’s inspirations on Powerhouse, which was entirely written and produced by the inspired singer. While "Please Baby Please" and "Let Me Go" are pure New Orleans R&B, Mooney follows a more traditional blues structure on "Coal Stove Mama" and other goodies.

**HARRY’S SWEETS** EDISON & BUDDY TATE: Swing Summit (Candid CCD79930)

Swing Summit, recorded live at New York’s Birdland in 1990, unites Swing Era veterans Harry "Sweets" Edison (trumpet), Buddy Tate (tenor sax, clarinet) and Frank Wess (tenor sax, flute) with three jazzmen who weren’t recorded until after the Swing Era: pianist Hugh Lawson, bassist Ray Drummond and drummer Bobby Durham. While its title may allude to the Swing Era, the digitally recorded Swing Summit is basically a no-nonsense bebop date offering plenty of inspired blowing on Milt Jackson’s "Bags’ Groove," the pop standards "Just Friends," "S’Wonderful" and "Out Of Nowhere" and other material.

**VARIOUS ARTISTS:** Yo! Rap Hits (Priority CDL 8657)

Yo! Rap Hits is a compilation album focusing primarily on commercial, dance-oriented rap as opposed to hardcore street rap la Public Enemy, Ice-T, N.W.A, The Geto Boys or Boogie Down Productions (BDP). Salt-N-Pepa’s "Expression," Tone- tronic’s "Pump Up The Jam," Snap’s "The Power," Digital Underground’s "Doowutchaka!" Wreckx-N-Effect’s "New Jack Swing" and Mellow Man Ace’s "Mentosa" are among the club hits included on this 10-track CD.

**JOHNNY B GOODE:** Art Laboe is pictured with Chuck Berry (right) at the Hollywood Palladium in 1971.
BUG MUSIC—The Roches provided the voices for a group of singing cartoon roaches on an episode of Stephen Spielberg’s Tiny Toon Adventures. Maggie, Suzzy & Terre will also be heard singing back-up on the new Kathy Mattea album... The Rolling Stones live album, Flashpoint, contains Willie Dixon’s “Little Red Rooster,” featuring Eric Clapton on the track... “Navajo Rug” (Tom Russell) & “Flowers In The Snow” (Bill Staines) appear on Jerry Jeff Walker’s Lucky Man LP... Jeff Murphy (Shoes) produced the new Material Issue (Mercury) album... Jim Brock’s (Reflections Records) “What Is, What Was” is out now... “Tennessee Plates” (John Hiatt), “Little Honey” (Dave Alvin/John Doe) and “Mercury Blues” (Robert Geffen/K.C. Douglas) all appear in the highly anticipated Ridley Scott film, Thelma and Louise. “Tennessee Plates,” performed by Charlie Sexton, and “Little Honey” are featured on the MCA soundtrack LP...<br><br>FAMOUS MUSIC—Eric Johnson’s record has been certified gold. His next single, “Ah Via Musico,” was cowritten by Famous writer Vince Mariani... Athens, Georgia-based band The Body Electric completed a four-night showcase gig in New York for the A&R community... In Nashville, Famous has signed writer/artist Gordon Payne, lead singer for the Crickets (Buddy Holly’s band)... Writer Anthony Smith is in New York working with Keith Diamond and Donna Summer for Summer’s upcoming Atlantic project... Famous/Nashville had its first #1 record for ’91—Reba McEntire’s version of “Rumour Has It.” Her album of the same name has been nominated for Album of the Year by the Academy of Country Music... A&R director, Jerry Love was the director of judges for the East Coast Rocker Best Unsigned Band Contest (hawk a talent). Creative director Michelle Yeles spoke on a panel at the Platinum Music Seminar...<br><br>PEERMUSIC—Peermusic has announced the acquisition of Gospelpoint, Vern and Jimmie Davis Music, the gospel catalogues of former Louisiana governor and Country Music Hall of Fame member Jimmie Davis. The repertoire includes well known compositions by Davis and others that have been popularized by Jimmie Davis’ recordings. Governor Davis is perhaps best known for being the composer of “You Are My Sunshine”... Also, the company announced the acquisition in Germany of a substantial interest in Magazine Music from Radio Music International of Luxembourg. Included in the Magazine repertoire are songs from the composers Hans Martin Majewski, who wrote the music for the successful TV series Liebling Kreuzberg, Harold Faltermeyer (Beverly Hills Cop) and Frank Duval (ARD’s Tatort series). The company’s biggest hits were with Julio Iglesias and the duo Baccara and Iglesias...<br><br>PRIMAT AMERICA—President, Sam Trust, announced that noted songwriter/keyboardist John Hobbs signed an exclusive pub agreement with Primat America’s BMI affiliate, Soundbeam Music. A busy L.A.-based studio musician and composer for nearly 20 years, Hobbs is now branching into record production. Hobbs has written songs that have been recorded by artists such as New Edition, Sheena Easton, Ray Charles, Perry Sledge and Reba McEntire. In addition to performing on various film and TV scores, he has also played on albums by top recording artists including Lionel Richie, Kenny Rogers and George Strait, among others. He served as musical director for Michael Nesmith’s TV show on MTV Television, and will do likewise on Nesmith’s forthcoming project for Fox TV. In addition, he has just completed his first album as a producer, the debut recording by country artist Bubba Way...<br><br>YOU CAN’T KEEP A GOOD SONG DOWN DEPT.—WMJQ, MAJIC 102.3 Buffalo, has moved into power rotation on “Heart Of Love,” written by Roxanne Seeman, Billie Hughes and Marcy Levy, from the original Elektra soundtrack to the 1985, that’s 1985 movie The Heavenly Kid. The song is performed by Jamie Bond, produced by George Duke, and published by the workers’ own pub companies, Noa- Noa, Glass Sea Music and Make Zee Music, respectively. Seems that MJQ PD Hank Nevisn caught the movie on HBO and was turned on by the song. Nevisn phoned Brad Hunt at Elektra to get a copy of the soundtrack, put the song on the air, and watched the phones light up. MJQ, in three significant markets, Buffalo, Toronto and Rochester have had sensational reaction to the song. MJQ has also received overwhelming requests from record stores in Canada and the U.S. as to where they can buy the disc. The same two writers, Seeman and Hughes, who penned “Heart Of Love,” also wrote “Waiting On The Chinese Wall,” the single and title to Philip Bailey’s album, produced by Phil Collins, “If You’d Only Believe” by the Jacksons, produced by Michael Omartian, and “One Way” by Al Jarreau, which was produced by George Duke. Currently, Seeman and Hughes have the new Bette Midler hit single “Night And Day,” produced by Arif Mardin, with associate producer Marc Shaiman...
CRS 22: Falls In Attendance, Rises In Success

