Sheena Easton

BY ALEX HENDERSON

AT THE RECENT SOUL TRAIN/MUSIC AWARDS, SHEENA EASTON thanked the Black music community for supporting her. Though the Scottish singer's early hits were pure pop—and though she continues to fare well in Top 40/CHR circles—Easton has been a definite force in R&B and/or dance music circles since 1984 thanks to “Sugar Walls,” “Do It For Love,” “I Got The Look” (a duet with Prince), “Strut” and other hits. Easton has worked with such prominent figures in Black music as Prince, L.A. & Babyface and Nile Rodgers while maintaining her CHR presence. "When I first started doing dance-funk-pop," Easton recalls, "I had to explain it to people—it's not pop, and it's not Black music per se; it's somewhere in the middle. What I'm doing now is a continuation of that work—and these days, if you turn on MTV or the radio, you can hear that it has become a popular style."

With 1988's gold The Lover In Me and its mega-hit title track, Easton switched from EMI to MCA Records. The newly-released What Comes Naturally, Easton's second album for MCA and ninth overall, marks the first time she's recorded some songs she co-wrote. "It means a big step forward," Easton explains. "It means a lot to me that I finally got together the guts to be able to expose myself to the public like this. In the last few years, I've been writing more and more, but it's taken me all this time to get it together to where I've progressed enough in my writing to commit to it and want to record it myself."
UNBELIEVABLE! VANILLA ICE AND M.C. HAMMER ARE NOT ON THIS LIST: The RIAA’s March list of gold and platinum certifications, amazingly, doesn’t add another million sales to either Mr. Ie’s or Mr. Hammer’s totals. But that doesn’t mean nobody’s selling records out there in retail land. To wit:

Multi-platinumers last month, some of them a few years old, were Bruce Hornsby’s The Way It Is and Steve Miller’s Greatest Hits: 1974-78 (three million each), and Depeche Mode’s Violator, Eric Clapton’s Journeyman, Rick Astley’s Whenever You Need Somebody, Bette Midler’s Some People’s Lives, Keith Sweat’s I’ll Give All My Love to You and Metallic’s Master of Puppets (two million each).

In the platinum circle were David Bowie’s Changesbowie, Gloria Estefan’s Into the Light, C&G Music Factory’s Gonna Make You Sweat, Chicago’s Greatest Hits: 1982-1989, Alan Jackson’s Here in the Real World and Tesla’s Five Man Acoustic Jam.

Goin’ gold last month were Into the Light, the Judds’ Love Can Build a Bridge, Orchestral Manoeuvres in the Dark’s The Best of OMD, the Cure’s The Head on the Door, Digital Underground’s This Is an EP Release, Paul Simon’s Negotiations and Love Songs: 1971-1986, Oleta Adams’ Circle of One, Tucker and Eric Johnson’s Ah Via Musica.

And that’s not all. Jason Berman, the RIAA president, is about to give an honorary platinum record to the U.S. Customs “in recognition of its long-standing efforts over the years to protect the music industry from unauthorized sound recordings.” How bout that.

SERIOUS FUND: The family of the late Doc Pomus, writer of such rock standards as “Save the Last Dance for Me” and “Little Sister,” has established a memorial fund to provide financial assistance to rhythm and blues musicians. Pomus, who died on March 14, was a steadfast supporter of musicians of all stripes. Contributions can be sent to the Doc Pomus Memorial Fund c/o the Rhythm and Blues Foundation, 14th and Constitution Ave. NW, Room 406B, Washington D.C. 20560

IF BEALE STREET COULD SING: B.B. King, whose career was launched on Memphis’ famous Beale Street, is, in a way, coming home. B.B. King’s Blues Club will open on the famous thoroughfare on May 3rd. King will perform at the 300-seat club at least four times a year.

PUTTIN’ ON THE RITZ: “Live at the Ritz,” a new concert series for Japanese Satellite Broadcast (JSB), will soon commence production at the famous New York venue. Performance Video, the video arm of Metropolitan Entertainment Inc., will produce the series, which will consist of 13 90-minute shows. John Schor, the concert promoter who has booked the club for six years, will serve as executive producer and the shows will be directed by Bob Lampel.

WHO WON THE AUSTIN MUSIC AWARDS, WHO WON THE AUSTIN MUSIC AWARDS??? The Joe Ely Band, Stovie Ray Vaughan, “Tick Tock,” the Arc Angels, Joe Ely, Marcia Ball, Eric Johnson (he won two), Sarah Brown, Reese Wynans, Chris Layton, Butch Hancock and Jimmie Vaughan, that’s who.

MUSIC, MUSIC, MUSIC: It’s not too late for bands to apply to participate in the musical portion of the New Music Seminar, rolling into New York July 12-17. You’ve got till May 1st (April 15th for non-U.S. performers) to send some songs and a $15 fee to A&R Department, New Music Nights, 632 Broadway, 9th Fl., New York, NY 10012.
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The square bullet indicates strong, upward chart movement. See Alphabatical and Publisher list page.
SINGLES
- RUN-D.M.C.: "Faces" b/w "Back From Hell" (Profile PCD-7328-DJ)
  The release of slammgin' "Faces" as the latest single from Run-D.M.C.'s current album, Back To
  Hell, serves as a reminder that the Hollis Crew is making the hardcore
  rap audience, not the pop crowd, its #1 priority. Equally hardcore is a
  remix of Back From Hell's title track that is less metal-influenced than
  the album version and boasts guest appearances by Public Enemy leader
  Chuck D and the infamous "brother ya love to hate" Ice Cube.

