Double Special Issue Featuring . . .

Bridging The Future

33rd Annual NARM Convention

American Coin Machine Exposition
her first single from her debut album — too strong

written by Lazet Michaels and David DaVinchi produced by David DaVinchi for Works of DaVinchi Inc. co-produced by Lazet Michaels
NARM And ACME Conventions Convene

THE NATIONAL ASSN. OF RECORDING MERCHANTISERS’ (NARM) 33rd Annual Convention, titled “Bridging the Future,” will be held at The San Francisco Hilton from March 22-25. The NARM Convention is one of the largest gatherings of music manufacturers, distributors and retailers from around the country. NARM represents over 600 members involved in retail sales, wholesale distribution and manufacturing prerecorded music and related products. Other than the many record company new product presentations, highlights of the convention include NARM’s annual scholarship dinner—where Mariah Carey and The Manhattan Transfer will be performing live—and the annual Best Sellers Awards Banquet, which honors artists and labels based on sales of their product. Artists performing at this year’s awards ceremony include Huey Lewis & The News and Wilson Phillips. The NARM Convention is open to members only.

The American Coin Machine Exposition (ACME ‘91), taking place March 22-24 in Las Vegas, Nevada, will feature the latest coin-op amusement equipment being introduced by the industry’s manufacturers. In addition to the 177 exhibiting firms occupying 662 booths that will dot the Sands Expo and Convention Center, ACME ‘91 offers a comprehensive program of seminars and business sessions, with the entire agenda geared towards helping and guiding all facets of the coin machine industry to make the right decisions in this highly competitive market. ☐

N U M B E R  O N E S

POP SINGLE

Coming Out of The Dark
Gloria Estefan (EPIC)

R&B SINGLE

I Like The Way (The Kissing Game)
Hi-Five (JIVE/RCA)

COUNTRY SINGLE

Heroes & Friends
Randy Travis
(WARNER BROS.)

NEW YORK LATIN

Baile Punta
Banda Blanca (SONOTONE)

POP ALBUM

The Soul Cages
Sting (A&M)

R&B ALBUM

I’m Your Baby Tonight
Whitney Houston (MCA)

COUNTRY ALBUM

NoFences
Garth Brooks
(CAPITOL)

DANCE/RAP ALBUM

Touch Me (All Night Long)
Cathy Dennis (POLYDOR)

C O N T E N T S

INDIE FOCUS .................................................. 15
EAST COASTING ........................................... 13
ROCK ...................................................... 13
RAP/DANCE .................................................. 13
Rhythm & Blues .............................................. 13
Contemporary Jazz ........................................... 13

CHARTS

Top 40 Rap/Dance LPs ........................................ 12
Top 75 Rhythm & Blues LPs .................................. 12
Top 100 Rhythm & Blues Singles ........................... 12
Top 200 LPs .................................................. 12
Top 100 Pop Singles ......................................... 12
New York Latin LPs .......................................... 12
Top 100 Country Singles .................................... 12
Top 75 Country LPs .......................................... 12
Contemporary Jazz ........................................... 12

DEPARTMENTS

Tickertape ...................................................... 5
Executives on the Move ..................................... 5
NARM ......................................................... 5
Country ....................................................... 22
Coin Machine ............................................... 31
Classifieds .................................................... 39

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### #1 Single: Gloria Estefan
- **COMING OUT OF THE DARK** (Epic 347-73686) by Gloria Estefan
- **SOMEDAY** (Columbia 387-736561) by Mariah Carey
- **ONE MORE TRY** (Quality 15114) by Timmy T
- **HOUSE** (Capitol 446652) by Tracie Spencer
- **HOLD YOU TIGHT** (Giant 4-19458) by Tara Kemp
- **YOU'VE IN LOVE** (SBK 19729) by Wilson Phillips
- **I'VE BEEN THINKING ABOUT YOU** (MCA 53992) by London Beat
- **STATE OF THE WORLD** (A&M 7514) by Janet Jackson
- **ALL THE MAN THAT I NEED** (Arista 2156) by Whitney Houston
- **GET HERE** (Fontana/Mercury 878 478-64) by Oleta Adams
- **ALL THE TIME** (A&M 2354) by Styx
- **SHOW ME THE WAY** (A&M 1536) by Styx
- **ROUND AND ROUND** (Paisley Park/Warner Bros. 4-19749) by Tevin Campbell
- **SIGNS** (Dolfin 4-19659) by Tesla
- **I'LL BE YOUR SIDE** (EMI 50344) by Robert Palmer
- **SADNESS PART 1** (Charisma 8-98564) by Enigma
- **BABY BABY** (A&M 19205) by Amy Grant
- **RESCUE ME** (Sire/Warner Bros. 4-19490) by Madonna
- **JOYRIDE** (EMI 50342) by Roxette
- **CARRY ON** (RCA 2764) by Rick Astley
- **WHERE DOES MY HEART BEAT NOW** (Epic 34-735086) by Celine Dion
- **WAITING FOR LOVE** (EMI 47-50037) by Atlas
- **RHYTHM OF MY HEART** (Warner Bros.) by Rod Stewart
- **AROUND THE WORLD** (Dej/Jam/Columbia 38-73610) by L.L. Cool J
- **MY SIDE OF THE BED** (Columbia 73650) by Suzanna Hoffs
- **THAT'S JUST THE WAY IT IS, BABY** (Ato 35352) by Rembrandts
- **RICU SUAVE** (Interscope/East West 8-98671) by Gerardo
- **GONNA MAKE YOU SWEAT** (Columbia 73650) by C&C Music Factory Feat./Freedom Williams
- **WICKED GAMES** (Reprise 4-19704) by Cris Isakov
- **TOUCH ME (ALL NIGHT LONG)** (Polygram 879-49564) by Cathy Dennis
- **CALL IT POISON** (Atlantic 39752-2) by Escape Club
- **THE FIRST TIME** (Columbia 38-73502) by Surface
- **HERE WE GO** (Columbia 73650) by C&C Music Factory
- **EASY COME EASY GO** (Atlantic 4-87723) by Winger
- **RIDE THE WIND** (Capitol 490) by Poison
- **HOW TO DANCE** (Atlantic 860083) by Bingo Boys
- **IESHA** (Motown 2070) by Another Bad Creation
- **DISAPPEAR** (Atlantic 4-87784) by Inxs
- **IF YOU NEEDED SOMEBODY** (Ato 98914) by Bad Company
- **CHASIN' THE WIND** (Reprise 4602) by Chicago
- **WAITING FOR THE DAY** (Columbia 387-73663) by George Michael
- **MORE THAN EVER** (GDC 24290) by Nelson
- **STONE COLD GENTLEMAN** (MCA 5043) by Ralph Tresvant
- **I'LL DO U** (MCA 53912) by Father M.C.
- **I TOUCH MYSELF** (Virgin 98872) by Divinyls
- **SAVE SOME LOVE** (Arista 2153) by Keely
- **YOU DON'T HAVE TO GO HOME** (Mercury 878854-4) by Triplets
- **DON'T TREAT ME BAD** (Epic 347-73676) by Firehouse
- **HIGHWIRE** (Columbia 73742) by Rolling Stones

### High Debut: R.E.M. #76
- **SENSITIVITY** (MCA 53932) by Ralph Tresvant
- **PLAY THAT FUNKY MUSIC** (SBK 4-73509) by Vanilla Ice
- **I SAW RED** (Columbia 73597) by Warrant
- **VOICES THAT CARE** (Giant 19560) by Voices That Care
- **ALL TRUE MAN** (Tabu/Epic 36-73627) by Alexander O'Neal
- **BABY'S COMING BACK** (Charisma 88837) by Jellyfish
- **CALL IT ROCK & ROLL** (Capitol 446652) by Great White
- **LOVE MAKES THINGS HAPPEN** (MCA 53973) by Pebbles
- **SECRET** (Capitol 4-46744) by Heart
- **LOVE WILL NEVER DO (WITHOUT YOU)** (A&M 15378) by Janet Jackson
- **HOW MUCH IS ENOUGH** (Impact/MCA/ACAS 54028) by The Fixx
- **TEMPLE OF LOVE** (East West 4-98860) by Harriet
- **I LOVE YOU** (SBK 07346) by Vanilla Ice
- **LIKE THE WAY (THE KISSING GAME)** (J/uar/RCA 1424) by Hi-Flow
- **THAT'S WHY** (Sony 1999) by The Party
- **SILENT LUCIDITY** (EMI 50348) by Queensrachy
- **DEEP DEEP TROUBLE** (Clifton 24308) by Simpsons
- **SHE TALKS TO ANGELS** (Def American 4-19403) by Black Crowes
- **MORE THAN WORDS** (A&M 50201-75172) by Extreme
- **I'LL GIVE ALL MY LOVE TO YOU** (Elektra 6-64919) by Keith Sweat
- **HEAT OF THE MOMENT** (Virgin 4-6553) by Little Caesars
- **HEARTBREAK STATION** (Chicago 73649) by Cinderella
- **DEEPER SHADE OF SOUL** (Arista 2080) by Urban Dance Squad
- **FUNK BOUTIQUE** (Epic 34-73698) by Cover Girls
- **IN YOUR ARMS** (GDC 19003) by Little Caesar
- **LOSING MY RELIGION** (Warner Bros. 19392) by R.E.M.
- **JUST ANOTHER DREAM** (Polygram 877 962-8) by Cathy Dennis
- **AFTER THE RAIN** (Jive 19687) by Nelson
- **STEP ON** (Elektra 6-64899) by Happy Mondays
- **MONEY TALKS** (Ato 36662-1) by AC/DC
- **ONE IN A MILLION** (Motown 54044) by A&M
- **SURE LOOKIN’** (Capitol 4-46470) by Donny Osmond
- **NIGHT AND DAY** (Atlantic 3563-2) by Bette Midler
- **MY HEART IS FAILING ME** (SBK 07342) by Riff
- **HIGH ENOUGH** (Warner Bros. 19570) by Damn Yankees
- **WHAT COMES NATURALLY** (MCA 45-1346) by Sheena Easton
- **WORD OF MOUTH** (Atlantic 97714) by Mike & The Mechanics
- **ANOTHER LIKE MY LOVER** (Warner Bros. 4-19496) by Jasmine Guy
- **HERE I AM (COME AND TAKE ME)** (Virgin 9-69941) by UB40
- **WRAP YOUR BODY TIGHT** (Motown 2007) by Johnny Gill
- **POWER OF LOVE** (Elektra 6-64912-4) by Deuce-Lite
- **MADE UP MY MIND** (Mercury 878 784-4) by Safire
- **ALICE EVERYDAY** (Sire/Warner Bros. 19550) by Book Of Love
- **I'M NOT IN LOVE** (Epic 347-73636) by Will To Power
- **DON'T HOLD BACK YOUR LOVE** (Arista 2157) by Bad Cakes
- **I'VE BEEN WAITING FOR YOU** (SBK 4-73504) by Guys Next Door
- **SEND MY LIFE** (Chrysalis 35305) by Slaughter
- **CANDY** (Virgin 4-87900) by Iggy Pop With Kate Pierson
- **JUSTIFY MY LOVE** (Sire/Warner Bros. 19468) by Madonna
- **NEVER AGAIN (IN SOUTHERN CALIFORNIA)** (Wing/Polygram 879 068-4) by Tony! Toni! Tone!

### To Watch: The Triplets #48
- **HIGHWIRE** (Columbia 73742) by Rolling Stones

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*Note: The above list contains song titles and artists along with their corresponding chart positions and weeks.*
SCRAMBLED LABELS: Rykodisc has acquired London’s Hannibal record label, whose catalogue includes albums by Richard and Linda Thompson, Defunkt and Kanda Bongo Man. In addition, Joe Boyd, former Hannibal chief, joins Rykodisc as managing director of European operations, overseeing the company’s European distribution from the London offices that formerly housed Hannibal. EMI Music has entered into a foreign license agreement to handle the international distribution of Impact Records outside of North America. Impact Records, the new label venture of Allen Kovac and Jeff Sydney, will see its albums released on the Impact American imprint in all territories outside of North America.

LACE UP THOSE BOOTS!!!: We herewith take note of a trend: Paul McCartney recently taped an edition of MTV’s Unplugged, which returns performers to their natural acoustic state. The show, which will air on April 3, features Paul and his current band (including new drummer Blair Cunningham) doing primarily Beatles tunes and early rock covers. To head bootleggers off at the pass on this one, the always business-minded McCartney will do it himself. Unplugged: The Official Bootleg, with three tracks not airing on the show, will be released by Capitol in early May in a strictly limited edition of a half million copies. Why a limited edition? Who knows? This follows on the heels of this week’s release of Bob Dylan’s Bootleg Series Volume 3 (Rare and Unreleased, 1961-69). What next? Frank Zappa is about to bootleg himself. A 10-LP/10-cassette boxed set of Zappa bootlegs is about to come out, part of Zappa’s “Beat the Boots” campaign. “The only real answer to bootlegging is the use of tactical nuclear warfare,” says Zappa, who has the second-best approach. Tom Brown, of Rhino, chose the material; Zappa hasn’t heard it. “I make no claims that any of the material contained on these records is of any musical value whatsoever,” he says. “If you want crap,” says his press release, “now you can get fully-authorized, affordable crap.”

GIVE HIM AN INCH...: New York Mayor David Dinkins, still flush from the excitement (and financial windfall for his city) of having the Grammys in town, has already formed a New York Host Committee for the 1992 awards. “This year’s Grammys were so successful that we aren’t wasting any time in establishing our effort to bring next year’s Grammys back to our city,” said Hizzoner. Jonathan Tisch, he of Loews Hotels, will serve as the 1992 Host Committee chairperson.

DEAD ON THEIR FEET: On April 23rd, Arista will release Deadcasted, a Grateful Dead tribute compilation featuring, among others, Elvis Costel- lo, Los Lobos, Burning Spear, Dwight Yoakam and Jane’s Addiction doing Dead covers. “Significant proceeds from the album, we’re told, will go to the Rainforest Action Network and Cultural Survival.

SOUND INVESTMENT: Bobby Brown has purchased Atlanta’s six-year-old Soundscape Recording Studios, which he has renamed Bossstown Recording, a nod to his native Boston. Brown recently formed B. Brown Productions to, among other things, develop new artists.

GATHERINGS: “The Real Color of Black Music Is There Racism in the Music Industry” is the provocative topic of a panel discussion being presented by the L.A. chapter of NARAS this Wed. (March 27) at 7 p.m. at the Beverly Garland Hotel. Among the participants: Paris Barday, Al Bell, Def Jef, Preston Glass, Sharon To Rwando, Earl Mayo, Richard Pal- mese, Neil Portnow and Barry White. Dr. Kwaku Person-Lynn will moderate. Call (818) 843-8253 for info... The National Academy of Popular Music will sponsor eight separate songwriting courses and a performance workshop beginning this April. For details, call (212) 319-1444.

DATES, WE GOT DATES: April 16: Boston’s Wang Center for the Performing Arts. The fifth annual Pepsi Boston Music Awards... April 20: Framin- gham, Mass.’s Foxboro Stadium. The “Earth Day 1991 Concert: Because the Earth Can’t Wait.” Already announced performers include Willie Nelson, Ziggy Marley, Jackson Browne, Roseanne Cash, Bruce Hornsby & the Range and Queen Latifah.... April 29: L.A.’s Dorothy Chandler Pavilion. The sixth annual “Singers Salute to the Songwriters” show, benefitting the Bette Clooney Foundation for Persons with Brain Injury. Rosemary Clooney, Teddi King, visita Geoff, Jerry Clower, Jerry Leiber and Mike Stoller, Cole Porter and Marty Paich are being honored, the line-up of singers is yet to be announced. Information: (213) 859- 2725.

WHAT DO YOU SUPPOSE IS ABOUT TO BECOME THE ONLY NON-SOVIET CHANNEL BROADCASTING 24 HOURS-A-DAY ON A SOVIET CABLE NETWORK? MTV. You can catch it over Leningrad’s Cable TV Network, if you’re in the area.

REWORK: CBS/Fox Video Music has five titles just out in the Great Singers and Songwriters Collection: Elton John; Bette Midler; Barbra Streisand; Country, Concert, David Gilmour In Concert, Sade: Diamond Life and Paul Young: The Video Singles. They each list for $14.98.