BY KIMMY WIX

COUNTRY RADIO SEMINAR 22 attracted approximately 3,500 various industry people this year to Nashville's Opryland Hotel and Convention Center. The total figure, placed at 1,299 by Country Radio Broadcasters Inc. officials (presenters of the yearly event) showed an eight percent decrease below last year's record-breaking attendance total but remains six percent above the attendance total for two years ago. Additional figures cited by CRB officials show a total of 971 paying registrants attending CRS 22, including 70 Music Industry Professional Seminars (MIPS) registrants, with another 213 exhibitor registrants added to that total. Also hosted by the final tally are 85 press registrants and 50 staff and volunteers who assisted with the overall day-to-day seminar operation.

Highlights from this year's four-day educational/entertaining event included the annual Artist-Radio Tape Session; the Artist-Attendee Welcome Reception; the Super Faces Show, which this year featured George Strait and his Ace In The Hole Band, and also honored Roseanne Cash with the CRB Humanitarian Award; and the Saturday evening New Faces Show which featured performances by the Pirates Of The Mississippi, Billy Dean, Michelle Wright, Chris LeDoux, Corbin/Hanner, Ray Kennedy, Kevin Welch, Shelby Lynne, Aaron Tippin, and Joe Diffie. And, another highlight during the closing night banquet and show, Warner Brothers Records donated $5,000 to the CRS Scholarship Fund, while INTERPRET, a national radio ad agency, donated $1,000, the first of 10 promised scholarship donations over the next decade.

Next year's CRS 23 has been scheduled for March 4-7, 1992, at the Opryland Hotel and Convention Center.