- THE HORSE FLIES: “Sally Ann” (MCA CD545-1351)
  "Sally Ann," the first single release from "alternative" band
  The Horse Flies' current album, Gravity Dance, is an eerie pop song
  with quirky "alternative" touches. Produced by Hilton Rosenthal.

ALBUMS
- MR. BIG: Lean Into It
  (Atlantic 82209-4)
  Headbangers and AOR programmers have plenty to check out on Mr. Big's Lean Into It. The
  album's AOR-friendly hard rock cuts include "Voodoo Kiss," "Alive And Kickin'," "Never Say Never,"
  "Daddy, Brother, Lover, Little Boy (The Electric Drill Song)" and "My Kinda Woman." While Billy
  Sheehan & Co. bring plenty of blues feeling to much of the material, "A Little Too Loose" is
  especially bluesy. Lean Into It was produced by Kevin Elson, who handled the mixing and engineering
  with Tom Sze.

- SAFIRE: I Wasn't Born
  Yesterday (Mercury 846 651-2)
  Safire is known as one of the leading figures in "Latin hip-hop" or "freestyle"—a form of dance
  music also associated with TKA, Judy Torres, The Cover Girls and Denise Lopez. But that's only
  a small part of what the singer does on I Wasn't Born Yesterday, a 10-track CD. I Wasn't Born
  Yesterday contains plenty of material for the dance floor, including "Taste The Bass" (which is on
  the hip-house tip), "Shame," "Made Up My Mind," "Some Things Never Change" and the title track (an
  R&B/pop song with some rapping). The New York-based Latina provides some R&B/pop balladry
  with "I Can't Cry" and "Whatever Happens." David Morales, Tony Moran, Gerry Brown and Ian
  Prince are among the album's producers.

- YVONNE JACKSON: I'm
  Trouble (Ichiban ICH 1105)
  I'm Trouble boasts Florida native Yvonne Jackson belting out the type of gospel-influenced soul
  music that was so thrilling in the 1960s and '70s. Nothing resembling a drum machine is heard on
  "No Deposit, No Return," "The Woman In Me," "Whacha Gonna Do About It," "Sweet Memories" and
  other gritty numbers that come alive thanks to Jackson's expressive singing and the presence of real
  musicians playing real instruments—including James Brown associates Maceo Parker (alto sax) and
  Fred Wesley (trombone) and bluesman Lucky Peterson (who's heard on Hammond B-3 organ). The 10-
  track CD was produced by drummer Jim Payne.

- ERL KLUGH: The Best Of
  Earl Klugh (Blue Note CD 746625-2)
  Before Kenny G, Deborah Henson-Conant, Tim Weisberg and other providers of light, inoffensive
  pop-jazz realized there was money to be made by appealing to the yuppie-filled "quiet storm" and "wave"
  markets, guitarist Earl Klugh was among the lightest of the light—a fact underscored by The Best Of
  Earl Klugh. This 12-track CD's innocuous material ranges from the 1976's "Angelina" to "Dr.
  Macumba" and "Long Ago And Far Away" (both of which appeared on 1977's Finger Painting) to 1981's
  "Calypso Getaway" to "Tropical Legs" (1984). Four of the songs on The Best Of Earl Klugh were
  produced by GRP leaders Dave Grusin/Larry Rosen, while others
  were produced by Klugh himself.

SPARKS: Profile: The
Ultimate Sparks Collection
(Rhino RZ 70731)
  Rhino Records spotlights Sparks' 20-year career with the release of Profile: The Ultimate Sparks
  Collection, a two-CD set totaling 40 songs. The delightfully wacky pop and pop-rock ranges from the band's
  early 1970s work for Beardsville ("Wonder Girl," "(No More) Mr. Nice Guys," "The Girl From Germany") to better known songs
  from the Island and Columbia years, including "Something For
  The Girl With Everything," "This Town Ain't Big Enough For The
  Both Of Us," "At Home, At Work, At Play," "Achoo," "Big Boy,"
  "Never Turn Your Back On Mother Earth" and "Hasta Manana,
  Monseur") to such '80s Atlantic or MCA songs as "Cool Places"
  (which features then-Go-Go Jane Weidlin), "Modesty Plays," "Moustache," "Music That You
  Can Dance To" and "All You Ever Think About Is Sex."