HOUSTON (IN) PERSON: Whitney Houston, with her version of the “Star Spangled Banner” selling like hotcakes, will take advantage of her patriotic position by headlining her first televised concert, “Welcome Home Heroes with Whitney Houston,” airing live from the Norfolk Naval Air Station on HBO on March 31st.

EXECUTIVES ON THE MOVE

- PolyGram Holding Inc., the company that oversees all of PolyGram’s interests in the U.S., has named Eric Kronfeld president and chief operating officer. Kronfeld will be directly responsible for coordinating the activities of the various companies owned by PolyGram in the areas of finance, personnel and corporate legal and business affairs administration, including the monitoring of all PCD activities. Kronfeld will have no direct operating responsibilities over A&M, Island, Mercury, PolyGram Classics and Jazz, the PolyGram Label Group and PolyGram Publishing. Prior to joining PolyGram, Kronfeld has been in private practice handling a variety of entertainment and corporate clients; his roles over the years have included manager, attorney and consultant. Kronfeld, who will report directly to PolyGram Holding Inc. CEO Alain Levy, who made the appointment, joins Levy, Chris Blackwell, Jerry Moss and Jan Cook on the board of PGL. Mercury Records has promoted Dane Venable to vice president, product development, making him responsible for the creation, execution and direction of all marketing plans. Venable was most recently vice president, artist development. He will report directly to Mercury co-presidents Ed Eckstine and Mike Bone. Marc Ratner has been named vice president of pop promotion for Reprise Records. Prior to this appointment, Ratner was president of promotion Rich Fitzgerald and Russ Thyret, senior vice president of marketing and promotion for Warner Bros. Reprise Records. Before this appointment, Ratner spent 3 and 1/2 years as Reprise national single promotions director.

- Steve Meyer, senior vice president, promotion/product development for MCA Records, has announced the appointment of Michael Steele as vice president, field operations; Pat Martine, to national promotion director. Steele has been with MCA for eight years, most recently serving as national pop promotion director. Before this appointment, Martine spent five years as director of regional promotion, West Coast for MCA. Warner Bros. Records has named Wendy Griffiths associate director of national video promotion. Griffiths has been with Warner Bros since 1984, most recently acting as manager of national video promotion. Sony Music Entertainment has appointed James F. Lightstone counsel in its law department. He comes to the company from SBK, where he was vice president, business affairs. Rose Mary Everett has been appointed director, telecommunications, corporate MIS. Columbia House has promoted Thomas V. O’Malley to vice president, national accounts. O’Malley was most recently an independent sales manager of the company. Columbia House has also made the following senior management promotions: Harjinder Atwal becomes senior vice president & general manager, Canada; Ralph F. Colm is made senior vice president, business & government affairs; Sharon Kuroki is made senior vice president, music marketing; Ann Cooney is now senior vice president, finance; Max Pinkerton becomes senior vice president, operations; and Brian S. Wood is now senior vice president, video. Impact Records has hired Gina Iorillo as associate director of promotion. The announcement was made by senior vice president, promotion Bruce Tenenbaum, who selected Iorillo for the position. Before joining Impact, Iorillo was L.A. promotion manager for Polydor Records and promotion director for Cleveland stations WMMS and WNCX. Lori Nashun, formerly of Cypress Records, has joined Scotti Brothers Records as director of A&R. Bob Payne and Steven Mandel have been appointed associate directors, publicity for EMI Records USA. Payne and Mandel will both report directly to senior national director, publicity Kim Akhtar, before their appointments, Mandel was publicist for Columbia Records, and Mandel was publicity director for Cherry Lane Music. Terry Ellis, president of the newly formed Imago Recording Company, has announced the appointment of Alex Miller to the position of vice president of promotion and Jim Kelly to the position of vice president and director of sales. Kelly recently served as senior director of marketing for BMG Distribution, while Miller was national director of promotion for Virgin Records.
**CASH BOX**  MARCH 30, 1991  6

**POP REVIEWS**

**SINGLES**

- **MORRISSEY:** "Our Frank"  (Sire/Reprise 9 40043-2)

  "Our Frank" and the CD single’s two other tracks, "Journalists Who Life" and "Tony The Pony" are edgy yet accessible pop-rock songs underscoring Morrissey’s knack for thought-provoking lyrics. "Our Frank" appears on Morrissey’s current album, *Kill Uncle*.

- **DON DOKKEN:** "Give It Up"  (Geffen PRO-CD 4214)

  "Give It Up," the latest single from Don Dokken’s debut solo album, *Up From The Ashes*, is a forceful commercial rocker with strong AOR potential. Programmers should note that clean "radio version." Dokken produced the song with Wyn Davis, while Tom Zutaut served as executive producer.

- **NICKI RICHARDS:** "Naked"  (Atlantic PRCD 3785-2)

  "Naked," the first single from 21-year-old vocalist/songwriter/keyboadist Nicki Richards’ forthcoming debut album, *Naked (To The World)*, is "urban radio"-friendly techno-funk. The song, which Richards wrote herself, was produced by Lenny White—whose credits range from the jazz-fusion outfit Return To Forever to funksters Twenynine ("Peanut Butter") to Jamaica Boys. Richards has co-produced for Stacy Lattisaw and sung backup for Freddie Jackson and Jeffrey Osborne.

**ALBUMS**

- **TEDDY PENDERGRASS:** *Truly Blessed* (Elektra 9 60891)

  Blessed with one of the richest, most soulful voices in R&B music, Teddy Pendergrass could sing his way through the Mother Goose collection and make it sound like gospel. On his new disc, Pendergrass actually treats fans to some actual gospel (the title song and "We Can’t Keep Going On Like This") while also rendering his trademarked scorching love songs.

- **THE YELLOWJACKETS:** *Greenhouse* (GRP GRD-9630)

  In the past, The Yellowjackets’ jazz-fusion has been denounced as overproduced, overly slick and short on improvisation. But The Yellowjackets became more improvisatory on more recent albums, and overall, *Greenhouse* is The Yellowjackets’ most improvisatory and spontaneous album to date. The 10-track CD’s most engaging cuts include "Seven Stars," "Freedomland," "Indian Summer" and a reading of Steve Khan’s "Brown Zone." The Yellowjackets-Russell Ferrante on acoustic piano and synthesizers, Jimmy Haslip on bass and William Kennedy on drums—are joined by guests Bob Mintzer (tenor & soprano sax, bass clarinet, alto flute), Alex Acuna (percussion) and, on three songs, a string orchestra.

- **THE HORSE FLIES:** *Gravity Dance* (MCA MCAD-10176)

  Quirky, arty "alternative" touches are in abundance on The Horse Flies’ latest effort, *Gravity Dance*, which uses such instruments as the banjo, the violin and the accordion in unorthodox ways. "Alternative" fans should appreciate "Needles On The Beach," "Life Is A Rubber Rope," "Your Life Are Elevators," "I Need A Plastic Bag (To Keep My Brains In)," "Roadkill" and other songs on this digitally recorded 12-track CD. *Gravity Dance* was produced by Hilto Rosenthal.

- **THE TRIPPLETS:** *Thicker Than Water* (Mercury/PolyGram 848 290-2)

  PolyGram seems to be aiming at both the Latin and non-Latin markets with *Thicker Than Water*, the debut album by Sylvia, Diana and Vicky Villegas—collectively known as The Triplets. A highly commercial collection of pop and pop-rock, *Thicker Than Water* offers such Top 40/CHR-friendly cuts as "You Don’t Have To Go Home Tonight," "Where Were You When I Needed You" (not to be confused with Stevie Wonder’s classic), "Sunrise," "Light A Candle" and other songs on the 11-track CD all have Top 40/CHR potential. The Triplets’ Latin heritage is especially evident on "Spanish Surrender" and "Dancing In The Shadows." The Villegas Sisters did much of the songwriting, with Steve Barri and Tony Peluso handled the production.

- **PHRANC:** *Positively Phranc* (Island 422-848 282-2)

  Phranc is rightly regarded as a trailblazer. Smoothly navigating the punk and folk genres, she kicked open the door for the Chapmans, Shocked, and Etheridges while being completely unique. Sexy, funny and intelligent are descriptors of the singer and her music. Never maudlin she still manages to be touching; never silly, she still manages to generate chuckles.

- **SOUTHGANG:** *Tainted Angel*  (Charisma 2-91639)

  It’s power hooks and chords galore on Southgang’s *Tainted Angel*, a headbangin’ effort in the vein of a Warrant or a Poison. "Shoot Me Down," "Love For Sale," "She’s Danger City/Seven Hills Saloon," "Big City Woman," "Boys Night Out" and "Georgia Lights" are among the formulaic, commercial hard rock (or "pop-metal," if you prefer) slamsjams AOR programmers should find useful. *Tainted Angel* was produced by Howard Benson, with Desmond Child (known for his work with Bon Jovi and Alice Cooper) serving as executive producer and assisting Southgang members Butch Walker, Jesse Haze and Jayce Fincher with the songwriting.

**LOOKING AHEAD**

March 30, 1991: Independent product most likely to reach the Top 100 Pop Singles Chart

1. **WRITTEN ALL OVER YOUR FACE** (Atlantic) .................. Rude Boys
2. **RIGHT HERE, RIGHT NOW** (SBK) ....................... Jesus Jones
3. **THING IN MY HEART** (Ato) ............. Michel’le
4. **I DON’T WANNA CRY** (Columbia) ................. Mariah Carey
5. **(IF THERE WAS) ANY OTHER WAY** (Capitol) ......... Celine Dion
6. **E.S.P.** (Elektra) .............. Dee-Lite
7. **IT’S A SHAME** (Warner Bros.) ................. Monie Love
8. **TOGETHER FOREVER** (Columbia) ............... Lisette Melendez
9. **THIS LOVE** (Beggars Banquet/RCA) .............. Daniel Ash
10. **CRYSTAL CLEAR** (Columbia) ............... Darling Buds
11. **SAME** (Tommy Boy) ................... Digital Underground
12. **WALKING IN MEMPHIS** (Atlantic) ............... Marc Cohn
13. **I’LL NEVER LET YOU GO** (MCA) ............... Steelheart
14. **OOOH THIS IS NEED** (Chrysalis) ............... Elisa Florio
15. **LET’S CHILL** (MCA) ............ Guy
NEW FACES

The Fonke Socialistiks

BY Ernest Hardy

THE FONKE SOCIALISTIKS are a sharp-witted, articulate and spirited trio intent on bringing a spirit of fun and imagination to the hip-hop scene. Lock, Jazz and K-Genius (or K.G.) all launched their music careers in high school (K.G. and Lock, who are cousins, got their start in Columbus, Ohio while Jazz is originally from Washington D.C.). After a few family and individual moves, the three joined forces in California and ended up in Los Angeles with four dollars between them. Armed with demons, they connected with Priority Records; the company saw in the group the opportunity to push the boundaries of rap beyond its established boundaries and the Socialists kick the musical spectrum. Songs like “You Are My Heaven” blend romance and “street love,” revealing the group’s melodic strengths; the track “Socialakts,” a humorous rap about condoms, reflect the humor and wit that have already become the trademark of the Socialistiks. “We’ve got funny dance music, straight rapping, we do it all,” says Lock. And the common link between the various styles is that, “We view everything from a lighter side.”

CASH BOX MARCH 30, 1991

Madrok

BY ALEX HENDERSON

MADROK IS A 21-YEAR-OLD RAPPER FROM LOS ANGELES who, although hardcore, isn’t on the gangster tip a la N.W.A. Above The Law, Compton’s Most Wanted, CPO or DJ Quik. Madrok, who has a college degree in literature, will be heard on his forthcoming debut album, Knowledge To Noise—a 13-song effort scheduled for release on the CEMA-distributed Life/AVC label. Madrok’s debut single is a slamming’ remake of The Ohio Players funk classic “Skin Tight” that features members of The Players themselves. Players lead vocalist Leroy “Sugar” Bonnor sings some of “Skin Tight’s” original lyrics, while Madrok raps some new ones he wrote. The blend of ‘70s and hardcore ‘90s hip-hop makes for a powerful combination. Other songs on Knowledge To Noise—which Madrok worked on with his associate Antron—include the introductory “In Service,” the intense “Checkmate” and the socially conscious songs like “Diligence” and “Schoolin’ Em.” With this album, Madrok asserts, he hopes to not only entertain, but also to educate and encourage.

Lazet Michaels

BY ALEX HENDERSON

R&B SINGER/SONGWRITER LAZET MICHAELS MAKES AN EFFORT TO BE LYRICALLY SUBSTANTIAL on her debut album, Too Strong. The album’s highlights include “Midnight Magic” —a tribute to her playwright sister, who was killed in the crash Of Pan Am Flight 103 over Lockerbie, Scotland in late 1988; and “My Rage,” which attacks bigotry and discrimination. The 26-year-old Michaels was inspired to write the song by the same thing that inspired Lenny Kravitz’ hard-hitting “Mr. Cab Driver”—being unable to get a cab in New York, presumably because of skin color. “It’s written from a Black perspective,” explains Michaels, a native of Detroit. “But it touches people of all colors...Music is like fashion in that they both keep going back to the 60’s. I’m ready to take music forward. I want to project the views of this new generation of women lyrically, with new styles musically...You don’t get to be a superstar unless you’re willing to work very hard.”

Laurie Records—YOU’VE COME A LONG WAY, BABY!

Laurie Records is changing. Best known for its classic oldies line and licensing operation, this thriving independent is expanding into an aggressive, dynamic sales and distribution company for some of today’s most popular musical genres. Tommy Cash’s 25th Anniversary Album with special guests Johnny Cash, George Jones, Tom T. Hall and Connie Smith is just one of the many country music albums that Laurie is distributing on the Playback Records label. This recording with its all-star country line-up already has a single in the TOP 40—“Thoughts On The Flag.” Over 60 radio stations nationwide are now playing Tom T. Hall’s timely and moving patriotic tribute to “Old Glory,” while the video is being shown on 50 TV stations including TNT and CMT.

Happy Hour’s Alumni Tribute To Stan Kenton has moved Laurie into the mainstream obsession with the Big Band sound. This album features all newly recorded sides by members of Kenton’s various bands. But unlike any other Kenton album on the market, it takes the listener on a fifteen minute trip down memory lane with the musicians who knew this great band leader best. This one is a must for Kentonites and all lovers of the Big Band Sound.

Straight from the heart of Brazil comes Happy Hour artist Hermeto Pascoal’s Hermeto e Grupo. The man Jazz once called a “kind of musical Mad Hatter,” is revered in his native land as the “Wizard of Sounds.” Pascoal offers “music that resembles the world” — an eclectic blend of mainstream Jazz, fusion, slow melodies and various global influences. Recorded in Brazil, this album catapults Laurie into both the contemporary Jazz and World Music scenes.

In a harder vein, the multi-platinum band Blackfoot is also being distributed by Laurie. A major promotion for the group’s hot new album Medicine Man on Nalli Records will be underway by the spring. Rick Medlocke the heart and soul of Blackfoot, produced Medicine Man and will lead the band on a national tour this summer.

Laurie’s first New Age release by its innovative group Wild Strawberries should be available at the end of March. This concept album fuses simple exquisite melodies with percussive Jazz and World music elements. Its pure ear candy—sit back and enjoy! Several other Laurie New Age albums are also in the works and will be out by the fall. As will additional New Age product the company is acquiring for distribution.

On a bluer note, Laurie will be putting out two albums by the late great Oklahoma blues singer Ted Taylor. “Loaded with masterfully sung blues songs”—that’s how Lizz Green described “Taylor Made for You” and “Be Ever Wonderful.”

Laurie is an indie to watch out for in the 90’s. The great variety of music that it will be selling and distributing in 1991 is proof. You’ve come a long way, baby!
MTV HAS CAUGHT a lot of flack since its inception. Some of it, in fact most of it, has been well deserved. A great deal of the naysaying, however, has simply been fear—the same fear that always accompanies any technological or cultural development. (And MTV is still awash with tremendous unbridled talk about the workings of the recording industry as well as on world culture, making it a favorite whipping-boy for its detractors.) Though MTV has been blamed for decreasing an entire generation’s attention span (another instance of blaming the symptom), it’s also been a force of risk-taking—through the back door at a TV show that tricked out The Young Ones, comes The Idiot Box, a fast-paced half-hour of music videos and comedy sketches that pushes against convention and predictability with manic glee.