THE BOAT PEOPLE—RCA Records hosted its fifth annual boat party Friday, March 8 as part of this year's Country Radio Seminar. Newcomer Matraca Berg was the headliner for the evening's multi-line-up of entertainment. Pictured from (l-r) are: Jack Weston, vice president and general manager, RCA Nashville; Ed Mascolo, vice president, National Country Promotion, RCA Nashville; Nipper; Berg; Joe Galante, president, RCA Records Label; RCA labelmate Aaron Tippin; Randy Goodman, vice president, Product Development, RCA New York; and RCA recording artist Clint Black. Other artists also in attendance included Alabama, Earl Thomas Conley, newly-signed Eddie London, Ronnie Milsap, The Oak Ridge Boys, K.T. Oslin, Paul Overstreet and Prarie Oyster. (Photo credit: Don Putnum)

THE DAZZLING personalities of Mercury Records' artists Rich Grissom and Ronna Reeves were certainly well received during the seminar's artist reception. Shown posed here with Bryan, Texas' Dan O'Neil of KAGG/KYKS/KZY Radio are Grissom and Reeves. (Photo credit: Alan L. Mayor)

CAPITOL NASHVILLE roared into the 90's during last week's Country Radio Seminar. The label's party, which drew an immense crowd, was Capitol Nashville's promotion team—The Hitman, and featured a gambling casino, "Bathtub Gin" and prizes, prizes, prizes. Among the artists at the gala event were: Pirates of the Mississippi lead singer Bill McCorvey, hot new label signing Jo-Ei Sonnier, Pirate Bassist Dean Townsend, and Pirate Steel virtuoso Pat Sovers. The reason they're all smiling? "Feed Jake," the Pirates' new single, is making major chart movement, and Sonnier's debut single, "You May Change Your Mind," has just been shipped to radio. (Photo credit: Dan Chadwick)

COUNTRY ENTERTAINMENT proved to mean much more than just country music during this year's CRS events. Shown here is the perfect example of how country music and country comedy create a great team. Pictured above at the artist reception from (l-r) are: Ricky Skaggs and new Epic recording comedian James Gregory. (Photo credit: Richard Crichton)