LOOKING AHEAD
April 13, 1991 Independent product most likely to reach the Top 100 Pop Singles Chart
1. UNCLE TOM'S CABIN(Columbia) ............................................. Warrant
2. RIGHT HERE, RIGHT NOW(SBK) ........................................... Jesus Jones
3. SOMETHING IN MY HEART(Alaco) .......................................... MichelTe
4. LOVE ME FOREVER OR LOVE ME NOT(Alaco) ............................. Trilogy
5. PEOPLE ARE STILL HAVING SEX(Smash/Polynator) ......................... Latour
6. NIGHTGOWN(Epic) ............................................................ Candyman
7. I'LL WANNA SEX YOU UP(Giant) .............................................. Color Me Badd
8. OBSCURITY KNOCKS(Playboy) .............................................. Trash Can Sinatras
9. WHATEVER YOU WANT(Wing/Mercury) .................................... Tony! Toni! Toe!
10. UNCONDITIONAL LOVE(Columbia) ......................................... Susanna Hoffs
11. GOING THROUGH THE MOTIONS(Vigin) ..................................... Aftershock
12. THIS COULD TAKE ALl NIGHT(MCA) ...................................... Anna Marie
13. I'LL NEVER LET YOU GO(MCA) ................................................. Steelheart
14. STRIKE IT UP(RCA) ............................................................ Black Box
15. LOVE WILL SURVIVE(Capitol) ............................................... Donny Osmond
EAST COASTING

AMBITIOUS LIVERS; Peter Scherer’s the cool dude on the left (top button buttoned), Arlo Lindsay’s the goofy dude in threecenter (top button unbuttoned) and they are the cool and goofy Ambitious Lovers, here being kvelded over at S.O.B.’s by some Elektra folks, specifically (from left) Nancy Jeffries, Brad Hunt and David Bither.

SAY IT LOUD: That weird James Brown press conference—announcing his June 10th pay-per-view concert at the Wiltern Theatre—reminded me uncomfortably of another press conference I attended some years ago, the announcement of the Jacksons’ Victory tour. That press conference, held at Tavern on the Green, was a farce, as was this. For the Jacksons it was Don King, the boxing promoter, doing the announcing; for Brown, it was Butch Lewis, the boxing promoter (Lewis, fight fans, is the guy who wears thousand dollar suits, ties and no shirts).

Like that distant press conference, the celebrities who turned out here were not from the world of music, but rather from the world of boxing (Joe Frazier and Michael Spinks) and community activism (Al Sharpton and C. Vernon Mason). In fact, it also brought to mind the last time I went to a James Brown press conference, about four or five years ago. Sharpton announced a James Brown concert at Yankee Stadium, a concert that never took place.

Don King, you’ll recall, ended up embroiled in some dispute with the Jackson family, and his participation in the Victory tour finally disintegrated (although lots of money changed hands somewhere).

So I am saying that this pay-per-view thing won’t come off? No, I’m not saying that. I am saying that, in my opinion, there’s not enough interest in James Brown’s return to performing—as noteworthy a musical event as it is—to get people around the country to shell out 20 bucks for the privilege of watching it at home.

Ed Bliert, president of Warner Bros. Pay-TV (co-producers, along with Butch Lewis Productions and Black Entertainment Television), conceded that “concerts haven’t been extraordinarily successful on pay-per-view,” but suggested that this was more an “event” than a concert.

How much of an event we’ll see, even with the promise of “guests” (none of them yet announced). Remember, Brown, before his recent troubles, had been reduced to playing the Lone Star Cafe in New York: a club. And Bob Grossweiner of Performance Magazine raised a good point after the press conference: How many black homes across the country have access to pay-per-view? Hmmmm.

For his part, “The Godfather of Soul’’/“The Hardest Working Man in Show Business”/“Mr. Dynamic”/“Soul Brother No. 1” came across as somewhat embittered, stating that the hardest thing about his prison term (he served two years of a six-and-a-half-year sentence) was that “I could never find a reason I was there.”

“Pride kept me in trouble,” said the 57-year-old legend, “because I never outlived the ’60s. I could have walked home if I had pleaded guilty—90 days community service, that’s it.”

Brown also said he’d begin recording a new album soon and would tour “everywhere” after the June 10th airing, even promising to return to the Apollo—“the Mecca,” as he put it.

In other remarks, Brown—who can be a member of a four-CD Polycram boxed set in early May—said, “The music business doesn’t owe me nothing... the disk jockeys around the world never stopped playing James Brown and the rappers never quit using Brown.”

When asked if there would be any rappers on his new album, Brown said, “I’ve been on their records so there’s no need for us to go back and forth.”

Polycram, of course, doesn’t want anything written about the boxed set before it’s released, so—despite the advance CD copies of it that went around a couple of weeks ago—don’t tell you that it’s absolutely, positively, in every conceivable way, fantastic. And if you can wear grooves out on a CD, my grooves’d be worn down pretty good by now. But we’ll talk about that next month.

In any case, this is what Pee Wee Ellis, Brown’s former saxophonist and musical director, said a couple of months ago when asked about his still incarcerated ex-boss would do once he’s released: “Eventually they’ll let him out, and he’ll pursue his career and pick up the pieces as he sees fit or is advised,” he said. “And he’ll either be as big as anybody’s ever been or he’ll fall on his face.”

I wish James Brown a lot of luck. Stay tuned.