Written, directed and acted by Tom Stern and Alex Winter for Stern Winter Prods., the show aims to shatter the mind-numbing spell wreaked by much of what passes for comedy nowadays.

“The problem with comedy is obviousness and over-population,” says Winter. “Because there are so many people out there and everyone wants the biggest audience possible, they (artists) go for the familiar, give people what they already know and pull them in. It’s the same with drama. I think Oliver Stone is very obvious. Even (David) Lynch, with his alternative approach can be very obvious.”

Alex Winter will be familiar to movie-goers for his roles in films like Haunted Summer, The Big Chill and Bill and Ted’s Excellent Adventure and Rosalie Goes Shopping. He met partner Tom Stern at NYU’s film school where the two became fast friends (“No one else would associate with us,” quips Stern.) The two came to Hollywood hoping to sell a screenplay and get a feature deal, but that proved more difficult than they’d thought.

Some producers that, “We kicked and scratched in other ways and did this video magazine thing, a commercial, about six music videos and a couple of short films and then we got The Idiot Box.”

There are certain skills and characters on “Idiot Box” that are designed to become classical, there’s the B/W Thre Monkeys, a well-oiled Whiplash football field; there’s the Rock Accountant who blasts heavy metal and destroys office equipment like a metalloid out of control; and there’s the Flying Cimp, a truly evil little creature who manipulates the 50’s sitcom family who has taken in Thompson. These are kinda kind of left over from a time where people were woefully absent from current comedy trends; an ordinary man challenges God who arbitrarily drops anvils on people who are innocents or already being victimized by the world around them while the bad guys get away. It won’t endear the comedic duo to the Jerry Falwells of the world.

“We didn’t really have a lot of musical guest stars,” says Winter. “Our budget and schedule didn’t really allow that. We do have Flea from the Red Hot Chili Peppers in a couple of things. We wanted to create an ensemble, creative people on the same wave-length as we are and that we could work with. If you look at the skits, you’ll see the same faces cropping up. We wanted to have Keenan (Reeves) from Bill and Ted do a segment but he was filming in Seattle and couldn’t do it.”

Through Stern and Winter have much more on their minds than simply making it in Hollywood,” their show won’t have much topical humor because of the shooting schedule. The first six episodes were shot before the Persian Gulf Crisis, for instance, but the first episode didn’t air until March 23. The time lag between filming and airing makes topical humor pretty much off-limits.

Winter quickly adds, “but obviously what’s going on in the world around us affects what we do and how we work.”

One exception to all that, however, has already cropped up.

“We have a skit where we have Sinead O’Connor doing a comedy special,” laughs Winter. “Lots of Sinead jokes. I don’t think she’ll be showing up on next year’s MTV Awards after this.”

—Ernest Hardy

SKIN TIGHT: The highly influential soul/funk band The Ohio Players wrapped up a recent West Coast tour with a sold out show at L.A.’s L.A. showcase club The Strand. The Players, who are determined to retain their popularity, are basking in the excitement of a growing interest in the type of 1970s-style funk heard on such albums as Pleasure’s Fire and Games and Ohio’s latest release Skin Tight: Funk & Soul. In a recent interview, the band has announced that it will reissue the Players Mercury catalog on CD and cassette. Also, Westbound Records (for which the Players recorded prior to signing with Mercury) has announced it is reissuing early ’70s Players classics like Classic Funk due to tremendous demand.

While in Southern California, the Players collaborated with the promising new L.A. rapper Madrok on a slammin’ remake of their 1974 #1 hit “Skin Tight.” The remake, a fiery blend of ’70s soul/funk and ’90s hip-hop, will be released on Madrok’s forthcoming debut album, Knowledge To Nirosh on the CDM-A distributed Life Records. The combination of legendary Players lead vocalist/guitarist Leroy “Sugar” Bonner and rock-hard but eloquent rapper Madrok has to be heard to
be believed.

The players celebrated their growing resurgence in popularity with a five-week tour of Japan before returning to the U.S. for a tour taking them across the country through 1991. Opening the tour will be the promising new soul/pop/rock band Le Klass, which hails from James Brown's home town of Augusta, Georgia. Le Klass is currently working on its hot new single and video, "That's What Love Can Do," which appears on its current Life release School Of Cool.

—ALEX HENDERSON

LONDON NEWS

BY CHRISLY ILEY

PUTTIN' ON THE BRITS, OR THE STATE OF THE UNITED KINGDOM, PART 1; They say hindsight is the only exact science, so then let us put the litmus test to last month's Brits Awards. This year there were no cranky presenters fluffing their way around the stage as if they had scratched their heads in self-righteousness. If her second album, Shortstop, didn't quite take your breath away in the same fashion, it was no less an accomplished album and both should have been more successful than they were. Appearing here in Los Angeles before a packed crowd, Hickman displayed all the attributes that make her albums so relevant. The sense of music and a huge heart along with voice, that fill a room and push at the door—and then shimmer with emotion. The crowd were at her feet by evening's end (actually they were at her feet when she stepped onstage; she simply proved that an adulation wasn't misplaced). When Hickman plays your town, put her show at the top of your list of priorities.

ROCK

BY ALEX HENDERSON

STUDIO SAVAGERY: Alannah Myles is in Los Angeles recording the follow-up to her debut album of 1989. Atlantic may not release the album until 1991's fourth quarter. Meanwhile, metalhead labelmates Vicious Rumors are also recording their second album, tentatively titled Welcome To The Ball. Vicious Rumors axeman Geoff Thorpe is producing the album with Michael Rosen. Atlantic may drop the album in July, dude... Triple X Records has a release date of April 22 for post-punkers Celebrity Skin's Good Clean Fun. The album was produced by Geza X of Geza X & The Mommyfame fame. Geza has worked with such Cali punkers as The Dead Kennedys and Redd Kross. Preceding the album's release will be an April 13 show at the Hollywood High Gymnasium. Other artists on the bill include Tiny Tim, the one who gave us "Tiptoe Through The Tulips" and L.A. punkers The Dickies, whose cultural contributions have included "You Drive Me Ape, You Big Gorilla" and a cover of "Banana Splits"...

VILLAINS ON BLEECKER: Volume 12 of the headbanger video magazine Hard 'N' Heavy—which spotlights David Lee Roth, Jane's Addiction, Death Angel, Great White, Sepultura and Heaven's Edge—has a release date of March 26. And with Volume 13, due out around Memorial Day, Hard 'N' Heavy's distribution deal with Warner Bros. goes into effect. Volume 13 will feature Guns 'N' Roses with live footage of Axl Rose & Co.'s performance at the Rock In Rio festival as well as interviews with the bad boys... Video Music Inc., based in the Philadelphia suburb of Norristown, is distributing a 90-minute home video by progressive rockers Marillion titled From Stroke Row to Ianism: A Year In The Life, which boasts live performances at the Hollywood Rock Festival 1990 in Brazil and at De Montford Hall in Leicester, England on April 24. Songs include "The King Of Sunset Town," "Uninvited Guest," "Hooks In You," "Berlin," "Hollowway Girl" and "The Ultimate Gift." In recent months, Video Music has also distributed home videos by Joni Mitchell, Thin Lizzy, Gil Scott-Heron, Warlock, Nazareth and Uriah Heep. For more information, please call Eve Seaman at (213) 278-7240...

CH-CH-CH-CHANGES: Robbin Crosby has left Ratt. Now reduced to a foursome consisting of lead singer Stephen Pearcy, lead guitarist Warren DeMartini, bassist Juan Croucier and drummer Bobby Blitzer, the headbanging' unit has no intention to seek a new member and plans to tour this spring with that lineup...

ROCKER HISTORY: Rydocksic is reissuing two more David Bowie classics on CD: 1975's Young Americans and 1976's Station To Station. The previously unreleased "It's Gonna Be Me" is among the bonus tracks that will appear on Young Americans, while Station To Station will contain two bonus tracks recorded live on Bowie's Station To Station Tour in 1976. Both albums boast their share of soul and funk. In fact, "Fame" became a major Black-radio hit—inspiring Soul Train to invite him to perform the funk song on Don Cornelius' long-running program. "Fame" was the result of an idea that should have been a hit single, contains background vocals by Luther Vandross—who worked with Change was five years away, and whose solo career was six years away at the time. Bowie albums Ryko has reissued last year include Ziggy Stardust, Aladdin Sane, Space Oddity, David Live, Diamond Dogs And The Man Who Sold The World...
RUBBED THE RIGHT WAY: Motown’s Johnny Gill recently celebrated his three sold-out concerts at L.A.’s Forum with an exclusive opening night party at Stringfellow’s in Beverly Hills. He also received an award for his double platinum self-titled album, gold singles "Rub You The Right Way" and "My, My, My" and his gold home video, Johnny Gill Video Hits. Celebrities attending included Janet Jackson, The Boys, Jasmine Guy, Tyler Collins, Holly Robinson (21 Jump Street) with Brian Robbins (Head of the Class), Byron Allen and Michael Horro (Twin Peaks). Pictured (l-r) are: Motown president/coo Jerhyl Busby, Gill, Gill’s manager Clarence Avant and Motown vp/Communications, Michael Mitchel.

STILL GOOD TO THEM: ASCAP presented a performance by ASCAP members Ashford & Simpson at the seventh annual NABOB (National Assn. of Black Owned Broadcasters) Communications Awards Dinner recently held in Washington, D.C. The event took place on Thursday, March 7th, at the Sheraton Washington Hotel with a crowd of over 600 people in attendance. Pictured backstage with Ashford & Simpson (seated) (l-r) are: NABOB executive director and general counsel, Jim Winston; ASCAP director of licensing, Barry Knittel; ASCAP member Quincy Jones; WBLR radio personality, Frankie Crocker; former chairman of Inner City Broadcasting, Percy Sutton; and Congressman Charles Rangel, (D-NY).

TOO GOOD: Zoo Entertainment recording artist Lazey Michaels jokes around with label president Lou Maglia as she signs up with his menagerie. Twenty-six-year-old Michaels has a new single, "Kraze," climbing the charts with an album, Too Strong, due in stores March 26. Pictured (l-r) are: George Garrity, senior vice president/general manager, Zoo Entertainment; Michaels; Bruce Garfield, The Garfield Group, Michaels' manager; Maglia; and David Davinci, co-producer of Too Strong.

LISTEN UP: Mercury Records, Rhythm and Black Music Group, welcomes the original architect of rural seduction, Jon Lucien, and his manager, Ms. Mike Bernardo, in honor of the release of his debut album, Listen Love, on Mercury Records. The occasion was Jon’s showcase performance recently at Trumpets in Washington D.C. Pictured (l-r) are: Bobby Duckett; artist development manager, Sheree Hawkins; regional manager, Leighton Singleton; director national sales & R&B, Gwen Quinn; publicity assistant, Lisa Cortes; and Walter Greene, director east coast publicity.
CASH BOX  MARCH 30, 1991

RAP/DANCE  ALBUMS
Mar. 30, 1991  The square bullet indicates strong upward chart movement.

1  TOUCH ME (ALL NIGHT LONG) (Polydor 879 467-1) ... Cathy Dennis  7  5
2  IT'S A SHAME (Warner Bros.) ............................... Monie Love  10  5
3  DON'T STOP NOW (Epic 49-73650) ......................... Cover Girls  9  9
4  HOW TO DANCE (Atlantic 0-86083) ......................... Bingo Boys  15  3
5  SADNESS PART 1 (Charisma 0-96360) ...................... Enigma  1  7
6  STRIKE IT UP (RCA 2792-1-RD) .......................... Black Box  DEBUT
7  I'VE BEEN THINKING ABOUT YOU (Radioactive 53992) ... London Beat  19  3
8  HOLD YOU TIGHT (Big Beat/Giant BB 9012) .............. Tara Kemp  8  7
9  HERE WE GO (Columbia 38-73690) .......................... C & C Music Factory  37  3
10  SOMEDAY (Columbia 44-73560) .......................... Mariah Carey  6  9
11  YOU THINK YOU KNOW HER (E针le/Nasty Mix 74002) ... Cause & Effect  11  7
12  RESCUE ME (Sire/Warner Bros. 0-19496) ............... Madonna  35  3
13  GOLD DIGGER (DefJam/Columbia 387-3634) .............. EPMD  2  9
14  DO YOU WANNA DANCE (Cardiac 3-40008) .............. Brother Makes 3  24  5
15  UNBELIEVABLE (EMI V-56209) .............................. EMF  33  3
16  WHAT'S IT GONNA BE (Atlantic 0-86099) .......... Jelli Bean Feat. Nikhi Harris  3  9
17  STATE OF THE WORLD (A&M 7514) ....................... Janet Jackson  DEBUT
18  THIS HOUSE (Capitol V-15649) ............................. Tracie Spencer  5  7
19  SHORT BUT FUNKY (Jive 1429-1) ........................ Too Short  13  7
20  SERIOUSLY/BEING BORING (EMI V-56204) ............. Pet Shop Boys  22  5
21  UMBABARAUMA (Elektra 0-66583) .......................... Ambitious Lovers  16  5
22  HOW LONG (Tommy Boy 98-966) ............................. Information Society  27  5
23  SAME SONG (Tommy Boy 966) .............................. Digital Underground  32  3
24  ALICE EVERYDAY (Sire/Warner Bros. 0-21767) ........... Book Of Love  28  3
25  ALL TRUE MAN (Tabu/Epic 45-73626) ..................... Alexander O'Neal  29  3
26  MAMA SAID KNOCK YOU OUT (DefJam/Columbia 73706) .... L.L. Cool J  DEBUT
27  MELT IN YOUR MOUTH (Epic 49-73639) ................. Candyman  26  9
28  DO YOU WANT ME (Next Plateau 50137) ................. Salt-N-Pepa  18  7
29  LOVE ME FOREVER OR LOVE ME NOT (Azzo 0-96400) .... Trilogy  30  7
30  X, Y & ZEE (RCA 2763) ........................................... Pop Will Eat Itself  DEBUT
31  ANTHEM (RCA 2785-1-RD) ..................................... N-Jol  DEBUT
32  ELVIS IS DEAD (Epic 49-73677) .............................. Living Colour  DEBUT
33  MADE UP MY MIND (Mercury 878 785-1) .................. Safire  40  3
34  JEALOUSY (Mercury 878-6631) .............................. The Adventures Of Stevie V  4  9
35  MOTHER UNIVERSE (Big Life/Polygram) ..................... Soup Dragons  DEBUT
36  LOVE WILL NEVER QUIT (A&M 75021-7441-1) ............ Janet Jackson  14  15
37  LISA BABY (MCA 12-54009) ..................................... Father M.C.  DEBUT
38  IESHABEAT (Motown 4747) ..................................... Another Bad Creation  12  11
39  SHE'S GOT ME GOING CRAZY (Cutting/Charisma 0-96384) ...... 2 In A Room  DEBUT
40  I'LL DO 4 U (MCA 53912) ...................................... Father M.C.  34  15

Rap/Dance  March 30, 1991

GENERATIONS OF SOUL: The Fifth Annual Soul Train Music Awards were hosted by superstars Dionne Warwick, Patti LaBelle and Luther Vandross. The show was a ratings hit across the country.

MORE LOVE, MORE JOY: Smokey Robinson was recognized for his lifetime career achievements as a singer/songwriter with the prestigious Heritage Award at the Soul Train Music Awards.

ELEVATIN' MINDS: The Grammy's dazzled and awed, but the night after the Grammy's was when the real fun took place. At New York's Sound Factory, Island Records rap trio, Stereo MCs (Rob B, DJ "The Head, and Owen) wowed the crowd with cuts from their album, Supernatural. Pictured (L-R) are: Rob B and MTV's Ed Lover.

ROOM AT THE TOP: MCA Records artist Adam Ant has made his directing debut behind the cameras of the latest video for Tommy Boy/Reprise Records recording artists, Information Society. The video, "How Long," is the latest single from the group's current album, Hack. Information Society will be on a major North American tour this spring. Pictured (L-R) are: Adam Ant, Information Society's Paul Robb, James Cassidy and Kurt Valaque.
“She's Dope!”