MCA/NASHVILLE hosted a Southwestern themed "Howl The Night Away" party during the Country Radio Seminar. The evening's festivities included performances by Kelly Willis, Lionel Cartwright, newly signed Trisha Yearwood, and McBride & The Ride. Shown here from (l-r) are: Joe Deters, director of Regional Promotion (Southeast), MCA/Nashville; Tony Brown, executive vice president & head of A&R, MCA/Nashville; Todd Leiser, WSOC Radio, Charlotte, North Carolina; recording artist Mark Collie; Kelly Willis; Paul Johnson, WSOC Radio; Scott Borchetta, director of National Promotion, MCA/Nashville; and Sheila Shipley, vice president of National Promotion, MCA/Nashville. (Photo credit: Beth Gwin)
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<thead>
<tr>
<th>Total Weeks ▼</th>
<th>Last Weeks ▼</th>
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<tr>
<td><strong>#1 Single: Garth Brooks</strong></td>
<td><strong>High Debut: Dwight Yoakam #40</strong></td>
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<td><strong>1</strong></td>
<td><strong>TWO OF A KIND (Capitol 79537)</strong></td>
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<td><strong>2</strong></td>
<td><strong>I'M THAT KIND OF GIRL (MCA 53977)</strong></td>
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<td><strong>3</strong></td>
<td><strong>I'D LOVE YOU ALL OVER AGAIN (Arista 2166)</strong></td>
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<td><strong>4</strong></td>
<td><strong>HEROES AND FRIENDS (Warner Bros. 4598)</strong></td>
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<td><strong>5</strong></td>
<td><strong>LITTLE THINGS (MCA 53975)</strong></td>
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<td><strong>LOVING BLIND (RCA 2749)</strong></td>
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<td><strong>TRUE LOVE (RCA 2749)</strong></td>
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<td><strong>8</strong></td>
<td><strong>LOVE CAN BUILD A BRIDGE (Cap/Curb/RCA 2708)</strong></td>
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<td><strong>9</strong></td>
<td><strong>POCKET FULL OF GOLD (MCA 54026)</strong></td>
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<td><strong>10</strong></td>
<td><strong>IF THE JUKEBOX TOOK TEARDROS (Atlantic 3689)</strong></td>
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<td><strong>11</strong></td>
<td><strong>DOWN HOME (RCA 2778)</strong></td>
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<td><strong>12</strong></td>
<td><strong>MEN (Warner Bros. 4629)</strong></td>
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<td><strong>13</strong></td>
<td><strong>THE EAGLE (Epic 73718)</strong></td>
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<td><strong>14</strong></td>
<td><strong>I GOT IT BAD (RCA 2710)</strong></td>
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<td><strong>15</strong></td>
<td><strong>LET HER GO (MCA 53971)</strong></td>
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<td><strong>16</strong></td>
<td><strong>DRIFT OFF TO DREAM (Warner Bros. 4656)</strong></td>
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<td><strong>17</strong></td>
<td><strong>RIGHT NOW (Columbia 73699)</strong></td>
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<td><strong>18</strong></td>
<td><strong>HEART FULL OF LOVE (Warner Bros. 26173)</strong></td>
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<td><strong>19</strong></td>
<td><strong>MARY AND WILLIE (RCA 2748)</strong></td>
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<td><strong>ROCKIN' YEARS (Columbia 73711)</strong></td>
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<td><strong>21</strong></td>
<td><strong>DON'T TELL ME WHAT TO DO (Arista 2129)</strong></td>
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<td><strong>22</strong></td>
<td><strong>I MEAN I LOVE YOU (Warner Bros. 4608)</strong></td>
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<td><strong>23</strong></td>
<td><strong>FANCY (MCA 54024)</strong></td>
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<td><strong>24</strong></td>
<td><strong>WILL THIS BE THE DAY (MCA/Curb 54002)</strong></td>
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<td><strong>25</strong></td>
<td><strong>UNCONDITIONAL LOVE (Capitol 79494)</strong></td>
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<td><strong>26</strong></td>
<td><strong>I GOT YOU (Columbia 73672)</strong></td>
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<td><strong>27</strong></td>
<td><strong>UNCHAINED MELODY (Curb 035)</strong></td>
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<td><strong>28</strong></td>
<td><strong>OH WHAT IT DID TO ME (Capitol 79593)</strong></td>
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<td><strong>29</strong></td>
<td><strong>MILES ACROSS THE BEDROOM (Capitol 79526)</strong></td>
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<td><strong>30</strong></td>
<td><strong>I WANT YOU TO ME (Epic 73657)</strong></td>
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<td><strong>31</strong></td>
<td><strong>TREAT ME LIKE A STRANGER (RCA 2720)</strong></td>
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<td><strong>32</strong></td>
<td><strong>IS IT RAINING AT YOUR HOUSE (Columbia 73653)</strong></td>
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<td><strong>33</strong></td>
<td><strong>WALK ON FAITH (Columbia 73629)</strong></td>
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<td><strong>34</strong></td>
<td><strong>I COULDN'T SEE YOU LEAVING (MCA 53983)</strong></td>
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<td><strong>35</strong></td>
<td><strong>CHAIN GANG (Bench 3-7)</strong></td>
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<td><strong>36</strong></td>
<td><strong>TENNESSEE BORN AND BREED (Capitol 79699)</strong></td>
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<td><strong>37</strong></td>
<td><strong>I'M JUST THAT KIND OF FOOL (Evergreen 11133)</strong></td>
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<td><strong>38</strong></td>
<td><strong>YOU'RE THE ONE (Epix 4684)</strong></td>
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<td><strong>39</strong></td>
<td><strong>ROCK-A-BYE HEART (Capitol 79312)</strong></td>
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<td><strong>40</strong></td>
<td><strong>CAN I COUNT ON YOU (MCA 54022)</strong></td>
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<td><strong>41</strong></td>
<td><strong>NEED A MIRACLE (Columbia 73710)</strong></td>
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<td><strong>42</strong></td>
<td><strong>DECK OF CARDS (Curb 78535)</strong></td>
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<td><strong>43</strong></td>
<td><strong>ID GO CRAYZY (Step One Record 427)</strong></td>
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<td><strong>44</strong></td>
<td><strong>I WASHED MY HANDS IN MUDY WATTER (AM 1300)</strong></td>
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<td><strong>45</strong></td>
<td><strong>NAVY RUG (Ryko 9179)</strong></td>
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<td><strong>46</strong></td>
<td><strong>CRIB BABY (Soundwaves 343)</strong></td>
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The square bullet indicates strong upward chart movement. See Alaphabetical and Publisher list page.
Mark Knopfler & Chet Atkins