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POINTS WEST

THE TROUBADOR IN HOLLYWOOD is usually a place where heavy metal wanna-bee hang out, strut their stuff and dream of glory. Recently, however, the r subsequamous/rack inflected group, Clout, held a showcase there that even impressed the regulators. The band is rock-solid professional with singers who can actually exist outside the studio. The problem with the outfit is that they were so generically professional that no personality came from them. Everyone hit their mark and seemed to be having a good time, but there was nothing you hadn’t heard before; in fact, there was less. What Clout need to really push them to the top of the class is to find some element (a dazzling musician or added singer) who is going to give them a spark to set them apart from the crowd. They’re very good, and it’s great to see a band that puts the emphasis on talent. Now, they need to work on originality.

DESPITE THEIR POPULARITY, THE PET SHOP BOYS are one of the most under-rated acts in pop music. Thankfully, that appears to be changing—some-what; their last album, Behaviour, made the cut on several critics’ 1990 year-end Top 10 lists (the quick and jaunty dismissal has given way to thoughtful analyses of their work (the Los Angeles Times even went so far as to dub them “poets...for the confusing, sad world”), and the potency of their synth-pop has been recognized as being as rich and heady as any guitar god’s. Their current (and first) world tour, Performance, may, ironically, charm critics while leaving many of their fans in the cold. A mixture of Broadway, performance art and Las Vegas, complete with costume and set changes for every number, as well as a dozen dancers, the concert dazzles the eyes while highlighting Neil Tennant’s somber lyrics. (When I spoke to Chris Lowe, he laughed that one of the reasons the Pet Shop Boys have waited so long to tour is that this is the first time they could afford to lose the enormous amount of money they’re losing on this tour). Before the evening ends, the audience has been whisked through a boarding school (and into the repressed sexual fantasies of its inhabitants), a “West End dive,” a Russian square and a corporate boardroom. Tennant’s detached vocals are surprisingly strong and effective live while Chris Lowe handles hisrap and choreography with his own brand of detachment (his slo-mo, soft pelvic thrust actually restoring the heat to a move that’s become common and meaningless). Highlights of the show were when backing vocalists took over the leads for “Rent” and “My October Symphony” and had the crowd screaming their approval. Overall, however, the gap between the presentation and audience’s expectations was a huge one and one that may have been impossible to overcome. For one thing, the Pet Shop Boys’ music works on so many levels, (there were fans there dressed in tee-shirts ranging from Paula Abdul and Skinny Purpy to Heavy Metal bands) and any interpretation of the song’s was bound to leave someone feeling alienated or even betrayed. How do you figure out what it is in one body of work that appeals to such an incredibly diverse crowd? To their credit, the PSB didn’t even attempt to calculate for the lowest common denominator. There was quite a bit of grumbling as people were exiting the Universal Amphitheater; some were claiming that they hated the show, others that they were disappointed. And though some may feel that the duo were a little too ambitious with this outing, what they actually did was preserve the validity of every single person’s take on Pet Shop Boys music, no small feat with such a far ranging crowd.

LONDON NEWS

BY CHRISIY ILEY

TEN YEARS AFTER: Remember back to the four years—the beginning of the Thatcher Decade? She told us to lighten our belts and the music scene exploded with fresh talent. Complacency never inspired a decent single, suffering was always a better motivator. Or maybe it was just simply that all those people wandering around on the dole had to have something to do.

For whatever reason, the recession is back, and so are they. The early ‘80s cow was again.

Julian Cope came from the Teardrop Explodes to contort and twist around his microphone. All stringy-legged, he sang about twisted compulsions and went off to hibernate in suburbia where he collected Karmen Chias of the standard and miniature variety—thousands of Dinky toys raced around his atic. But now a new album, “Beautiful Love,” is on the charts. It comes from his much trumpeted new album.

Cope was managed by Bill Drummond, who retired from the music business in 1986 to make damon jamm and embark on a novel. He got no further than page 367 when he teamed up with Jimmy Cauty and formed KLF, recently at the Number One spot. In a previous incarnation they were the Timelords, with the deliciously awful Doctorin’ the Tardis.

Drummond, far more successful as an artist than a manager, has become the only person to reach Number One twice in two different bands. With his tongue
wearing a hole in his cheek, he wrote The Manual (How to Have a Number One the Easy Way).

Japan, those wispy ethereals with twig-legged David Sylvian, epitomized a mood of the early '80s and then sank without a trace. Sylvian’s solo wattlings, something about forests, were doomed never to be played. Now Japan has reformed.

That eminent English eccentric, Boy George, also returns to form with his album The Martyr Mantras. Pete Wylie. Remember him from the Mighty Wah? He’s back. Joe Strummer has been forced to public attention once more by the Levi advert using the Clash’s “Should I Stay or Should I Go.” The Sisters of Mercy celebrate 10 years since their incarcration by Andrew Eldritch, Oxford graduate in Chinese.

Morrissey, not that he was ever away, has come up with a typically macabre album, Kill Uncle. Song titles and lyrics are more eccentric than ever. “The Harsh Truth of the Camera Eye”: “There’s a Place in Hell for Me and My Friend.” “Asian Rat.” “I’m in the End of the Family Line.” And my favorite, “King Leer,” which deals with a homeless chauhahua.