The Hip, Fine, Happening Single from Poison, The Multi-Platinum, Multi-Hit, Multi-Format Debut Album

Produced by Dr. Freeze (for H Productions) and Howie Hersh
Executive Produced by Louil Silas, Jr. and Hiriam Hicks

MCA.
The 33rd Annual NARM Convention Schedule Of Events

**Thursday, March 21**
- 11:00 AM - 5:00 PM  Early Bird Registration
- 1:00 PM - 3:00 PM  Independent Action Committee Meeting
- 3:30 PM - 5:30 PM  One Stop Advisory Committee Meeting

**Friday, March 22**
- 9:00 AM - 5:00 PM  Registration
- 9:00 AM - 11:00 PM  Retailers Advisory Committee Meeting
- 12:00 NOON - 2:00 PM  Rack Jobbers Advisory Committee Meeting
- 1:00 PM - 6:00 PM  Exhibit Area Open
- 7:00 PM - 8:30 PM  Opening Cocktail Reception

**Saturday, March 23**
- 7:45 AM - 8:45 AM  Breakfast
- 9:00 AM - 10:30 PM  General Session:
  - Convention Chairman’s Welcome: James Bonk, Camelot Express
  - State of the Association Message: 1990-91 NARM President Patricia Moreland, Show Industries
  - Rock The Vote: Jeff Ayeroff, Virgin America
- 10:45 AM - 12 NOON  Product Presentation: PGD
- 12:20 PM - 1:35 PM  Product Presentation: Warner/Elektra/Atlantic Corp.
- 1:45 PM - 2:30 PM  Express Lunch/Exhibit Area
- 2:00 PM - 6:00 PM  Exhibit Area Visiting
- 8:00 PM  25th Anniversary NARM Scholarship Foundation Dinner
  Entertainment: Mariah Carey & Manhattan Transfer
  (courtesy of Columbia)

**Sunday, March 24**
- 8:15 AM - 9:15 AM  Regular Members Breakfast Meeting
- 9:30 AM - 10:45 AM  Product Presentation:
  - UNI Distribution Corp.
  - MCA/Geffen/DGC/Motown/GRP
  - MCA Universal/Rhino Home Video
- 11:05 AM-12:20 PM  Product Presentation:
  - Sony Music Distribution
  - Columbia/Epic Associated Labels
  - WTG/Sony Classical/SMV
- 12:30 PM - 1:00 PM  Lunch
- 1:15 PM - 2:30 PM  Product Presentation:
  - Independent Manufacturers & Distributors
- 2:45 PM - 3:45 PM  Seminars
- 4:00 PM - 5:00 PM  Seminars
- 7:00 PM - 10:00 PM  Tower Records Party

**Monday, March 25**
- 8:15 AM - 9:45 AM  NARM Awards Breakfast
- 10:00 AM - 11:15 PM  Product Presentation
  - BMG Distribution
  - RCA Records/Arista/BMG Classics
  - BMG International/Private Music
- 7:00 PM  Entertainment: Huey Lewis & the News (courtesy of EMI)
  Wilson Phillips (courtesy of SBK)

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**Entertainment To Highlight Scholarship Dinner, Awards Banquet**


Mariah Carey and Manhattan Transfer are performing at the 25th anniversary celebration of the NARM Scholarship Foundation on Saturday, March 23 and Huey Lewis and the News and Wilson Phillips are the headlining acts for the Annual Best Seller Awards ceremony on Monday, March 25.

**Seminar Information**

LOS ANGELES—Four seminars have been scheduled at this year’s Narm convention.

Catering To The Classics will feature a panel of specialists in the classical area who will hopefully enhance your appreciation as well as your classical bottom line. Rock The Vote—In Your Store will explore what you can do to help encourage voter registration in retail locations. Se Habla Musica Latina features panelists who will show you how to gauge Hispanic business potential in your market. And Welcome To The Store Of The Future will reveal what's available now in electronic merchandising and electronic data interchange as we move closer to the 21st century.
CASH BOX  MARCH 30, 1991

INDIE FOCUS

INDIE PROFILE

K-TEL INTERNATIONAL INC.

WITH LABEL PRESIDENT MICKEY ELFENBEIN AT THE HELM, and Dennis Hoefer, vice president, sales; and Owen Husney, vice president of marketing & A&R, operating as part of his efficient team, K-Tel International plans to continue releasing the quality compact discs, records and cassettes for which it has been known, and to continue expanding in the area of signing and recording artists. Having built K-Tel into a viable record company, Elfenbein is prepared to take it to even greater heights.

A 21-year veteran of the industry, Elfenbein has been with the original company since November 1969. Elfenbein is an experienced and competent leader who has performed almost every function in the music industry. Hoefer has been in the music industry for a total of 28 years, and has been with K-Tel approximately ten years. Prior to joining K-Tel, Hoefer was with Pickwick International.

With Elfenbein’s distinguished leadership and expertise, K-Tel has remained a musically diverse organization that has successfully released various-artist collections of everything from rock to soul/R&B to pop to country to rap. K-Tel’s CDs, cassettes and LPs reflect the company’s experience in all categories of music. At this point, K-Tei is in operation as a full-fledged record company.

Unlike many of the indie leaders who rely solely on independent distributors, Elfenbein does not. He wisely takes more of a hands-on approach to K-Tel’s distribution. K-Tel is its own distributor. While K-Tel sells through some independent distributors, depending on the customer, the bulk of its sales are direct. K-Tel sells to most of the major retailers directly, and has some independent distributors handle some of the additional accounts. With albums and singles containing material by artists signed to the label, 3/4 of its sales are direct, and 1/4 are through independent distributors. With K-Tel’s various-artist collections, sales are almost all direct. Cash Box welcomes K-Tel’s growth and knows it will continue making a fine contribution to this industry.

INDIE NEWS

ICHIBAN: Curtis Mayfield Day was recently held in Los Angeles in honor of the veteran soul singer, who was seriously injured at a New York show last year. Before the accident, Mayfield was experiencing a comeback of sorts with his Take It To The Streets album on his Ichiban-distributed Custom Records. In recent years, Ichiban has reissued a number of Mayfield goodies on CD, including the Superfly Soundtrack, which boasts such classics as “Freddie’s Dead,” “Superfly,” “Pusher Man” and “Give Me Your Love.” AAlso recommended: Live In Europe, a 13-track CD recorded in 1987 that contains live versions of “Move On Up,” “Pusher Man,” “If There’s A Hell Below” and “Freddie’s Dead” as well as the Impressions classics “Gypsy Woman,” “People Get Ready” and “It’s Alright”...

RYKODISC: Rykodisc has acquired Hannibal Records, a label that has gotten busy on the world tour. With this acquisition, Joe Boyd, who founded Hannibal in 1981, joins Rykodisc as managing director of European operations...

ONNA ROLL: Independent National Distributors Inc. (IND) is now exclusively distributing the New York-based Onna Roll Records. Artists recording for Onna Roll include NAS-T BOYZ, Debbie Cole, who recently covered Gino Soccio’s 1979 dance hit “Dancer”; Donna Williams; and Of Unknown Origin...

ALBUMS

TYRONE DAVIS: I’ll Always Love You (Ichiban ICH 1103)

Thankfully, I’ll Always Love You finds Tyrone Davis—known for such classics as “Can I Change My Mind,” “Turning Point” and “Turn Back the Hands Of Time”—sticking with the type of smooth yet gritty “uptown soul music” that put him on the map. Very few traces of “urban contemporary” can be heard on this 8-song CD—“Let Me Love You,” “A Woman Needs To Be Loved,” “Prove My Love,” “Do U Still Love Me” and other goodies are pure gospel-influenced Tyrone. Much of the producing was handled by Davis’ long-time collaborator Leo Graham.

STAN KENTON & HIS ORCHESTRA: 1945-47, Volume 5 (Hindsight HCD-157)

The party line among some jazz critics is that Stan Kenton’s music was unsungwning and unnecessarily bombastic. But the fact is that the late pianist was both an innovator of seamless big-band modernism and a perceptive talent scout. Listening to his fresh interpretations of “ Lover Man,” “Begin The Beguine,” Duke Ellington’s “Solitude” and other standards heard on this 14-track CD reassure, only the most dogmatic critics would deny his creativity and individuality. Players include Bob Cooper, Shelley Manne, Kai Winding and Buddy Childers, while vocalist June Christy is featured on “No Baby, Nobody But You,” “On The Sunny Side Of The Street” and “Easy Street.”

FREDDIE KING: The Texas Cannoneer (DCC SRZ-8018)

Blues aficionado John Sulmeyer started a letter writing campaign to have the late Freddie King’s The Texas Cannonball, recorded for Shelter Records in 1972, reissued on CD—and Sulmeyer got his wish. This CD contains the ten songs heard on the original LP release—including gutsy readings of Bill Withers’ “Ain’t No Sunshine,” Lowell Fulson’s “Reconsider Baby” and Howlin’ Wolf’s “How Many More Years”—and seven previously unreleased bonus tracks. All of the CD’s 17 tracks were produced by Leon Russell and Denny Cordell.

JOHN & MARY: Victory Gardens (Rykodisc RCD 10203)

If you fancy singer-songwriters and pop/folk, John & Mary’s Victory Gardens is a 10-track CD worth investigating. The “Open Window,” “The Azalea Festival,” “Raps Of Flowers,” and “July 6” underscore John Lombarbo and Mary Ramsey’s strong melodic sense and their effective use of subtlety. Except for “Un Canadian Er...
The following is a list of the top 200 albums as of March 30, 1991. The entries are ranked according to their peak position on the chart, with higher numbers indicating higher debut positions. The chart is divided into two periods: March 3, 1991, and March 17, 1991. Each entry includes the artist, album title, and peak position. The chart also indicates the certification status of the album, with (G) for Gold RIAA and (P) for Platinum RIAA. The chart also includes notes about the album's movement and sales, as well as any additional information relevant to the album's success.
A Very Special Thanks to Radio, Retail & the Independent Record Distributors for making Timmy-T’s “One More Try” number 1! We are deeply grateful:
From the hit album Time After Time

Quality Management Artists/ Alexander LTD.
111 RED HOT & BLUE (Chrysalis 21799) 93 19
112 TALKIN' BLUES (Island 848249) 102 6
113 LOOK HOW LONG (MCA 10044) 107 16
114 1916 (Epic/WTG 48888) 120 3
115 LABOUR OF LOVE (Virgin 913204G) 106 62
116 SECOND WIND (Warner Bros. 266478) 107 7
117 LIVE IN CONCERT (Looking Skyward 303) 2 111 111
118 ONLY HUMAN (Arista 18662) 18 16
119 IN THE HEART OF THE YOUNG (Atlantic 821039G) 119 34
120 BORN TO SING (Atlantic C820849) 116 48
121 GARTH BROOKS (Capitol 908879) 123 46
122 STRUCK BY LIGHTNING (RCA 3015) 127 5
123 UNISON (Epic 49693) 129 6
124 DO ME AGAIN (Capitol 92217H) 110 19
125 WICKED SENSATION (Elektra 60964) 128 31
126 RUST IN PEACE (Capitol 919335G) 125 24
127 Soundtrack (Warner Bros. 26316G) 126 22
128 STEP IN THE AREA (Chrysalis 21798) 103 7
129 ALWAYS (MCA 10025G) 126 11
130 PILLS — N— THRILLS AND BELLY ACHEs (Elektra 60986) 126 22
131 ROPE A DOPE STYLE (Atlantic 82164) 131 7
132 BEHAVIOR (EMI 94310) 120 20
133 BAG IT IN BONE IT (Live 1286) 133 7
134 SOUNDTRACK (Vance/MCA 52769) 124 10
135 SEASONS IN THE AYB (Def American/Geffen 24307) 128 22
136 LED ZEPPELIN (Atlantic 821414G) 124 13
137 BLAZE OF GLORY (PolyGram/Polygram 844647G)(P2) 125 33
138 MIDNIGHT STROLL (Mercury) 127 25
139 LOVEGOD (Big Life/Mercury 842 988) 120 24
140 TIMES UP (Epic 483020G) 126 35
141 RUMOR HAS IT (MCA 10016G)(G) 142 27
142 Soundtrack (Elektra/Noneuch 79256) 121 23
143 INTERNATIONAL POP OVERTHROW (Mercury 848 115) 164 2
144 BLUES TRAVELER (MCA 5208) 120 5
145 STICK IT LIVE (Chrysalis 21616) 145 20
146 WHITES OFF EARTH NOW (CRA 2390) 100 1
147 RAGGED GLORY (Reprise 26319) 114 2
148 MARVA HICKS (Polydor 8427209) 125 4
149 MAKE THE DIFFERENCE (Capitol 92153) 124 3
150 CONTRIBUTION (Island 846814) 123 25
151 TARA KEMP (Giant 24048) 124 7
152 EVERYBODY'S ANGEL (Warner Bros. 266486) 121 6
153 PURE SHUUR (GRP 96928) 126 17
154 PRIVATE TIMES... AND THE WHOLE 91 (Warner Bros. 26050P) 127 11
155 MICHELLE (Ruthless/Atos 91928) 118 8
156 FRESH AIRE VII (American Gramaphone 777) 135 12
157 LOVE AND UNDERSTANDING (GRP 89230) 117 16
158 STARRY NIGHT (Columbia 64587) 130 17
159 SAHARA (Emmons/RCA 21797) 120 17
160 BACK FROM HELL (Profile 1401) 107 12
161 CANDY SINE (Warner Bros. 263859) 105 4
162 THE END OF INNOCENCE (Geffen 24217) 138 93
163 VISION THING (Elektra 10817) 117 16
164 GHOST OF A DOG (Geffen 24304) 135 10
165 BACK ON THE BLOCK (Qwest/Warner Bros.) 129 12
166 DOUGLAS S AND SEX (Atlantic 120818) 172 2
167 LIVE HARDCORE WORLDWIDE (Live 1425) 122 24
168 INK (MCA 10055) 130 3
169 EAGLE WHEN SHE FLIES (Columbia 645882) 172 7
170 BASS IS THE NAME OF THE GAME (Chateaux 9403) 131 7
171 LALAH HATHAWAY (Virgin 91382) 157 6

172 TIME FOR A WITNESS (A&M 5344) 185 19
173 BONA DRAG (Sire/Warner Bros. 262211) 181 3
174 PICKIN' ON NASHVILLE (Mercury 838 744 1P)(O.L) 175 12
175 TOY MATINEE (Reprise 263259) 182 16
176 I DO NOT WANT WHAT I HAVE GOT (Chrysalis 21759P) 182 19
177 SNEAD O'CONNOR (MCA 10322) 180 19
178 DEVIL MADE ME DO IT (Tommy Boy 1100) 172 12
179 IN THE REAL WORLD (Elektra 86203G) 120 70
180 MEDICINE MUSIC (EMI 92024) 172 18
181 ORIGINAL LONDON CAST (Polydor 8316331)(P) 172 13
182 THE RIGHTEST BROTHERS GREATEST HITS (Verve 2286292)(P) 170 53
183 DARYL HATHAWAY (Arista 8614) 180 8
184 BACK TO HAUNT YOU (Chateaux/Reprise 9404) 181 9
185 CURE FOR SANTITY (RCA 2484) 181 7
186 REFUGEEs OF THE HEART (Virgin 91403G)(P) 187 3
187 VIOUS BASS FEAT.DJ. C. MAJIK (MCA 10347) 188 68
188 EAST OF THE SUN, WEST OF THE MOON (Warner Bros. 26314) 185 7
189 THE REAL THING (Slaigh/Reprise 256787 Warner Bros.) JLI(A/P) 120 35
190 TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26233) 187 20
191 VIOLATOR (Sire/Reprise 268911P)(P) 132 72
192 JOURNEY HOME (Epic 46051) 178 8
193 TRIPPING THE LIGHT FANTASTIC (Capitol 94778P) 181 19
194 JASMINE GUY (Warner Bros. 26201) 180 8
195 SOUNDTRACK (Gatten 24310) 176 12
196 BONAFIDE (Charisma 91384G)(G) 131 42
197 ANYTHING IS POSSIBLE (Atlantic 82167G) 187 3
198 WHEN I CALL YOUR NAME (MCA 43221G) 180 5
199 DR. FEELGOOD (Elektra 60829W/EM 89884) 178 4
200 DARYL HATHAWAY & J. OATES (Arista 8614) 182 7

ALPHABETIZED LIST OF TOP 200 ALBUMS (BY ARTISTS)
TRIO: What does Thurston Briscoe (center), the program director of Newark's WBGO-FM, say to jazz legends like Lionel Hampton and Nina Simone when he gets between them? We haven’t the slightest idea.