Knopfler and Atkins score two Grammy awards

Knopfler, the rock guitarist and Atkins, the Notting Hillbillies, had no idea what a great idea it was when they convinced one of his greatest influences and long-time friend, Chet Atkins, to get back to his roots and record a duet album. Now songs from their Neck and Neck project has garnered two NARAS Grammy awards. Best Country Vocal Collaboration for “Poor Boy Blues,” and Best Country Instrumental, “So Soft, Your Goodbye.” Both artists are certainly no strangers to the Grammys—with these awards, Atkins has now amassed ten, and Knopfler now has five.

Martin Delray

Martin Delray signs exclusive booking contract

Due to the new artist’s accelerated recognition from his debut single and video, “Get Rhythm,” the Arkansas native recently signed an exclusive booking agreement with The Beacham Agency in Nashville, Tennessee. The remake of the Johnny Cash tune features vocals by Cash on the record and a cameo appearance by the Man in Black in the video. “The single is definitely getting the attention of people who want to book Martin,” agrees Dick Beacham, who heads The Beacham Agency. “We are getting a good number of calls, and we’ve got quite a few dates on the books for Martin right now.”

Kilen leaves Tree International

Buddy Killen, president of Tree International since 1977, recently announced that he is leaving the publishing company. Officials of Sony Music Publishing Company agreed to release him from the remainder of a 5-year management contract. “This is definitely a friendly parting,” says Kil- len. “I just have other mountains I want to climb.” Sony’s CBS Records had purchased Tree from Killen in 1989.

Warner Bros. labels Brenda Lee and Paul Simon were recently introduced backstage at Simon’s Atlanta concert. Lee was in town on a promotional tour for her new self-titled Warner debut release. The Georgia native brought along her friend, newly elected Georgia governor Zell Miller. Pictured from (l-r) are: Lee, Simon and Miller.

Country sensation Clint Black will present a special Nashville performance on Monday, April 1, in the Tennessee Performing Arts Center’s Jackson Hall. Proceeds from the 7:30 p.m. concert will benefit the Nashville Songwriters Assn. International (NSAI). During the 1990 NSAI Songwriter Achievement Awards Dinner, Black was named the first recipient of the Songwriter/Artist of the Year Award. Tickets for the concert are available through Ticketmaster. Pictured from (l-r) are: NSAI president Roger Murrah; Black; and NSAI executive director Pat Huber.
Country Radio Broadcasters
Elect new Board Members

THE BOARD OF DIRECTORS OF COUNTRY RADIO BROADCASTERS INC. (CRB) elected two new members to the 21-person panel during its most recent meeting, held in conjunction with the 22nd annual Country Radio Seminar. Newly elected directors are Tim Murphy, program director of Seattle radio station KMPS, who will serve as agenda committee chairman for the upcoming year, and RCA Records vice president of National Country Promotion Eddie Masciare. Elected president of the organization was Larry Daniels of radio station KNIX in Phoenix. Daniels was already filling in as interim president following a vacancy created on the board last year. Other officers elected were Jack Lameter of Sony Music as vice president; Mac Allen of First Light Productions as secretary; and Jeff Walker of Aristo Music Associates Inc. as treasurer.

Recording artist Larry Boone is shown toasting “The Mac Daniels” of Dallas, Texas’ KPLX Radio, during the CRB artists-attendee reception held at the Opryland Hotel last week. Boone’s brand new album entitled One Way To Go was shipped to stores on March 12th.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: WRVA, Marlene Hintle, Richmond, Virginia; KRWV, Aaron Sims, Walnut Ridge, Arizona; KSAN, Carl Brown, San Francisco, California; WHAK, Bob Edwards, Rogers City, Michigan; and KTNN, Jay Allen, Widow Rock, Arizona. (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 MARCH 23, 1991