Joining the ranks of '90s eccentrics come Jonathan Perkins, with his devilish goatee and his compulsive little album, SnakeTalk. Love, hate, obsession, the usual. He was discovered by Dave Stewart—you can’t get more eccentric than that. And he also plays in his band, the Spiritual Cowboys.

Steve Booker is a whimsical entry to the world. His album, Dreamworld, was written from his dreams and as a result of his not leaving the house for three years. “I’d pull the curtains and do a few exercises to keep myself alive, but hardly ever went out.” He simply paced his room and wrote.

One thing we may note here is that all of these English eccentrics are men. And what does this prove? That it’s less acceptable for a female to be barking mad and taken seriously. Once again, what a man gets away with a woman would be mocked for. There’s a wannabe English eccentric in the person of Tanita Tikaram, but talking about donuts as an interesting concept with schoolgirl churlishness doesn’t really qualify. She’s too uniformed and, above all, eccentrics have to have lived from the cores to the seams of existence.

TOKYO NEWS

TOKYO—A triple platinum certification was awarded to “Ai Wa Katsu” (Love Wins) (Ken./Polydor) by the Japan Phonograph Record Assn. (JPPA). In addition, “Tatari Wa Otona” was certified double platinum and “Ginga Paradise” earned a gold award. At the same time, Tengoku No Door by Yumi Matsutaya on Toshiba EMI became a quintuple Platinum album; lovers by Princesses on CBS Sony, Quadruple Platinum; Princesses Triple Platinum; and Risky by B’z on BMG Victor, Double Platinum.

MASANOBU OHARA, founder of Seikodo (one of the major record distributors in Japan), died on Feb. 13, 1991, due to a heart attack at the age of 87.

About 60 years ago, he and his wife opened a small record retail outlet in Tokyo. It was a big struggle then, but through the years they built the company up to include 33 branch offices throughout the country. Considered a major success story in the music industry world of Japan, Lahara’s company was estimated to be worth $670 million in 1990.

NIPPON COLUMBIA president Kazuo Machizuki has announced the purchase of U.S. jazz label Savoy for an estimated several hundred million yen (about three or four million dollars). Nippon Columbia purchased the label as well as its entire catalog and will utilize Savoy as part of a new worldwide strategy it is now developing.

ACCORDING TO the Association of Video Software of Japan (AVSWJ), total shipment of video software in Japan for 1990 amounted to 262,600 million yen or more than $2 million, an increase of 14.7 percent over the prior year. Included in this report, cassettes were reported up two percent over the previous year, and 48.1 percent of the total shipped, while disks made up the remaining 51.9 percent with an increase in volume of 24.4 percent over the prior year. The large increase in both value and volume has been credited to the prominent growth of the laser disc.

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ROCK

BY ALEX HENDERSON

STUDIO SAVAGERY: Aerosmith is scheduled to venture to Vancouver in June to begin recording its follow-up to 1989’s Pump, which is quadruple platinum in the U.S. for American sales exceeding four million—and which has sold more than six million units worldwide. In fact, Pump is Steve Tyler & Co.’s second best-selling album yet—1975’s Toys In The Attic being their most successful. Pump pump pump pump it up... Geffen Records has a release date of April 16 for Hanoi Rocks’ All Those Wasted Years, which is coming out in the U.S. for the first time. Released in Europe and Japan in 1984 on a two-EP set, the live recording will now be available on one CD in America. All Those Wasted Years, recorded at the Marquee in London in December 1983, includes “Lost In The City,” “Tragedy,” “Malibu Beach Nightmare,” “Don’t Never Leave Me,” “Back To Mystery City,” “Visitor,” “Beer And A Cigarette,” “11Th Street Kids,” “Mental Beat” and “Taxi Driver.” Seattle’s definitely in the house, y’all. A&M Records has a release date of April 16 for the debut album by Temple Of The Dog, an Emerald City posse consisting of Soundgarden headbangers Chris Cornell and Matt Cameron and Mother Love Bone graduates Stone Gossard and Jeff Ament. Meanwhile, Soundgarden is scheduled to begin recording a new album of its own this month. A&M is hoping to have it out by September...

Be on the lookout for a new Bob Seger album this summer. Don’t take him to a disco, ‘cause you’ll never even get him out on the floor... April 30 is the MCA-distributed Impact Records release date for a self-titled hard rock album by Contraband, an all-star posse boasting Michael Schenker of UFO, Scorpions and MSG fame on guitar; Ratt’s Bobby Bloezer on drums; Traciil Guns of L.A. Guns on guitar; Vixen’s Share Pedersen on bass; and Richard Black, formerly of the L.A. band Shark Island, on lead vocals... This month, death-metal-thrashers Cannibal Corpse are scheduled to begin recording Butchered At Birth, their follow-up to 1990’s Eaten Back To Life. Once again, the production is being handled by Scott Burns, who has also worked with Death, Obituary, Deicide, Sepulcura and Atrocity.