FREQUENT BOPPER MILES: It’s gotten so you can’t spit without hitting a jazz festival or two. Jazz, for some reason, or other, right, a want tour. So festivals. Me, I like the idea: it allows people who aren’t really jazz fans the chance to suck up some jazz without any worries about the whos, whyes, wheres and whens. It also equates jazz with fun, not a bad thing to equate it with. And it includes is the this activity, of course, is in Europe, but a growing number of jazz festivals that can be gotten to without a plane are poppin’ up (of course, to get to some of them you might have to drive for 80 or 90 hours). Here’s the top.

NEW ORLEANS, APRIL 26-MAY 5: If you don’t have your plane reservations to the New Orleans Jazz & Heritage Festival yet you’ll probably have to drive. In any case, if you’ve been there before, you’re probably all reserved already; if you haven’t been there before, what the hell are you waiting for? Anyway, the usual suspects (Irma Thomas, the Neville Brothers, Dr. John, etc.) will be on hand, but there are a few things you might not know:

A seven afternoon at the Fairgrounds Racetrack has been added, on Thursday. "Jazz in the Fair," as the afternoon is called, is April 25-28 and May 3-5. This should gladden the heart of anybody who doesn’t like waiting on that softshell crab po-boy line for more than six or seven minutes.


And among the non-regulars at the Fairgrounds will be NRBQ, Doc Cheatham/Billy Bragg/Rodney Crowell, L’il Ed & the Blues Imperials and Koko Taylor (Apr. 26), B.B. King, Los Lobos, Dorothy Donahan, Thomas Mapumpo and Benny Waters (Apr. 27), Michael McDonald, Dianne Reeves and the Ohio Players (Apr. 28), Taj Mahal, Richie Havens and the Maggarelles (May 2), John Mayall (May 3), the Indigo Girls, Leon Russell, Maceo Parker, Bela Fleck, Jeannie & Jimmy Cheatham, Chris Smithler and the Jolly Boys (May 4), and Robert Cray, Mace featuring Frankie Beverly, Jackie McLean, Safi Keita, the 5 Blind Boys of Alabama, Arturo Sandoval and Champion Jack Dupree (May 5).

If there’s more you’d like to know, call (504) 522-5555. See ya at the Crawfish Monica booth.

CANCUN, MAY 20-27: Okay, now we’re talking. Know long it takes to fly from New Orleans to Cancun? An hour? Thirty minutes? What whaddaya think: We just lie around the French Quarter for two weeks and then head straight to Mexico.

This is ambitiously being called the First Annual Cancun Jazz Festival and what with the talking of it, a Main stage concerts with Wynton Marsalis, Tito Puente, Nancy Wilson, Joe Sample, Gato Barbieri and Naje, hosted by Paul Rodriguez. "Jazz Jamborees" at local hotels with Jon Faddis, Joey De Francesco, Alex Bugnon, Marion Meadows and Kilauea. A shopping spree: (A shopping spree?) And a treasure hunt. (A treasure hunt?) Look, it does sound festive, don’t you think? And everything, except the two main stage concerts (May 24 & 25) is free. Sun, fun, tacos and Gato Barbieri—what could be bad?

According to Valerie Norman, the woman behind this extravaganza, "The Cancun Jazz Festival is designed to help tourists discover the new Cancun—one that represents Mexico at its best." Apple Vacations, Club America Vacations, Friendly Holidays, and Gogo Tours/Liberty Travel all have three, four and seven night packages, so you don’t even have to sweat the details. And they’ve even got a toll-free number for you to call: (800) 766-5566.

WEST PALM BEACH, FLORIDA, MAY 2-5: This one is called Sun Fest ’91, but it’s the subtitle that I like: "A Festival of Jazz, Art and Water Events." Keel-plunk!

This uses the kind of cathedrally defined jazz they’ll be using in New Orleans over the weekend. So along with, oh, Harry Connick Jr., Stanley Jordan, Spyro Gyra, Lou Rawls, Jon Hendricks, the Dirty Dozen Brass Band and others will be such non-jazzers as Crosby, Still & Nash, Zachary Richard and Robert Cray. Not to mention the water events. And the art. And a whole mess of other stuff (no, no treasure hunts). Their number, which it’ll cost you (305) 263-5972.

APSEX, JUNE 21-23: What do they do in Aspen after the snow melts? They plant trees, silly. Or they will after the First Annual (there’s that “First Annual" business again) Aspen Jazz Festival, er, leaves. See, the festival is a benefit to raise money “To support specific tree planting projects throughout Colorado and the U.S.” Is there a soul out there that can not support this cause? Nancy Wilson, Tuck & Patti, Savion Glover, Sandman Sims, Herb Ellis, the Modern Jazz Quartet, Ramsey Lewis, the Yellow Jackets and others will perform and, jazz musicians being the way they are, one imagines they’ll be dusting off things like "Autumn Leaves" and "Lullaby of the Leaves" and "Maple Leaf Rag." Trust me. Want to know more? Call (303) 923-6414.

SCOTTSDALE, ARIZONA, APRIL 26-28: They’re not going to be planting trees, but they are going to be stuffing 8000 musicians into town to play all sorts of jazz at the Valley Bank Scottsdale Jazz Festival. Like who? Like Kenney Davern, Flip Phillips, Lou Rawls, Russ Freeman, Dave Brubeck, Clark Terry, James Moody, Etta Jones and countless others (actually, they’re quite countable, but who’s got the time?). This only scratches the surface: there are also parades planned, art exhibitions, etc. (no, no treasure hunt). Want more information? It won’t cost you a centime: call (602) 366-3269.
BY TONY SABOURNIN

HELLO? SABOUR-VAINA? SABOUR-VAINA? ME OYES? SOY Yo. The voice at the other end of my private line wasn’t too concerned that it was three in the morning. I was sound asleep. There are only two people in the world allowed to call me “Sabour-vaiva.” Judging from the raspy Dominican-Texan drawl, it had to be Prof. Cholo Bremes. As you may surmise from his frequent mentions in this column, to know Bremes is to work for him, as his unbridled enthusiasm for his projects—las magic osmosis—positively affects everyone he knows. This dawn’s issue is Luis Díaz, his performances at the Hostos College Concert Auditorium and at S.O.B.’s—New York’s foremost world music venue—and his arrival to the city later that day.

My hazy memory recalled my first encounter with Luis Díaz’s art. The guys at Ace Records picked up Crossover Dreams and cost-effective video production reputation—first brought him to my attention in 1983 during my RCA International tenure, thinking he’d be a great acquisition for the label. Los Mambruses eventually made a telephone connection to Díaz, we talked and he promised to send me a tape which I was never to receive. Time passed. Díaz’s name, in the meantime, kept surfacing to the eagle-eyed as composer of such monster hits as Fernando Villalona’s 1984 version of “Baila en la Calle” (since used as the theme song for the Dominican carnival season), Sergio Vargas’ “Las Vampiras,” “La Novia” and “Marola,” brother Kaki’s “Los Mosquitos Puyan” and Sonia Silvestre’s “Lo Quiero Andar.” Away from commercial ears, Díaz’s Transporte Urbano foursome was re-concepting his compositions into new rhythmic daquiris between Afro-Dominican folklore and every conceivable external influence—from blues and reggae to power rock and world beats.

His March 2 set at S.O.B.’s was quite peculiar. At first Luis Díaz’s Dominican-only genealogical results—blond, kinky DA hair—pressed on the side, spiked in the middle, a poor facsimile of a ponytail crowning a jabe complexion distinguished by a green pair of eyes set miles deep inside the head, near the cranial epicenter—seemed stage-constrained by the excessive technological requirements of his performances: more monitors than a merengue band, and with far louder speakers. S.O.B.’s usually eclectic audience—which included New York Times contributors Daisann McLane and Ned Sublette, but excluded the Spanish media attending the ACE event, except for uptown denizen and El Nacional columnist Francis Méndez—took longer than expected to judge Díaz. For a few seconds there even was the smell of tension, a fleeting doubt as to whether the cream of the Dominican music elite was going to flop like Shamu the Disneyland whale marooned in the sands of Boca Chica Beach. After a five-minute get-used-to-period, when Díaz’s stripped legs did their first mid-air split toward guitarist José Francisco Ordóñez, and bassist Peter Nova picked up on drummer Guy Frómota’s hi-hat double-timing syncopated against a reggaeish snare beatback, things started happening.
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SONA
COUNTRY MUSIC

In Memory Of...

SPECIAL MEMORIAL SERVICES FOR THE EIGHT MEMBERS OF REBA MCENTIRE'S ORGANIZATION who were killed in a San Diego plane crash were held on Wednesday, March 20th at Christ Church in Brentwood, Tennessee. The March 16 tragedy took the lives of tour manager Jim Hammon, and band members Kirk Cappello, Paula Kaye Evans, Joey Giganiro, Tony Saputo, Terry Jackson, Michael Thomas and Chris Austin.

An account for the families has also been set up at Third National Bank in Nashville. Anyone wishing to contribute to the fund may send donations to Reba McEntire Band Fund; 1025 16th Avenue South, Nashville, Tennessee 37212.

McEntire will make her previously scheduled appearance on March 25th's Academy Awards show to perform the nominated song, "I'm Checkin' Out" from the Postcards From The Edge Movie. The performance will be a tribute to her eight friends. Future tour plans will be announced at a later date.

Country Radio Seminar—A Picture-Perfect Affair

THE RIDE HAS ONLY BEGUN FOR THIS NEW COUNTRY THEMESSHOW and their one-way ticket to the top is finally paying off. Actually, when these three musical standouts joined together, the ticket was already there—it was just a matter of putting it to use.

Comprised of Terry McBride, Ray Herndon and Billy Thomas, MCA Records' McBride & The Ride create a story that's very unlike many of today's "heard-em-last-night, signed-up-the-next-day" discoveries. The trio's extraordinary talents combining singing, songwriting and superb musicianship has come to surface after numerous years of individual success stories. Austin, Texas native Terry McBride, the group's bassist and lead vocalist, is the son of former recording artist Dale McBride. At age nine, he befriended the guitar and by highschool he was already filling a seat in one of Texas' two-step and shuffle bands. After highschool, McBride spent three years on the road with his father, and in 1966 he joined the musical forces of Delbert McClinton. Following his stint with McClinton, he began focusing on his songwriting—a focus which eventually brought him to the welcoming attention of Nashville.

Guitarist Ray Herndon tells a similar story. He's took on the many challenges of music during his youth, eventually becoming a member of Lyle Lovett's Large Band, as well as one of Nashville's top-notch studio musicians. Drummer Billy Thomas grew up playing in rock bands around Fort Myers, on the Gulf Coast of Florida. After moving to Los Angeles in 1973, where his work included tours with artists such as Rick Nelson and Mac Davis, Thomas eventually drummed his way to Nashville. That move placed him on tour with artists like Vince Gill and Emmylou Harris, and garnered him outstanding recording credits with other artists such as Marty Stuart, Gail Davies, Steve Wariner, Dan Seals, Earl Thomas Conley and Jann Brown. Together, the three create an authentic "rootsy-Texan-meets-traditional-county-rock" musical package—flavored with gripping harmony and McBride's specialty lyrics laying the groundwork. Such ingredients stir together to conjure the group's MCA debut project Burnin' Up The Road.

"We all got together about a year ago at Fan Fair," says McBride. "That's when we had our first rehearsal. Tony Brown (producer) brought us all together. It took off real quick and it still does for us. The ideas flow really easily among us."

"It's funny," laughs Herndon, "because we never really sang together or played together, for that matter. But when we got together the blend was already there."

"That's definitely a big plus for us—our three-part harmony, and being able to take it out live," says McBride.

"Tony was after a band that could present it live," admits Thomas. "With three strong vocals, we can interchange a lot of the blends. Ray can go high and I can go low, or vice versa around Terry. Terry is singing the majority of the vocals, so it's real interchangeable and it's a real good smooth blend, yet it's really strong at the same time."

Following a recent tour stint with The Judds and two releases from their debut project, "Every Step Of The Way" and "Felicia," McBride & The Ride is currently witnessing the growing success of their third single entitled "Can I Count On You." With only three weeks on the chart, the single breaks into the Top 40 this week at #59.

According to McBride, the Burnin' Up The Road LP presents a certain simplicity in traditional lyrics which are wrapped around some very energetic rhythms. "What sticks out to me about Terry's material is that it's not really Nashville-sounding," explains Thomas. "It's a very specialized sort of writing—the kind of writing that seems to be coming out of Austin right now. It's sort of southern and bluesy, yet with a really country background."

"Yeah, the style we're creating has more of a rocky edge," adds Herndon. "There's a lot more traditional out there, but you can also get up there and scream too. It's fun."

McBride & The Ride writes it, plays it and sings it, and that three-way winning combination is taking them on a ride that's sure to be endless.

"We've gone back to the real band style," Herndon states. "Everybody sings and everybody plays."

"If we're gonna be just a country band that's really gone back to the basics," concludes McBride.

― Kimmy Wix
Congratulations... Jimmy Snyder

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“Carolina Sun”