SINGLE RELEASES
OUT OF THE BOX
GEORGE STRAIT: “If I Know Me” (MCA 3026)
Producers: Jimmy Bowen/George Strait
Writers: Dean Dillon/Pam Belford

DOUG STONE: “In A Different Light” (Epic 34 73741)
Producer: Doug Johnson
Writers: B. McDill/J. Jones/D. Lee

LOURIE MORGAN: “We Both Walk” (RCA 2748)
Producer: Richard Landis
Writers: Tom Shaprio/Chris Waters

JOHN ANDREW PARKS: “Daddy On The Radio” (Capitol 79504)
Producer: Jerry Crutchfield

RAY KENNEDY: “Scars” (Atlantic 3780)
Producer: Ray Kennedy
Writers: Ray Kennedy/Bobby David/Don Henry

JO-EL SONNIER: “You May Change Your Mind” (Capitol 79563)

SONNY JAMES & CARLA TAYLOR: “The Old Oak Tree” (Curb NR-76863)

MARCH 23, 1991

Some kinda radio guy,’ Unistar’s Ed Salamon is pictured here with “some kinda singer,” new female recording sensation Linda Davis. Davis’ debut disc entitled In A Different Light continues to garner rave reviews, as her second single release, “Some Kinda Woman,” was just shipped to radio on March 1st. (Photo credit: Dan Chadwick)
INDIE INSIGHT

James Williams
Audrey Huneycutt

WHEN TWO DISTINCT VOICES BLENDED TOGETHER SO WELL, it’s not just by luck. “You Put A Love Song In My Heart” tags the dazzling new duet recently released by T & M Records artist Audrey Huneycutt and James Williams. According to Williams, his vocal contribution to the single shouldn’t be any indication that he is currently pursuing a recording career. “The duet with Audrey was really just a fun thing to do for the album,” Williams admits.

In the early 1980’s, Williams made up one half of the MCA recording act, The Younger Brothers, who during that time launched a national top-20 single entitled “Nothing But The Radio On.” Since the MCA duo’s disbanding, Williams has moved on to pursue other areas of the music industry, which includes producing recording artist Audrey Huneycutt.

“You Put A Love Song In My Heart” sparks Huneycutt’s fourth single release from her current cassette LP, Let’s Fall In Love Again. The duet, which entered the Cash Box Top 100 Country-Singles Chart just five weeks ago, moves up to #57 this week.

INDIE FEATURE PICKS

[THE HOLLANDERS:] “You Can’t Blame The Train” (VCA 102-7)
Producer: Dave Burgess
Writer: Terri Sharp
This young family act most certainly added a spark to country music just recently with their debut VCA Records release, “I Know A Little.” The Hollanders are currently following up that spark with another fireball number entitled “You Can’t Blame The Train.” With an electrifying contemporary country flavor, “You Can’t Blame The Train” spins out racing energy, unique sibling harmony and lyrics which defend the often accused party of a break-up.

[MELANIE RYAN:] “I Won’t Give Up” (MRP 90-3 A)
Producer: Gary Lynn Productions
Writers: Lisa Fiala/Mary Beth Anderson/Pamala A. Brown
Recording artist Melanie Ryan’s crystallizing vocals filter through this up-beat tune with full aim and control. “I Won’t Give Up,” an uplifting number that focuses on the die-hard romantic, should be a bright addition to any playlist.

[CARL BIRD:] “Lucy Anna Bound” (Hallmark HR-7-014 A)
[DEBBIE WILLIAMS:] “I Found Somebody To Love” (Killer K-136 A A)
[ROY CLARK:] “We Are All Americans” (Hallmark HR-7-017 A)
[BILLY PARKER:] “It’s Not Me” (Soundwaves SW-344-7)

BACK IN TIME:

MARCH 18—Charley Pride born (1938)
MARCH 19—Martha Carson born (1921), Fiddlin’ Sid Harkreader died (1988) and George Biggar, director of WLS National Barn Dance, died (1989)
MARCH 20—Jerry Reed born (1937)
MARCH 21—Bascom Lamar Lunsford born (1882)
MARCH 22—Charlie Poole born (1892), Uncle Dave Macon died (1952) and Stoney Cooper died (1977)
MARCH 23—Fiddlin’ John Carson born (1868) and Maybelle and Ezra Carter wed (1926)
MARCH 24—Carson Robison died (1957)
**Data East Obtains Rights To Namco’s Cosmogang**

CHICAGO—Data East USA, Inc. of San Jose, California has obtained from Namco, Japan the exclusive North and South American rights to Cosmogang, the redemption-oriented game that was introduced at the 1990 AMOA show in New Orleans this past November.