HIGHWAY TO HELL: Without a doubt, many fans of The Black Crows and ZZ Top are still seething over the Crows being booted off Top’s current U.S. tour (which commenced in January and last until early May) by Top’s management and corporate sponsors. Top’s members themselves didn’t make the controversial decision. The trouble stemmed from Crowes lead singer Chris Robinson’s reference to corporate sponsorship—‘This is live rock & roll being brought to you commercial-free” being one of his lines. The fact that such harmless rhetoric could result in a popular band being kicked off a tour is an outrage—a slap in the faces of the many Top fans who looked forward to seeing the Crows. It is also a sad reminder of the fact while rock was once counterculture and “anti-establishment,” it has long since become “the establishment.” Thus, it is any wonder that more and more white kids are turning to rap—which is undeniably the most creative, revolutionary and thought-provoking thing happening in music today—for its rebellious, uncompromising, no-settou attitude? Were Public Enemy headlining a tour with Boogie Down Productions and Ice-T, you imagine PE allowing either Ice or BDP leader KRIS-One to be kicked off the tour for saying, “this is live rap being brought to you commercial-free?” In Homicide The Clown’s words, I don’t think so... Rod Stewart, whose world tour commenced in Scotland on March 25, is scheduled to headline arenas in England, Germany, France, Switzerland, Sweden, Holland, Belgium, Italy, Spain and Portugal before finishing the tour in late July. And for mid-September, the man who gave us “Do You Think I’m Sexy”, “Hot Legs” and “Maggie Mae” has an extensive U.S. tour on his agenda. Stewart’s current tour coincides with the release of Vagabond Heart, his first new album of all-new material since 1988... Having completed its tour with Iron Maiden, Anbaha is prepared to head out on the highway to hell with fellow thrash metal posse Slaier and Megadeth in late May... Duuuuuude! The ever-thrashing Testament, which recently toured with Slayer, is planning to terrorize Japan (The Land Of The Rising Sun) in May... After completing its current European tour, The Fixx intends to begin a seven-week North American tour on April 17 and remain on the road until early June. The crew is touring in support of Icon, its current album on the MCA-distributed Impact Records.

VILLAINS ON VIDEO: Saigon Kick’s “What You Say” is being played on MTV’s Headbangers Ball. The song appears on Saigon Kick’s Michael Wagener-produced debut album on Third Stone/Atlantic—a doo eopte boldy fusing hard rock/metal, punk and ’60s-like psychedelia.

Contraband

The Black Crows

Cannibal Corpse

Duuuuuude!
Tyketto

THE DAVID GEFFEN COMPANY HAS A POTENTIAL AOR HIT in Tyketto's debut album, Don't Come Easy, which was released on DGC label in March. The New York-based band consists of long-haired rockers Michael Clayton (drums, vocals), Jimi Kennedy (bass, vocals), Brooke St. James (lead guitar, vocals) and Danny Vaughn (lead vocals, acoustic guitar, harmonica). Don't Come Easy was produced by Richie Zito, who has also worked with Heart, Cheap Trick, Eddie Money, Martha Davis, The Neville Bros, Berlin and Bad English.

As Clayton sees it, the 10-track CD reflects different sides of the posse. "It's like going to the office but on the weekends, getting "71-faced," Clayton explains. "On one hand, we have a song like 'Wings' that gets the 16-year-old girls screaming. But on the other, we have 'Strip Me Down' and 'Bourbon Street,' which appeal to another kind of girl—the kind, that well, sticks around after the show... You take a girl home, rip each other's clothes off and go for it right there. ('Strip Me Down') has no redeeming social value whatsoever... Of course, that's a side to the brand we never brought home to my mom's house."

A Lighter Shade Of Brown

"WHEN PEOPLE LOOK AT US," says ODM of A Lighter Shade of Brown, "they don't see three black guys, they don't see three white guys, and they're not even sure they see three Hispanic guys. We're Mexican, and each one of us is a light shade of brown, so that's how we came up with the name." A Lighter Shade of Brown want to educate as well as entertain. They feel that through their music, they are able to educate about their heritage, and at the same time give something back to people by setting their lyrics to some seriously funky grooves.

Their debut album on Pump Records is appropriately titled Brown and Proud. It contains ten cuts that span a wide range of beats and themes, with a little bit of "Spanglish" tossed in. Containing a little bit of something for everyone, ODM, DTX and Fab Love will soon have everybody "doing the brown thing."

Brother Makes 3

BY ERNEST HARDY

New York-based group, Brother Makes 3, according to lead singer Shock, "write songs that make people want to get up and dance... (with) fun lyrics about what you dream about doing if you only had the nerve." The outfit's first single, "Do You Wanna Dance," has taken the dance charts by storm and become a huge club favorite. (Ace remixer, Justin Strauss recently took a turn at re-tooling the track, ensuring an even wider appeal for the club hit). The song was co-written by Shock and members of 2 In A Room ("Wiggle It") fame and who also lent backing vocals to the track and has turned into a jewel for Carcass Records. Rounding out Brother Makes 3 are dancers Sister Julie and Sister Cindy. Currently working on new material and performing select club dates on the east coast, Brother Makes 3 are looking into hitting the road soon, bringing a high energy hip hop show to fans across the country.