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<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>Randy Travis</td>
<td>Heroes And Friends</td>
<td>Warner Bros.</td>
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<tr>
<td>2</td>
<td>Alan Jackson</td>
<td>I'd Love You All Over Again</td>
<td>Arista</td>
<td>10</td>
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<td>3</td>
<td>Garth Brooks</td>
<td>Two Of A Kind</td>
<td>Capitol</td>
<td>7</td>
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<td>4</td>
<td>Patsy Loveless</td>
<td>That Kind Of Girl</td>
<td>MCA</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Don Williams</td>
<td>Down Home</td>
<td>RCA</td>
<td>9</td>
</tr>
<tr>
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<td>Alabama</td>
<td>Pocket Full Of Gold</td>
<td>MCA</td>
<td>5</td>
</tr>
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<td>7</td>
<td>Vince Gill</td>
<td>If The Jukebox Took Teardrops</td>
<td>Atlantic</td>
<td>10</td>
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<tr>
<td>8</td>
<td>Billy Joe Royal</td>
<td>Men</td>
<td>Warner Bros.</td>
<td>12</td>
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<tr>
<td>9</td>
<td>Waylon Jennings</td>
<td>The Eagle</td>
<td>Columbia</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Mary-Chapin Carpenter</td>
<td>Right Now</td>
<td>Columbia</td>
<td>16</td>
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<tr>
<td>11</td>
<td>Matracia Berg</td>
<td>Let Her Go</td>
<td>RCA</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>Holly Dunn</td>
<td>Drift Off To Dream</td>
<td>Warner Bros.</td>
<td>16</td>
</tr>
<tr>
<td>13</td>
<td>Tanya Tucker</td>
<td>I Got It Bad</td>
<td>Warner Bros.</td>
<td>9</td>
</tr>
<tr>
<td>14</td>
<td>Dolly Parton</td>
<td>Rockin' Years</td>
<td>Columbia</td>
<td>20</td>
</tr>
<tr>
<td>15</td>
<td>Marty Stuart</td>
<td>Little Things</td>
<td>MCA</td>
<td>5</td>
</tr>
<tr>
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<td>Reba McEntire</td>
<td>Fancy</td>
<td>Capricorn</td>
<td>4</td>
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<tr>
<td>17</td>
<td>Clint Black</td>
<td>Loving Blind</td>
<td>RCA</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>Glen Campbell</td>
<td>Unconditional Love</td>
<td>Capitol</td>
<td>7</td>
</tr>
<tr>
<td>19</td>
<td>Joe Diffie</td>
<td>Love Can Build A Bridge</td>
<td>Curb/RCA</td>
<td>8</td>
</tr>
<tr>
<td>20</td>
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<td>Warner Bros.</td>
<td>11</td>
</tr>
<tr>
<td>21</td>
<td>Tanya Tucker</td>
<td>Oh What It Did To Me</td>
<td>Warner Bros.</td>
<td>26</td>
</tr>
<tr>
<td>22</td>
<td>Desert Rose</td>
<td>Will This Be The Day</td>
<td>Curb</td>
<td>3</td>
</tr>
<tr>
<td>23</td>
<td>Pam Tillis</td>
<td>Don't Tell Me What To Do</td>
<td>Arista</td>
<td>14</td>
</tr>
<tr>
<td>24</td>
<td>Gary Morris</td>
<td>Miles Across The Bedroom</td>
<td>Columbia</td>
<td>6</td>
</tr>
<tr>
<td>25</td>
<td>Hank Williams Jr.</td>
<td>I Love You</td>
<td>Warner Bros.</td>
<td>11</td>
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<tr>
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<td>Are You Lovin' Me</td>
<td>RCA</td>
<td>3</td>
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<tr>
<td>27</td>
<td>Shennandoah</td>
<td>I Got You</td>
<td>Columbia</td>
<td>29</td>
</tr>
<tr>
<td>28</td>
<td>Ronnie Milsap</td>
<td>Unchained Melody</td>
<td>Curb</td>
<td>23</td>
</tr>
<tr>
<td>29</td>
<td>Joe Diffie</td>
<td>If You Want Me To</td>
<td>Epic</td>
<td>14</td>
</tr>
<tr>
<td>30</td>
<td>Blackie &amp; The Ride</td>
<td>Chain Gang</td>
<td>Blackie &amp; The Ride</td>
<td>7</td>
</tr>
<tr>
<td>31</td>
<td>Eddie Rabbitt</td>
<td>Tennessee Born And Bred</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>Jerry Lanskow</td>
<td>Hopeful Heart</td>
<td>Step One</td>
<td>6</td>
</tr>
<tr>
<td>33</td>
<td>Clinton Gregory</td>
<td>I Go Crazy</td>
<td>Columbia</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>Baillie And The Boys</td>
<td>Treat Me Like A Stranger</td>
<td>RCA</td>
<td>31</td>
</tr>
<tr>
<td>35</td>
<td>Dwight Yoakam</td>
<td>You're The One</td>
<td>Reprise</td>
<td>2</td>
</tr>
<tr>
<td>36</td>
<td>Narvel Felts</td>
<td>I'm Just That Kind Of Fool</td>
<td>Evergreen</td>
<td>39</td>
</tr>
<tr>
<td>37</td>
<td>McBride &amp; The Ride</td>
<td>I Can Count On You</td>
<td>MCA</td>
<td>42</td>
</tr>
<tr>
<td>38</td>
<td>Larry Boone</td>
<td>I Need A Miracle</td>
<td>Columbia</td>
<td>43</td>
</tr>
<tr>
<td>39</td>
<td>Wild Rose</td>
<td>Rock-A-Bye Heart</td>
<td>Capitol</td>
<td>52</td>
</tr>
<tr>
<td>40</td>
<td>Kathy Mattea</td>
<td>Time Passes By</td>
<td>Mercury</td>
<td>31</td>
</tr>
<tr>
<td>41</td>
<td>Bobby Rich</td>
<td>I Washed My Hands In Muddy Water</td>
<td>AMI</td>
<td>36</td>
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<td>42</td>
<td>Paul Overstreet</td>
<td>Heroes</td>
<td>RCA</td>
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<td>43</td>
<td>Reba McEntire</td>
<td>Navajo Rug (Ryko 9175)</td>
<td>Curb/RCA</td>
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<td>44</td>
<td>Vern Gosdin</td>
<td>Is It Raining At Your House</td>
<td>Columbia</td>
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<td>45</td>
<td>Lee Greenwood</td>
<td>Just Like Me</td>
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<td>46</td>
<td>Asleep At The Wheel</td>
<td>Dance With Who Brung You</td>
<td>Arista</td>
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<td>47</td>
<td>Martin Delany</td>
<td>Get Rhythm</td>
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<td>48</td>
<td>Willie Nelson</td>
<td>Ten With A Two</td>
<td>Columbia</td>
<td>50</td>
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**Total Weeks:**
- Feed Jake (79529) - Pirates Of The Mississippi (59)
- Hole Up In Some Honky Tonk (36883) - Dean Dillon (52)
- A Do No Good Man (One One 426) - Lobo Loggins (55)
- Mama's Rocking Chair (Centen Pal 1502) - Debra Dudley (54)
- You Put A Love Song In My Heart (T & M 102) - Audrey Hennucutts Younger (57)
- Meet Me In The Middle (Arista 2162) - Jimmy Killey (59)
- Walk On Faith (Capitol 73623) - Mike Reid (33)
- I Got A Mind To Go Crazy (Epic 73317) - Les Taylor (DEBUT)
- There Was Love (Blue Moon 1003) - Waylon Jennings (61)
- Concrete Cowboy (Mercury 370) - Constance VanHaren (62)
- Carolina Sun (Badger 2010) - Jimmy Snyder (67)
- I Couldn't See You Leavin' (MCA 59383) - Conway Twitty (34)
- True Love Never Dies (Reprise 4644) - Kevin Welch (DEBUT)
- Have A Little Faith (Curb 037) - J J White (67)
- Only Here For A Little While (Capitol 79424) - Pat Ronan (65)
- Look What I've Stumbled Into (Music City USA 126) - Joe Tyler (69)
- Don't Need Flowers (Door Knob 361) - Sandy Ellner (70)
- The Sweetest Thing (Reprise 4701) - Carolee Carter (DEBUT)
- Deck Of Cards (Curb 76855) - Bill Anderson (44)
- I'm Missing You (Ward 113) - Janet David (72)
- Love Can Turn The World Around (Evergreen 1137) - J Bell (73)
- I Know How You Feel (Stargram 2481) - Teresa Ramsey (74)
- Orange Ribbons (Fraternity 5752) - The Vettes (75)
- Go Ahead And Cry (Castle 109) - Doug Cotson (76)
- Honky Tonk Singer (Door Knob 361) - Art Buchanan (77)
- Cry Baby (Roundwaves 343) - Connie St John (48)
- Dear Little Soldier (Antique 1991) - Gene Strasser & Stacy (78)
- Freedom Wins Again (B&E 103) - Charles Markman/Kirkfay Lowery (80)
- Military Wives (Noel 102) - Donna Mason (81)
- By Way Of Mexico (BOM 62029) - Barbara Bartoletti (82)
- Hometown Boy (Spirit Horizon 1004) - Gary Lee Michael (56)
- Pray For Peace (BFE 10191) - Tim Blikseth (84)
- Dixie USA (Debbie 9105) - Buck Johnson (87)
- I'll Keep Holding You (CBS 813) - Ernie Bivens 3rd (DEBUT)
- My Baby's Coming Home (GMC 1001) - Gamlet Cooley (DEBUT)
- The Man Who Moaned The Blues (Gallery 11 2047) - Bunny Mills (86)
- The Treasures Of Life (Music City USA 127) - Terri Martin (89)
- The Downfall Of Saddam Hussein (Stargram 2484) - Eddie Wayne Mitchell (DEBUT)
- You Took Me To Oz (Ridgewood 3094) - Joie Larson (DEBUT)
- I'm Sending One Up For You (Capitol 79477) - T Graham Brown (58)
- Daddy's Come Around (RCA 2707) - Paul Overstreet (60)
- Rumor Has It (MCA 52970) - Reba McEntire (66)
- Take A Chance On Love (Sing Me 54) - Holly Stannard Young (64)
- What Goes With Blue (Epic 73656) - Tammy Wynette (68)
- Outlaw Lover (Coveson 152) - Jerry Rhyne (71)
- She Was The Best Thing (Door Knob 362) - Rickie Lee Jones (78)
- Mama's Gone To War (CMC 12900) - Chris Harmon (83)
- On My Mind (EJ 2024) - C Miko (84)
- Long Lost Friend (RCA 2709) - Restless Heart (88)
- There You Go (Arista 2139) - Exile (90)

*The square bullet indicates a record toward chart movement. See Alphabetical and Publisher List page.*
"I'M JUST THAT KIND OF FOOL"

His 34th Top 40 hit!

From the magic pens of Jerry Foster, John Morris, and J. B. Detterline

Produced by Johnny Morris
Evergreen Records
1021 16th Avenue South
Nashville, TN 37212
(615) 327-3213

International Distribution
Ernest Tubb Record Distributors
1024 17th Avenue South
Nashville, TN 37212
(615) 329-2356
FAX (615) 329-0151

Bookings
Johnny Elgin (615) 824-8025
Joe Taylor (615) 242-5588
Jim Case (800) 942-7879
Billy Deaton (615) 244-4259

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Billy Deaton (615) 244-4259
I'D GO CRAZY

(Country Albums)

The square bullet indicates strong upward chart movement.

TO WATCH: Vincent Gill #28

#1 ALBUM: Garth Brooks

1. NO FENCES (Capitol 93865) .................. Garth Brooks 1 27
2. PUT YOURSELF IN MY SHOES (MCA 25775) ........... Clint Black 2 18
3. LOVE CAN BUILD A BRIDGE (Curb/RCA 27070) ........ ...... The Judds 3 25
4. HUMAN NATURE (MCA 10016) .................. Reba McEntire 4 30
5. PICK ON ME (MCA 25774) ..................... Kentucky Headhunters 5 67
6. HERE IN THE REAL WORLD (Arista 86233) ........ ...... Alan Jackson 4 52
7. HEROES & FRIENDS (Warner Bros. 26310) ............... Randy Travis 9 24
8. GARTH BORDERS (Capitol 90897) ................ Garth Brooks 8 100
9. IF THERE WAS A WAY (Reprise 20344) ............... Dwight Yoakum 7 16
10. RICKY VAN SHETTIN (Columbia 45250) ............... Ricky Van Shetton 11 57
11. TOO COLD AT HOME (MCA 10032) ............... Mark Chesnutt 13 21
12. KILL ME TIME (RCA 9668) ..................... Clint Black 14 94
13. LOVE IN A SMALL TOWN (RCA 27369) ............... K.T. Oslin 12 17
14. HEROES (RCA 2459) .......................... Paul Overstreet 15 7
15. A COLLECTION OF HITS (MCA 25775) ............... Kathy Mattea 16 26
16. TURNING FOR HOME (Columbia 46141) .............. Travis Tritt 17 26
17. WHEN I CALL YOUR NAME (MCA 42321) ............... Vince Gill 10 45
18. NECK AND NECK (Columbia 45437) ............... Chet Atkins/Mark Knopfler 19 19
19. LIVIN' IT UP (MCA 6415) ...................... George Strait 17 41
20. PASS IT ON DOWN (RCA 2108) .................. Alabama 20 39
21. YOU'VE GOT TO STAND FOR SOMETHING (RCA 27347) ...... Aaron Tippin 22 8
22. AMERICA (THE WAY I SEE IT) (Warner Bros. 26453) ...... Hank Williams Jr. 21 20
23. TEMPTED (MCA 10106) ...................... Marty Stuart 26 8
24. COUNTRY CLUB (Warner Bros. 28094) ....... Travis Tritt 24 49
25. UNCHAINED MELODY/GREATEST SONGS (Curb 77414) .......... Ronnie McDowell 33 8
26. A THOUSAND WINDING ROADS (Epic 46047) .......... Joe Diffie 27 22
27. THE EAGLE (Epic 46104) .................... Waylon Jennings 28 33
28. POCKET FULL OF Gold (MCA 10109) ............... Yodas Limon 29 46
29. DOUG STONE (Epic 45353) ..................... Doug Stone 29 46
30. INTERIORS (Columbia 46079) .................... Rosanne Cash 30 19
31. EXTRA MILE (Columbia 45439) ............... Sherranda Young 25 39
32. SHE'S THE ONE (Curb/Capitol 94902) .............. Emmylou Harris 22 46
33. SHOOTING STRAIGHT IN THE DARK (Columbia 46577) .... Mary-Chapin Carpenter 20 20
34. ON THE ROAD TO YOU (MCA 6401) .......... Patsy Loveless 31 41
35. I FELL IN LOVE (Reprise 26139) ............... Carleen Carter 35 27
36. A DOZEN ROSES/GREATEST HITS (MCA 10008) .... The Desert Rose Band 36 9
37. GREATEST HITS VOL 1 (MCA 42019) .............. Lee Greenwood 37 6
38. PUT YOURSELF IN MY PLACE (Arista 8642) .......... Pam Tillis 38 7
39. COUNTRY SONGS (Warner Bros. 26509) ......... Michael Martin Murphey 39 27
40. GREATEST HITS (RCA 25777) ............... Keith Whitley 34 29
41. PIRATES OF THE MEDITERRANEAN (Capitol 43499) .... Pirates Of The Medistee 53 30
42. 12 GREATEST HITS (MCA 12) .................. Patsy Cline 42 46
43. GREATEST HITS (RCA 4318) .................. The Judds 41 45
44. TOUGH ALL OVER (Curb 46064) .................. Shelby Lynne 40 28
45. WHAT A WAY TO GO (Atlantic 81019) ............... Ray Kennedy 44 14
46. TEXAS TORNADOS (RCA 26251) .............. Texas Tornados 47 30
47. LEAVE THE LIGHT ON (MCA 956) ............... Lorrie Morgan 43 83
48. LIVING IN THE MORNIN' (MCA 20060) .......... Mary Chaplin Carpenter 41 20
49. 10 YEARS OF GREATEST HITS (Columbia 45499) .... Vern Gosdin 46 29
50. ABSOLUTE TORCH AND TWANG (Warner Bros/Sire 25877) .... k.d. lang 56 8
51. EAGLE WHEN SHE FLIES (Columbia 46892) .......... Dolly Parton 51 31
52. I'VE GOT THAT OLD FEELING (Rounder 0575) .......... Alison Krauss 51 4
53. THE LIGHTS OF HOME (RCA 2114) .................. Ballie & The Boys 53 38
54. GREATEST HITS (Atlantic 81219) ............... Billy Joe Royal 54 26
55. ALWAYS AND FOREVER (Warner Bros. 25586) .......... Randy Travis 56 45
56. BORN FOR TROUBLE (Atlantic 45434) ............ Willie Nelson 55 20
57. VANADO RUG (RKO 10176) ..................... Jerry Jeff Walker 57 6
58. FAST MOVIN' TRAIN (MCA 996) .................. Restless Heart 65 57
59. OUT OF YOUR EVER LOVIN' MIND (Atlantic 82103) .... Dean Dillon 60 28
60. BLUE JUNGLIE (Curb 77319) ..................... Merle Haggard 61 35
61. GREATEST HITS, VOL II (MCA 42035) .............. George Strait 63 31
62. GEORGE STRAIT'S GREATEST HITS (MCA 5567) .... George Strait 67 23
63. THE 25 ANNIVERSARY ALBUM (Pendley/Haye 45011) ..... Tommy Cash 68 6
64. AT LAST (Warner Bros. 26329) .................. Gene Watson 64 5
65. BRAND NEW DANCE (Warner Bros. 26030) .......... Emmylou Harris 53 20
66. HILLBILLY ROCK (Curb/RCA 43212) .............. Marty Stuart 51 45
67. GREATEST HITS (MCA 5588) .................... Lee Greenwood 48 8
68. NO HOLLIDAY BACK (Warner Bros. 25906) .......... Randy Travis 52 73
69. CRAZY IN LOVE (Atlantic 10027) ................ Conway Twitty 52 23
70. BEST OF BILL ANDERSON (Cap 77436) ............... Bill Anderson 62 23
71. HEART OF THE MIGHTY (Epic 45236) .................. Tammy Wynette 72 13
72. SIMPLE MAN (Capitol 45516) ...................... Charlie Daniels Band 66 27
73. GREATEST HITS (RCA 17170) ................... Alabama 70 45
74. OUT OF THE SHADOWS (Atlantic 82104) ............. Billy Joe Royal 60 35
75. LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42269) ..... Lyle Lovett 62 40
Most Added Singles
(Singles receiving the most new adds this week)
1. KATHY MATTEA—“Time Passes By”—Mercury/PolyGram
2. PAUL OVERSTREET—“Heroes”—RCA
3. DIAMOND RIO—“Meet In The Middle”—Arista

Most Active Singles
(Singles receiving the most reports this week)
1. ALABAMA—“Down Home”—RCA
2. GARTH BROOKS—“Two Of A Kind”—Capitol
3. DOLLY PARTON & RICKY VAN SHELTON—“Rockin’ Years”—Columbia

Hot Phones
(Singles receiving the most requests)
1. CLINT BLACK—“Loving Blind”—RCA
2. GARTH BROOKS—“Two Of A Kind”—Capitol
3. DOLLY PARTON & RICKY VAN SHELTON—“Rockin’ Years”—Columbia

Hot Cuts
(Cuts which have not been released from current album as singles, yet receiving airplay)
1. GARTH BROOKS—“Mr. Blue” No Fences—Capitol
2. MIKE REID—“I’ll Stop Lovin’ You” Turning For Home—Columbia
3. MARTY STUART—“Blue Train” Tempted—MCA
4. RONNIE MILSAP—“All Is Fair In Love And War” Back To The Grindstone—RCA
5. WAYLON JENNINGS—“Working Cheap” The Eagle—Epic

Girken Named CB Country Chart Director

CLIFF GIRKEN has been appointed to the position of Country chart director of Cash Box, it was recently announced by Jim Sharp, Cash Box vice president and Nashville operations director. “We have had a chance to work first-hand with Cliff, due to his weekly sales reports from Ernest Tubb Record Shops here in Nashville,” states Sharp. “He has always displayed the type of professionalism and courtesy that we desire in employees. His knowledge of the country artists and their product will be of great value in his new position.”