The game offers a shoot-em-up theme involving comical alien invaders whose objective is to steal "energy." Coupons are awarded to players on the basis of how long they are able to ward off the invasion.

Cosmogang represents the second offering in Data East's new line of redemption games, the first being the popular Whacky Gator. "We are very excited to add Cosmogang to our family of coin-op games, as we continue to expand our coin-op product line," declared Joseph Keenan, president of Data East USA. "Since Namco first introduced Pac Man to the world ten years ago, it has been one of the most respected names in the arcade industry."

The circuit boards for Cosmogang will be forwarded from Japan, with final assembly taking place at Data East headquarters in San Jose, California. Sales and marketing for the game will also originate from San Jose. "Initial earnings for Cosmogang have exceeded expectations, and should continue to be strong for some time to come," said Keenan.

Data East USA, Inc., a privately held company with sales in excess of $80 million, is a leading manufacturer of arcade video games and pinball machines as well as software for Macintosh, Apple II, IBM PC/ compatibles, Tandy, Commodore 64/128, Commodore Amiga, Atari ST personal computers and games for the Nintendo Entertainment System.

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**INDUSTRY CALENDAR**

**MARCH**

- March 1-2: 1st Annual Int'l. Amusement Flipper Pinball World Championships, O'Hare Hilton, Chicago, IL; sponsored by AMOA-IFPA.

**APRIL**

- April 19-21: NAMA Western Convention, Anaheim Convention Center, Anaheim, CA; for info contact NAMA at 312-346-0370.
- April 25-29: Mississippi Coin Operators Assn., Omni Hotel, Memphis, TN; state convention & exhibit. For info contact Jan Green at 800-426-3796.
- 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.

**JUNE**

- June 14-16: Illinois Coin Machine Operators Assn., Drake Hotel, Oak Brook, IL; state convention. For info contact Aftonna Jarman at 708-369-2406.
- June 20-22: California Coin Machine Assn.; Hyatt Lake Tahoe, Incline Village, NV; state convention. For info contact Cindy Urban at 916-441-5451.

**JULY**

- July 12-14: Amusement & Music Operators of Idaho, Cour D'Alene Hotel, Cour D'Alene, ID; state convention. For info contact Brett Yzaguirre at 208-587-7000.
- July 19-20: Amusement & Music Operators of Texas, Radisson Hotel, Austin, TX; state convention. For info contact Vanee Todaro at 409-776-8287.
- July 19-20: Oregon Amusement & Music Operators Assn., ltd. of 7th Mountain, Bend, OR; state convention. For info contact Cheryl McCown at 503-343-6662.
- July 22: Latin America Expo (sponsored by AMOA); Sheraton; Mexico City; Show will run one week. For info contact AMOA at 703-944-2758.
- July 26-29: Montana Coin Machine Operators Assn., annual summer meeting; site to be announced. For info contact Chris Waren at 406-442-7028.

**SEPTEMBER**

- Sept. 27-29: Rocky Mountain AMOA, Hilton Inn South (25 & Orchard Rd.), Denver, CO; state convention & exhibit. For info contact Jo Anne Hackett at 303-289-6200.
- Sept. 12-14: AMOA Expo '91, Las Vegas Convention Center, Las Vegas, NV; For info contact AMOA at 312-245-1021.

**OCTOBER**

- Oct. 3-6: NAMA National Convention, McCormick Place, Chicago, IL; For info contact NAMA at 312-346-0370.
- Oct. 11-12: Wisconsin Amusement & Music Operators Assn., Island Inn, LaCrosse, WI; state convention & exhibit. For info contact Mickey Saba at 414-529-4704.
AMOA-IFPA Tourney Rocks At Chi's O'Hare Hilton

BY CAMILLE COMPASIO

CHICAGO—The weather was awful—pouring rain, strong winds, below freezing temperatures and a wind chill that made your teeth chatter. This is what Chicago's weatherman dished out the weekend of March 1-3. Thankfully, though, it had no affect whatsoever on what was taking place inside the O'Hare Hilton where the lights, the sounds and the spirit of pinballers from far and wide created a climate that defined what was prevailing outside.