Gospel Music '91: When The Dove Flies Home

BY KIMMY WIX

Gospel Music '91, the non-profit organization of the Gospel Music Association, has set June 12th as the date for the Dove Awards ceremony. The awards recognize the best in contemporary gospel music. This year's ceremony will be held at the Grand Ole Opry House and will be attended by over 3,000 people from the music industry. The ceremony will feature a variety of performers, including Sister Johnnie, Sandi Patty, and the Dove Singers. The awards will be presented to the best performers in various categories, including Best Male Vocalist, Best Female Vocalist, and Best Group or Duo. The ceremony will also feature a number of prestigious awards, including the Lifetime Achievement Award. The Dove Awards ceremony will be broadcast live on television and is sure to be a memorable event for all music fans.
COÑO! WHAT MUST WE DO TO GET GLENN MONROIG out of Puerto Rico? Something tells me this is the most asked question in WEA Latina headquarters. Let's face it: Glenn Monroig is an acquired taste, more difficult to imbibe if one remembers his father Gilberto's gut-wrenching guitar-trio boleros. Causa y Efecto ought to erase such similarities forever.

To be understood, this non-mytho-renke-kyo of a production has to be analyzed in its totality, beginning with the cover, designed Dante's Inferno-style to fit a Roman architectural columns framing equally dispersed cutouts of various personalities, including U.S. president Jorge Arbulu. The CD booklet has other interesting details. Like the glossary for the Puerto Rican vernacular used in the song "No Finjas," or the note on "Mid-Life Crisis" bemoaning the absence of an appropriate Spanish translation for that very important phase of a man's life, or the comment under "Sin Tu CaniNo": "This song is my wife's private property. Whoever wishes to sing it must obtain her consent."

Once the playing starts the songs hit you. Like "Jugando a la Casita," an appeal to battered women—musicalized to a tropical funk beat—to stop "playing house." "No Finjas," a plea—also in funkish lingo—for people in general to be honest with themselves. Halfway through the song, Monroig breaks into a homey rap that mocks today's raperos and ends with severe criticism of the island's Governor.

By the time one listens to the title cut, or "Tu y Yo," or "Casitas de Curtón" (all eminently radio-programmable in terms of sounds, non-obscene lyrics and, except for the latter, length) one wants to grab the nearest dancing partner available—human or not—and Asistir around the room to Monroig's and Pepe Ojeda's cascading string arrangements, layered flexibly enough to fit the bouncing rhythm section, and Glenn's seamless and forever-rising crescendos.

I think Causa y Efecto suffers from the same illness recently diagnosed here for Willie Colon's Color Americano, and that we will from now on call St. Thomas' PDs Disease. Why? Because programmers, overwhelmed by an ever-growing number of releases, subconsciously prefer non-icons to come to the stations and make themselves available for promotional purposes—this being for them the most justifiable reason to listen to their most recent offering and, hence, believe.

Even though this is strictly a matter between the label and the artist, WEA Latina ought to use its persuasive best to get Glenn Monroig to do a promotional tour throughout the United States and Latin America, and get the world to hear Causa y Efecto.

Because, confo, this is one hell of a production.

THICK SHOULDERED WHAT A HD-TO-DO-WHEN You've-Been-Squeezing-Your-Brains-In-Important-Contract-Negotiations File. Lore has it that, after a hard day's work ironing out contract details with a Dominican superstar, Sony Discos A&R VP Angel Carrasco decided to go for a much-deserved break to the lobby of the Jaragua Hotel. There, he was suddenly enchanted by the voice and performing style of one of the hotel's featured performers, a man named Domingo Contreras. When Carrasco was introduced to the singer his first question was: Can you get two other female singers? Contreras said, "Sure thing."

Cut to the next morning. Contreras called Carrasco from his hotel lobby with Kathryn Rose—a blonde Puerto Rican beauty from Ponce who had done back-up vocals for balladists like Basilio—and Rebeca Garcia who had done similar stints with Braulio, Vikki Carr and Rocío Jurado. The next thing Carrasco did was place two calls: One went to Sony Discos' one-man A&R workshop, Jorge Luis Piloto, to set aside three of his most recent compositions. The other was to eminent Dominican producer Manuel Tejada, for arranging and producing responsibilities. And just like that, Triada was born.

But, to paraphrase Duke Ellington, a birth without swing don't mean a thing. Triada—thank God and Manuel Tejada—swings right off the bat with "Dando el Alma" (well received with both a radio version and a club re-mix), Piloto's "Contigo" and "Congelada," as well as Victor Victor's "Deja." Yet don't expect Triada's swing to overwhelm you immediately. There are no nerve-wracking sax guajitos a la Coco Band or arra y lo wacko jumps. Just soft, not boring, radio-friendly tunes that leave the listener—tapping feet on a one-and-a-two—wanting more.