Girken replaces John Decker, who has accepted a position with BMI/Nashville.

Perhaps one of the most attended sessions at this year’s Country Radio Seminar was Caught In The Crossfire: How The Music Industry Copes With Radio Range Wars. Keynote speakers pictured on the panel (l-r) are: Ray Randall, KRPM Radio, Seattle; Marvel Blackstock, Starstruck Entertainment; Mike Meehan, WCMS Radio, Virginia Beach; Jack Lameier, Epic Records; Tony Conway, Buddy Lee Attractions; Mike Chapman, Chapman Consulting Services; and Tim Murphy, KMPS Radio, Seattle.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: WBBK, Craig Palmer, Blakely, Georgia; KFDJ, Gary Hightower, Whitchita, Kansas; WIAI, Randy Jones, Danville, Illinois; KBEC, Mike Crow, Waxahachie; and KOLY, Jason Skichuchard, Mobridge, South Dakota

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

LINDA DAVIS: “Some Kinda Woman” (Capitol 79646)
Producers: Jimmy Bowen / Linda Davis
Writers: Annette Cotter / David Leonard
Fan the flames and let this firecracker performance do the talking! Newcomer Linda Davis, who’s actually been a part of the country scene for some time now, certainly proves her talent to be one of a kind with the release of this sultry number about how to handle the so-called other woman. “Some Kinda Woman” unwinds a racing tempo, hard-hitting lyrics and Davis hammering them home with a gutsy vocal force that’s sure to hit radio harder than ever.

FEATURE PICKS

JOE DIFFIE: “If The Devil Danced (In Empty Pockets)” (Epic 34 73747)
Producers: Bob Montgomery / Johnny Slate
Writers: K. Spooner / K. Williams
Joe Diffie’s follow up to his first two country powerhouse comes off a bit more nonchalantly. “If The Devil Danced (In Empty Pockets)” focuses on a much lighter storyline, compared to previous releases. This cut humorously sheds a “devil-made-me-do-it” theme swallowed up by a fun and bouncy tempo.

MARK CHESNUTT: “Blame It On Texas” (MCA 54053)
Producer: Mark Wright
Writers: Ronnie Rogers / Mark Wright
When Chesnutt’s ‘Too Cold At Home’ project hit the market, this up-beat traditional immediately became one of the top requested album cuts. “Blame It On Texas” is destined to create a little toe-tappin’ and finger-snappin’ action, and once again Chesnutt’s pure country vocals will no doubt drive this one to #1 status. And if an introduction from George Jones is preferred, try the second version on this disc.

RODNEY CROWELL: “Things I Wish I’d Said” (Columbia 38 73760)
Producers: Tony Brown / Rodney Crowell
FEATURE!! = Writer: Rodney Crowell
If deep-felt lyrics, soft-lined music and a pretty voice sounds appealing, this Crowell-penned ballad should do the trick. “Things I Wish I’d Said,” which sparks from Crowell’s Keys To The Highway LP, falls easily into the most-beautiful-song-on-radio category, and is enhanced with gripping harmony and a romantic-edged mandolin.

THE GOLDENS: “Keep The Faith” (Capitol/5BK 94395)
Producers: Blake Chancey / Jimmy Gilmer
Writers: Jim Sales / Keith Stogall
Yes! Yes! Yes! The new country brothers just could have a hit on their hands! “Keep The Faith” not only presents an uplifting look at long-distance love, but also provides a commanding vocal showcase for the Goldens. This cut flaunts traditional values to the fullest, yet comes across very lively with its brassy and rhythmic undertones.

THE STATLER BROTHERS: “Remember Me” (Mercury 848-370-214)
Producer: Jerry Kennedy
Writers: John Northrup / Gordon Payne
Who couldn’t just melt into this harmonious love song? “Remember Me” spills out sensual lyrics that support those who desperately love from a distance. As always, The Statlers spread a quilt of pure vocal harmony at its best, along with stellar instrumentation and a country-sweet melody.

During Country Radio Seminar 21, Curb Records threw a Curb-Country Bash, and anyone that was anyone showed up, including various recording artists from the Curb Records roster. Pictured in the Curb suite from (l-r) are: Ronnie McDowell, Jayne White of JJ White, Duncan, Janice White of JJ White, Marie Osmond, Curb Records president Dick Whitehouse, and T. G. Sheppard.
THE NASHVILLE NIGHTLINE RADIO SHOW—After only a short broadcast history, the increasingly popular syndicated radio show, The Nashville Nightline, is now being marketed to over a dozen radio stations, with plans slated for an increase of an additional forty country radio stations within a month.

The program, hosted by Elmer Fudducker and Bob Mitchell, is a Vista International Production and caters primarily to the independent recording artist. The Nashville Nightline is taped before a live audience each Tuesday, Wednesday and Thursday evening from 7:00 to 9:00pm. Recent guests featured on the program include artists such as Little Jimmy Dickens, Ray Bailey, Darlene Austin, Bill Anderson, Hank Sasaki, Tommy Cash, Marty Haggard, Tom Grant, Bobbie, Rich, Hal Gibson, Bill Monroe, Doug Cotton, Cody "CJ," Austin, Tommy Risgo, Beverly Renee, Stonewall Jackson, Bonnie Buxy, Jack Patton, Larry Clark and Norma Jean. For further information, call (615) 235-7294.

PLAYBACK RECORDS ARTIST HANK SASAKI has just returned from a two-month engagement in Japan, where he recently performed with Charlie McCoy and The Jordanaires. The Miami, Florida-based label plans to release Sasaki's new LP project next month. The project will mark Sasaki's fourth American release. In addition to drawing an immense music row audience and receiving a standing ovation for his "I'm A Japanese Cowboy" performance during a recent March 5th showcase, Sasaki was also interviewed by Charlie Chase and Lorraine Crook of TNN's This Week In Country Music program. Although Sasaki is a Japanese native, he's often referred to as a true Nashvillian.

Gene Strasser & Stacy

"DEAR LITTLE SOLDIER"

On The Cash Box National Chart

Thanks for making our dream come true. What a team of promotion; Chuck Dixon & Eddie Lee Carr.

Coming Soon: Jack Barlow's "Tennessee River Blues"

INDIE INSIGHT

CASH BOX  MARCH 30, 1991

UP AND COMING

March 30, 1991: Independent product from Key to reach the Top 100 Country Chart

1  HE'S ONLY EVERYTHING(Bowtown)............................ Adonia
2  YOU MAKE EVERYTHING ALRIGHT(Burgundy).......... Henry Hank Lewis
3  ONE NIGHTS LOVE(Le Bill)................................. Ronnie Cline
4  I LIKE ROCK(Photon)....................................... Jack Adams
5  DANCE WITH ME(Feelandless)................................ Crossover
6  YOU CAN'T BLAME THE TRAIN(VCA)....................... The Hollenders
7  FEELIN' MORE HAGGARD THAN MERLE(acione)....... Cody (C.J.) Austin
8  YOU CAN'T LOVE A WOMEN(GISS)........................ Ray Riddle
9  GOD AND COUNTRY(Music City USA).................... Marty Creech
10 IT'S NOT ME(Soundwave).................................. Billy Parker
11 ONE HUNDRED LOVERS(Killer)............................. Tommy Chase
12 IN THE DAYS OF YOU AND ME(Sing Mo)................ Judy O'Quinn
13 DON'T RUN OUT WITH STARDUST IN YOUR EYES(Ridgewood).................. Eleanor Paris
14 BRING MY BABY BACK(Stargem)............................. Ed Mattson
15 A FOOL ABOUT YOU(CAP)..................................... James Thomton
16 THE END OF TIME(Apache)................................. Lonette
17 WHAT CAN WE DO ABOUT US(GISS)....................... Romeo Sullivan
18 FOREVER(Door Knob)........................................ Brandy Wine
19 WE ARE ALL AMERICANS(Hallmark)...................... Roy Clark
20 SOUTHERN WAYS(Hallmark)................................. Brick Alan

INDIE FEATURE PICKS

☐ JOHNNY ANTHONY: "Tent Meeting Blues" (CSA CSA-196)
Producer: Bobby Fischer
Writer: Frank Gosman/L. Vague
A little blues, a little jazz and a lot of southern-soul fall into this contemporary country number. "Tent Meeting Blues" languishly unrolls lyrics which take us back to the days of old-time tent revivals and the powerful music which also arose from them. Johnny Anthony adds a classy dazzle to the over-all performance with his hearty voice and free-style control. "Tent Meeting Blues" should easily spice up the playlist with its versatility.

☐ SHUCKS: "The Rainbow" (Stargem SG-2489)

☐ JERRY CROSTON: "Mississippi Man" (Gold Digger DGD-GD91-038)

☐ SUSAN JAYNE: "Why Do We Want What We Know We Can't Have" (Capaponia CR-001A)

☒ T. HILTON: "I'm In A World Of Hurts" (Lightwater LWR-1)

☒ GARNET COOLEY: "My Baby's Coming Home" (GMC GMC-1001)

☒ JEANNIE QUALLS: "Searchin' Country Songs" (BJD Wishing Away A1F-2160)

☒ JOHN PENNEY: "She Went To Texas" (NSD-NSD-0273-7)

☒ CHARLIE WAITES: "I'll Be Coming Home" (Badger BG-2012)

BACK IN TIME:

MARCH 25—Bonnie Guitar born (1924), Johnny Burnette born (1934) and Happy Birthday Hoyt Axton (1938)

MARCH 26—Dean Dillon born (1955) and Charly McClain born (1956)

MARCH 27—Brenda Lee debuted on the country charts with "One Step At A Time" (1957) and Jan Howard joined the Opry (1971)

MARCH 28—Charlie McCoy born (1941) and Happy Birthday Reba McEntire (1955)

MARCH 29—Moon Mullican born (1909), Tootsie's Orchid Lounge opened (1960) and Texas Ruby killed in a trailer fire (1965)

MARCH 30—Bobby Helms's "Framuleta" entered the charts and stayed for 52 weeks to become the longest running chart record of the decade (1957)

MARCH 31—Lefty Frizzell born (1928), Anita Carter born (1934) and John D. Loudermilk born (1934)

ANTIQUE RECORDS
P.O. BOX 192
PITTSBURG, KANSAS 66762
(316) 231-6443

THANKS FOR LETTING US BE "THE SPIRIT OF AMERICA"
ACME '91 — Your Best Bet

The average tourist who travels to Las Vegas has hopes of bringing something back home, mainly the green stuff you get when you hit the jackpot, be it at the slots, roulette, blackjack or the dice tables. While this might be the dream of most, the reality is a good many go home empty handed.

This is not likely to happen, however, if you come to Las Vegas the weekend of March 22-24, not as a tourist, but as a participant in the 1991 American Coin Machine Exposition. Of course, you can spend your money on dining and seeing the shows and doing a little gambling after hours — why not — but be certain to spend your time at the convention.

There will be much to see and much to learn. Take the seminar program, for example. ACME management has fashioned it to meet your every requirement, so you are assured of taking something home with you that will apply towards the improvement of your personal business practices.

The range of subject matter runs the gamut from Location Profit and ROI Analysis, to Arcade Security, ways to increase play pricing, an update on video gaming equipment, specifics on how to properly percentage and profitably operate redemption machines, and many more pertinent topics. If there is something on your mind that you would like to direct to the factories, then by all means sit in at the Manufacturers Firing Line session, where all segments of the industry come together for some heated dialog.

A main attraction at a trade convention is the exhibit floor, where all of the latest in equipment and related products and services are showcased. This is where it's at and this is where you should be as frequently as possible during your stay. Who knows, you might see that special piece of equipment that will bring gusto to the market and give you the edge over a competitor who just didn't bother to come in for the show.

In the final analysis, participating in ACME '91 is your best bet. By all means, enjoy everything Las Vegas has to offer; have fun; but keep your priorities in order.

See you at the show!

Camille Compaso

ACME '91 EXHIBIT HOURS & EVENTS

Thursday, March 21
8:00 am - 10:00 pm Distributors Cocktail Party — Bally's Hotel (by invitation only)
Friday, March 22
8:00 am - 11:00 am Technical Session #100: Power Supplies
8:30 am - 10:30 am Management Session #101: Location Profit & ROI Analysis
General Session #102: Bowling Centers & Other Gold Mines
General Session #103: Estate Planning
8:30 am - 4:00 pm Registration Open (Sands Expo & Convention Center)
9:00 am - 11:00 am Exhibits Open — Distributors Only (Sands Expo & Convention Center)
9:00 am - 2:00 pm Guest Program: That's Entertainment Tour/Luncheon (Buses depart from Bally's Hotel)
10:15 am - 12:15 pm Management Session #104: Performance Management
General Session #105: Ways & Means To Increase Price Per Play
11:00 am - 5:00 pm Exhibits Open — General Trade Admission (Sands Expo & Convention Center)
4:00 pm - 6:00 pm Technical Session #106: Monitors
6:00 pm - 9:00 pm General Session #107: Arcade Security: Alarming News
7:00 pm - 10:00 pm American Amusement Machine Charitable Foundation Annual Appreciation Dinner honoring Lou Dini & Ray Galeana — Caesar's Palace
Saturday, March 23
8:00 am - 3:00 pm Registration Open (Sands Expo & Convention Center)

ACME '91 Headquarters Hotel

Bally's Casino Resort, located at the center of the famed Las Vegas Strip, is 26 stories high and occupies 42.5 acres of land, with an additional 23.9 acres acquired in 1987 for future expansion. It has 2,832 rooms and suites and 4,000 employees to serve its guests.

There are six restaurants contained within the structure and Bally's has the distinct being of the only hotel-casino in Las Vegas with two main showrooms — the 1,400 seat Ceiling Room, where many of the supers in the entertainment world frequently perform and the 1,100 seat Ziegfeld Theatre, which is home to Dean Arden's long running "Jubilee!" spectacular, featuring a cast of 100 singers and dancers and 60 musical numbers.

For recreation, there are men's and women's health spas, a championship tennis court and Bally's Oasis Swimpark, a lushly landscaped outdoor pool and cabana area. For those who love to shop, Bally's has a 40-store indoor mall.

The hotel has one of the largest casinos in the world. At 56,200 square feet, it approximates the size of a football field, and it features all of the fun you've ever been able to play, from blackjack to crap's, from blackjack to roulette and everything else in between at an array of betting limits. Also included in this mix is 1,200 electronic slot and video machines.