Pinball players came in from thirteen states in the U.S., as well as from England and Spain, to participate in the first annual International World Championships of Amusement Flipper Pinball. An estimated $18,000 in prize money and a wards were presented.

The landmark event was sponsored by the International Flipper Pinball Assn. (IFPA), which was created by AMOA in 1990 for the purpose of promoting worldwide interest in pinball on both the player and the location level. As evidenced by the outstanding turnout, the association is fast achieving its goal.

Additional sponsors are the four major pinball machine manufacturers—Data East Pinball, Midway Manufacturing (Bally), Premier Technology and Williams Electronics—who provided the latest machines for use in the competition. The model's included Bally's Harley Davidson, Data East's Checkpoint, Premier/Gottlieb's Hoops, and Williams' Funhouse. Each of the manufacturing companies participated fullscale in the tournament, with executives and service personnel as well as booths and giveaway items. This was a highly successful event that enjoyed the total cooperation and support of everyone who participated—and was the first of many more to come. (photos by Pam Caposeno)

Strator, Illinois operator Ray Shroyer (Metro Canale) with his 11 year-old grandson Mark Bradley, who competed in the tournament's Youth Division.

AMOA-IFPA's executive director Doug Young, surrounded by Debra Bohrer, Chris Young (Doug's wife) and Pamela Braam, the lovely ladies who manned the registration desk. Debra and Pamela are the daughters of former AMOA prexy Walter Bohrer.

Notice the lineup of trophies and plaques that awaited the champions and in the foreground are (l-r) AMOA-IFPA vice president Ed Velasquez (who had many players representing his route in the competition) and AMOA prexy Jim Trucano.

George S. Taylor (l) and George P. Taylor (r) are the father and son team brought in by Bromley, Inc. prexy Lauran Bromley to play in the tournament; and next to Lauran is Pete Gustafson, who was ever-present to assist players at Data East's Checkpoint.

Doug Young welcomes this group of players from Velasquez Automatic Music whose enthusiasm was not at all hampered by the breakdown of their bus enroute to the O'Hare Hilton!

This is Gary Flower who came in all the way from London for the match simply because "it's fun" and distance is no barrier when it comes to playing pinball!

The Williams Bally/Midway booth, manned by Roger Sharpe (rear), Bill Thompson, Alice Metrow, Rebecca Gapp and Pat Riley, offered all sorts of giveaway items as "an expression of appreciation to all participants."

T-shirts, anyone? All proceeds went to AMOA-IFPA and on this special occasion AMOA prexy Jim Trucano, Brian James and Gene Urso were happy to serve as salesmen.

Pinball Expo chief Rob Berk displayed a montage of photos from last year's Pinball Expo, as a prelude to the 1991 event which will be coming up this fall.

And here she is—the lovely lady president of IFPA, Sharon Harris, as she led us into one of the main areas of play in the upper level at the O'Hare Hilton.

Taking a break during the Men's Team competition on Saturday are (l-r) Mike Hindmarsh and Joe Morse, who represented Buck's Video Utopia in Dearborn, Michigan.

Another group of players representing Velasquez Automatic Music. They are (l-r) Ruben Bazquez, Caesar Ortiz, Gustavo Montoya and Rudy Villarreal.

Say hello to (l-r) Nick Wade, Joe Kaminkow and Gary Stern of Data East Pinball. Gary told us this event was even more successful than he anticipated.

And in this corner is the brothers team of Buck and Ron Goodreau from Dearborn, Michigan who were sent in by Cleveland Coin (as noted on the back of their shirts).

Remember the terrific Bally pin promotions of the seventies? Then, you'll also remember Tom Nieman, who played a major role. He is now in licensing and sponsorship marketing at Itis Nieman Associates and is pictured with his son, Tony.

Jeri Lock and John Kelly (in shorts) came in from California to compete, while Mary Weyna and Barbara Chabowski were attired for Chicago's very cold and windy climate, which ran true to form this weekend. Brrrr!