On average, Bally's serves in excess of 18,000 meals a day. The various restaurants offer a wide range of food to satisfy even the most discriminating taste buds. The menu at Gig features classic French cuisine. Caruso's specializes in Italian cuisine, while Barymores moves more toward the traditional steaks, chops and seafood. California is a style-fee wine and seafood bar where you can enjoy Wolfgang Puck's original gourmet California pizza along with wines, champagnes, espresso and cappuccino beverages. In a city like Las Vegas people get hungry 24 hours a day, so there's the Coffee Shop where you can get everything from full-course meals to light snacks at any time; and, finally, the Big Kitchen Buffet, unique in that patrons actually go right into the kitchen to get fresh-cooked food directly from Bally's expert chefs.

The hotel has more than 175,000 square feet of meeting and convention space, including two 50,000 square foot side-by-side ballrooms and a total of 43 convention meeting rooms.

The grand opening of this facility took place on Dec. 5, 1973, with Cary Grant serving as master of ceremonies and Fred McMurray and Raquel Welch presiding over the ribbon cutting ceremony. Dean Martin was the first star to headline in the Celebrity Room. Bally Manufacturing Corp. acquired the former MGM Grand Hotel-Las Vegas on April 25, 1986 and re-named the property Bally's Casino Resort-Las Vegas.

ACME '91 — Sands Expo Convention Center

The 1991 American Coin Machine Exposition will be housed in the new Sands Expo and Convention Center, located on the grounds of the Sands Hotel Casino on the Las Vegas Strip. The center, as it currently stands, offers 375,000 square feet of exhibit and meeting room space. By the time the complex is fully completed, in June of 1993, the SECC will offer over one million square feet of exhibit space and will rank among the world's largest single story facilities designed specifically for exhibitions, conventions and special events.

To give you a little background, the located Sands Hotel Casino, which recently celebrated its 38th birthday, was built by Texas gaming entrepreneur and home breeder Jackie Friedman for $5.5 million and opened its doors on December 15, 1952 with 200 rooms in five two-story buildings. New York show producer and Copacabana night club owner Jack Entratter and businessman Carl Cohen joined with Friedman to help promote the Sands. Following Friedman's death in 1956, Entratter, Cohen & Associates owned and operated the Sands until July 23, 1966, when it was purchased by Howard Hughes for $15 million. On May 1, 1981, Hughes' Summa Corporation sold the property to the Prati Corpora, a Texas-based company that invested millions in remodeling the interior and exterior. Two years later, Summa regained control of the hotel only to sell it in 1988 to Kirk Kerkorian's MGM Grand, Inc. Not long thereafter Kerkorian sold the hotel to its present owner, Las Vegas Sands, Inc. owned by Sheldon G. Adelson and his partners in the same ownership structure as The Interface Group, a leading independent producer of conferences and expositions.

With the new purchase, an expansion program to include a 1,02 million square foot foot convention center, a skyscraper tower, and an enlarged casino was announced. Groundbreaking for the Sands Expo and Convention Center took place in November of 1989. "The Sands Expo and Convention Center is the most convenient and centrally located convention center in the world," stated Sheldon Adelson. "It is within easy walking distance to more than 20,000 hotel rooms along the strip. The initial reception to the SECC has been overwhelmingly positive," he added. "Even though show producers traditionally book events several years in advance, we already have 15 events scheduled for 1991." He also noted that the SECC expects to host some 50 shows and special events in 1992.
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PERSONALITY PROFILE

Williams Bally/Midway’s Steve Kordek

BY Camille Compasso

AS WE CELEBRATE THE 60TH ANNIVERSARY of the pinball machine let us also pay tribute to an individual whose name is synonymous with this popular piece of amusement equipment and whose contributions to its development, over the past five decades, are legendary. In April of 1991, Steve Kordek will celebrate his 54th year in the coin machine industry.

He got his start with a firm called Genco Mfg. Co., in April of 1937, at a time when pin games were being changed from battery power to 110 volt operation. “Having had a limited knowledge of electrical circuits I fell into the swing of the change and easily transferred from production to testing to design in the engineering department,” Kordek explained. “Working with the head of pinball design I learned the technique of playfield layouts while completing the projects with the necessary electrical circuits, he continued, adding that “we also produced roll-down games, uprights, gun games and other novelty games.” So, his early experience was not limited to pins.

Unfortunately, the owners of Genco opted to leave the company in the hands of individuals with questionable capabilities while they went to Las Vegas to build the first high rise hotel and casino, The Riviera, so the company faltered and ultimately folded in 1938. Kordek subsequently spent “an exciting 18 months at Bally Mfg. Co.” and, on February 15, 1960, went to work for Williams Electronics where he has remained for 31 years—and still counting!

The title on his business card reads: Director of Game Design, and his responsibilities are all encompassing, only Steve Kordek is much too modest to elaborate, preferring instead to heap praise on the members of his team. “Today our successful pingame design engineers are less in need of direction in their initial stages than they were years ago,” he told Cash Box. “They have matured to the degree where they are qualified to become individual directors of almost any pingame project. This is what makes them so outstanding and this is what has brought about the success we enjoy here at Williams Electronics and Bally/Midway,” he added.

Steve Kordek’s past experiences serve him well in any of the projects he undertakes, and he maintains a large collection of old games, on file, to assist the engineers when they are checking on features that have proven successful in the past. “I’m interested in the software programming and rule interpretation for the benefit of the player and recommend changes when necessary,” he said. “When playfield problems are encountered I get involved with the best talent available, and before you know it, there is no problem! I feel that my best success is in the final product, before production, when checking for length of time played by each ball, and checking the percentage of each important feature, as Replays, Extra Balls, Special Features, etc., etc.,” he continued. “Actually, just being present to assist in any endeavor during any phase of discussion, decision, and final game plans makes it all worth while.”

When Steve Kordek sits down at his drawing board, what are his thoughts... where do his ideas come from... what is his magic formula...? First off, let’s dispense with the drawing board; he doesn’t use one; preferring instead to rely upon the capable designers at Williams and Bally/Midway. But he did answer our question as follows: “Speaking for myself, when I came up with the Space Mission project, having been an avid space nut, I jumped on the idea of an American and a Soviet space effort as being something that would interest the general public,” he responded. “The results proved me correct. There’s no telling what circumstance or incident will set the creative juices flowing. For example, while Kordek was flying home from a show in Great Britain, he drew almost the entire layout of the game Alien Poker, on an eight by eleven sheet of paper; and this game proved to be a success. As he pointed out, “Every design engineer has his own stories to tell about his pet project or idea. It may have to do with personal experiences or some sudden reaction to something that may have no relation to pingames. Let me tell you, the experiences of some of the design engineers in relation to coming up with unique ideas could fill a very exciting...”
novel.”

Let’s reminisce a bit. Artists have certain paintings they hold dear; likewise, game designers reserve a special place for some of their creations. The machine Steve Kordek is most proud of is the first game in which he was completely involved from concept, to electrical layout, mechanical layout, art work and production at Genco Mfg. Co. Called Triple Action, the model was displayed in January of 1948 at the Coin Machine Show in Chicago’s Sherman Hotel. “It was the only game at the show that had two flippers at the bottom of the playfield,” said Kordek. “It took everyone by storm and gave Genco the highest run of a game in years. All of the other companies exhibiting copied Gottlieb’s Humpy Dumpy layout with four or six flippers on their games, but none were at the bottom of the playfield like Triple Action!” In 1976, while at Williams, he designed Space Mission, which saw a record production run for the factory; and followed with Grand Prix, which enjoyed the second highest production run for that period.

“That one-two punch helped put the Williams pin-ball game products in high demand,” he noted. The last two models he designed were Contact and POKERINO, both wide body games.

When asked to comment on some of the most outstanding new technologies and developments that he feels have contributed to the improvement of the pinball machine over the past six decades, Kordek documented the following: “The introduction of the counter pinball games in 1959 and 1961; the change from counter games to tables with legs; the change to battery power and then to 110 volt operation; the tilt mechanism; jet bumpers; the free play step-up unit; the slingshot feature; flippers (one of the greatest changes); automatic ball feed to the ball shooter; and solid state technology, which introduced unbelievable possibilities. With respect to play pricing, we saw the change from one cent to five cents to ten cents, then to 25 cents and, at present, 50 cent play is here to stay.”

What advice would he give newcomers entering the business at the game design level? First and foremost, you must be an avid pinball machine player! Elaborating further, he stressed creativity, and the ability to incorporate new ideas into a game, cautioning that in design there are limitations that must be recognized. “A good designer today knows that success depends upon staying within the limits of mechanical, software programing, cost limitations, marketing and sales requirements and field expectations,” he explained.

“These priorities must be given serious consideration. Above all, however, the designer must be able to work in a close harmony with the large number of individuals required to back-up a project. Teamwork is the backbone of every successful project.”

It is now time to focus on the personal side of Steve Kordek—husband, father, grandfather, dedicated family man. He was born and raised in Chicago and still resides on the city’s northwest side. He and his wife, Harriet, celebrated their 50th wedding anniversary on January 11. They have four children, ranging from 40 to 48. Their oldest son, Reverend Frank S. Kordek, O.F.M., is a Franciscan priest who serves as a pastor at the Holy Childhood of Jesus Christ Church in Harbor Springs, Michigan. Their oldest daughter, Kathy, and her husband Richard Petrash reside in Mission Vieja, California, where they have their own business, COPY RIGHI, Inc., which produces diskette duplication. The couple has two sons attending Southern California universities and two daughters attending Catholic high school. Richard, the youngest son, and his wife, Margaret, live in Elgin, Illinois (a suburb of Chicago) with their two children, Steven who is six years old and Paula Ann who is four. Richard is employed at a Pontiac distributor, in the warranty department. Donna, the youngest Kordek daughter, is a professional model and has her own condominium in Chicago. This proud father spoke of each of his offspring with a great deal of pride.

Steve spends his leisure time reading, playing golf and traveling with his wife. “We’ve flown the Concord to London and returned on the Q.E.2 and have made several cruises including our favorite, which was to Alaska,” he told us. “Our most exciting trip was made around the world with the Pilgrim Statue of Fatima. We visited Mexico City, Tahiti, Samoa, Fiji Islands, New Guinea, Manila, Hong Kong, Calcutta, Agra (Taj Mahal), Israel, Rome and Lisbon,” he added. Now, that’s what you call traveling! But, wait a minute, he also has a stamp collection he attends to—when he can find some extra time; not to mention the industry’s Fifty Year Club, of which he is president. We must interpret, however, that when we posed this question, he made it a point to tell us that as far as he and his wife are concerned, all of the above activities are secondary to spending time with family—meaning, not only immediate, but brothers, sisters, etc.

I’m sure you will agree that Steve Kordek is a very special individual, admired for his creative talent, respected for his expertise and thoroughly well liked by everyone who knows him. May I add my personal good wishes to him on the occasion of his 54th anniversary in coinbinz!

Kordek is pictured at the first production game created by the late Harry Williams for Williams Mfg. Co. in February of 1946. The model was called Suspense.
Recession: Fight Or Flight

BY Doc Enlish

RECESSION IS THE LATEST BUZZWORD in the coin-op business. All ills can be conveniently blamed on the current economic muddle, but what do you do in the face of this bogeyman? Crawl under the bed and bury your head in a dust ball until it passes or take action against a sea of troubles?

The operator should confront the recession as a challenge. Yes, a recession is a set of general economic circumstances, but it is also a state of mind. If you feel recession, think recession, eat, sleep, drink, and act recession, you will only exacerbate the recession. It will flower into a self-fulfilling prophecy. So don't roll over and play dead.

Nevertheless, platitudes are cheap—a dime a dozen, fifty cents a gross. What about some specifics? Hence, a few simple suggestions, not an exhaustive compendium, to combat that recession.

First and foremost, keep buying. In previous tight times, operators who chained up their wallets and tried to squeak through wound up with rundown routes and ramshackle arcades. You need to buy to maintain collections. To paraphrase Alice In Wonderland, sometimes you have to run fast just to stay in the same place.

Buy, yes; but what do you buy? You should have been buying the obvious winners like Pit Fighter, Race Drivin', NEO GEO, High Impact, Space Guns, The Simpsons and Funhouse; but you also pay attention to sleepers, closeouts and used games. How do you spot a sleeper? Not easy, otherwise it wouldn't be a sleeper. Sleepers are steady, not chart toppers, they're in for the long run. Closeouts? Call your distributor. Believe it or not, it's a buyer's market. Sales are slow and manufacturers and distributors are eager to unload merchandise accumulating on shelves and in warehouses. Used can be as good as new. We are hung up on hits, "What is next, what's coming?" we ask, often overlooking an old favorite that still makes money. Hard Drivin', Road Blaster, Outrun, Super Off Road, WWF, Final Fight, Operation Thunderbolt, Capcom Bowl, Whirlwind, Earthshaker, Elvira, Phantom Of The Opera, (you can rattle off a list a yard long) are all used games endlessly cranking out profits. Smart shoppers would be better off buying these than the latest ninety-day wonder.

Market your games. The era when you set a machine in a location and forgot about it until it needed collecting or service is dead, gone, over. Promotion is king. Not only pool and dart tournaments, but how about tournaments on the video bowl or your own Masters on U.S. Classic or Superbowl on the Leland Football or World Series on SNK Baseball Stars or Sega MVP? Any game can be promoted if you take the time.

If you don't want to spend time marketing, minimally you should keep your games clean and working to attract players. Perhaps alter pricing, add lives or time or balls or subtract them. Change difficulty settings. Some operators still run a machine into the ground until it makes a few chance quarters, then they pull it. Before you consider a game dead on location, you should try these various possibilities to revive it or prolong its life. Honestly re-evaluate your route. Where does the power lie? Maybe you should de-emphasize video, update music, add pinballs, dump locations that drain your profits. Do you have the right mix of games? Who are the game players now? Who is your audience? Should you shift toward darts, pool, air hockey, football? Would redemption by your cup of tea?

Push for location guarantees. It may be hard, if nigh unto impossible, to break the 50/50 split syndrome, but at times you can get money off the top. It has been done with jukeboxes, how about with top videos? The location wants the latest hit? Okay, but shoot for money up front or a guaranteed minimum. What have you got to lose? Every penny squeezed is a penny earned.

Use trade-ins to ease cash flow blues. Don't hang on to your equipment until it's worthless. Wheel and deal with your distributor. Tell him you will buy something new if he takes a trade against the purchase.

Seek creative financing. Your distributor wants to move equipment so he may be amenable to extended terms. Perhaps he will lease slow moving games at a price both of you can make money with. It doesn't hurt to ask.

And now a paid political announcement. Read industry publications for other cost cutting ideas. Communicate with your fellow operators and distributors to see what they are doing in these so-called troubled times. Be informed. Knowledge is power.

The recession is not a homogenous, monolithic situation. Money can be made, your business can flourish during a recession. When someone bemoans "business is bad," commiserate yes, but your proper response should be, "And what are you doing about it?"

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Five New NEO-GEO Titles Will Be Introd’ At ACME ‘91

CHICAGO—At last year’s ACME convention, SNK presented two new major titles, namely No Stopping 1941 and Money Order, a very attractive system called NEO-GEO, introducing five titles from what would be considered one of the largest and most promising new companies. With the introduction, company president Paul Jacobs assured the trade of SNK’s commitment to the system and its intention to continue to support it with new titles well into the first quarter of 1991. Initial shipments began in May of 1990 and NEO-GEO proceeded to blaze an impressive trail in the marketplace, ranking among a handful of products that were generating outstanding interest and sales-wise among business climate. ACME ’91 is about to open in Las Vegas at which time SNK’s current lineup of 12 titles will have increased to 17, to include the five new ones that will be ready for shipment by showtime and they are: Burning Fist, Sentinels, Ghost Pilots, King Of The Monsters and Alpha Mission II. It’s pretty obvious, NEO-GEO has come a long way in less than one year! What’s coming up next? Well, follow SNK’s representative at Operation 2KU (operator’s show) in Tokyo, Jacobs headed out to SNK headquarters in Osaka, Japan to discuss upcoming products.

Let us now take a pictorial tour of the SNK Corporation, American facilities in Sunnyvale, California (on a Friday, which is “casual” day out there) and find out more about the members of the team.

Kevin Britton, controller.

Ed Alvarez, credit & collection mgr.

Neal Zook, director of operations.

(L-R): Paul (the “prez”) Jacobs, president; Tracy Tate, regional sales mgr.; and John Barone, vice president.

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