It's a damn shame that visa difficulties have made it impossible for the trio to make a planned promotional tour of the United States and Latin America. Notwithstanding that minor obstacle, I think Triada has with this production successfully established that merengue-pop might just be the one musically homogenizing hemispheric bond. Carrasco promises the next production will be even better. I can't wait.
RHYTHM & BLUES

NEWS:

R&B songstress Natalie Cole has long expressed a desire to do a tribute to her father, the late, great Nat King Cole, on record (she’s done so in concert for years). Well, her debut release for her new label, Elektra, will be just that. Executive producer on the project will be Tommy LiPuma, with tracks produced by LiPuma, Andre Fisher and David Foster. The double-length effort will feature big band arrangements by Bill Holman and string arrangements by Johnny Mandel and Michel Legrand. Twenty-six Nat King Cole classics and standards will be recorded, including “Route 66,” “Don’t Get Around Much Anymore,” “Mona Lisa,” “Unforgettable,” and a medley of “For Sentimental Reasons,” “Tenderly,” and “Autumn Leaves.” Following the album’s release, Cole will embark on a national tour.

REVIEW:

THE WINANS HAVE HELPED bring gospel music into the nineties in a big way. Their blend of traditional gospel fervor and current R&B/pop production has created an audience comprised of hardcore gospel fans and those who may have found traditional gospel not to their musical tastes. In their recent concert at the Wiltern here in Los Angeles, they took that process one step further when they re-worked Beatles classics like “I Wanna Hold Your Hand” and “Yesterday” into gospel tunes. (The latter became “I Believe In Calvary.”) Later they brought some all-star vocal power (not that they needed it) in the form of Jasmine Guy, Tevin Campbell, Keith Washington and Big Daddy Kane. I’m sure it was just coincidence that, like the Winans, these are all Warner Bros. artists. As if that weren’t enough, brother Be.Be Winans brought down the house with his surprise appearance. (It was explained that his singing partner, sister Ce Ce, was busy.) For those still unimpressed with the drawing power of the Winans, Los Angeles Lakers star A.C. Green and Magic Johnson took the stage for a good natured rap that didn’t cause Kane to lose any sleep. A concert that would have impressed even non-believers.

HOLDING ON: Vocalist Jeffery Osborne congratulates the group En Vogue on their success at a party recently thrown for the quartet by Atlantic Records and Sprite.

SIMPLY IRRESISTIBLE: Simply Red has signed to East West Records America and are releasing their debut album for the label in September. Pictured seated (l-r) are: Andy Dodd, manager; Mick Hucknall, Simply Red; Elliot Rashman, manager. Standing (l-r) are: Vincharac, president/CEO, EWA; Sylvia Rhone, president/CEO, EWA; Max Hole, managing director, EW Records U.K.

IN THE COMFORT ZONE: Mercury recording artist Vanessa Williams (second from right) recently put the finishing touches on her forthcoming sophomore album, The Comfort Zone, due out June 11. Writing and co-producing the album are Reggie Stewart (far left); Gerald Brown (next left); and Kipp Jackson (far right). Gospel star Sandra Crouch (center) made a special guest appearance on tambourine for one of the album’s tracks.
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<td><strong>11.</strong> TELL ME (A&amp;M 1542)</td>
<td>Wooten Brothers</td>
<td>61. TREAT ‘EM RIGHT (Select FM 562358)</td>
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<tr>
<td><strong>12.</strong> ALL I WANT IS YOU (Columbia 73684)</td>
<td>Surface</td>
<td>62. TRY (Island 789988-4)</td>
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**Note:** The square bullet indicates strong upward chart movement. See alphabetical and publisher list page.
RAP/DANCE

NEWS:

SMASH RECORDS HAS SIGNED Chicago House giants Steve "Silk" Hurley and Jamie Principle, as well as hip house artist, M.Doc. to record deals. Both Principle and Hurley are among the most sought after re-mixers and have superstar status in the U.K. The Chicago-based label plans to sign most progressive dance artists to its roster and, considering that Chicago is the home of House music, that shouldn’t prove too difficult. All three of the artists are polishing up albums that are due later in the year.

INTERVIEW:

THE ALBUM, With Respect, by Elektra recording artists, Mr. Fiddler is one of those efforts that is in danger of being slated away as a critical darling, but never finding a wide audience. Yes, it’s just that good. Choosing to see the glass as half full rather than half empty, however, there are some good signs that the disc will find the huge audience it deserves: 70% funk is really in among trendoids, real musicians are in vogue again; style coupled with talent is the formula being touted as the next big thing... All of which bodes well for Mr. Fiddler.

With Respect brings to mind George Clinton, Cab Calloway, and Kid Creole, among others. Socially conscious lyrics co-exist with whimsical ones; funky grooves and jazz riffs inhabit the same universe... it’s a hybrid of some of the best influences you could list and Mr. Fiddler make it work. Still, not everyone is pleased with all parts of the equation.

“We got a lot of Back from some people because we used a drum machine on some things and they said we weren’t completely pure,” says Amp Fiddler, “but our thing is, it’s 1991. The technology exists and if you use it well, it can be incredible. The thing is to use it to enhance your strengths, not mask your weaknesses.”

The same people who try to knock the group for using subtle technological flavoring are the people who are flocking back to the past to prove their coolness, raiding record collections from the seventies and flaunting it like some shiny new bauble to show how hip they are. Ironically, these people are so narrow-minded in their approach to music that they are often turning their backs on the gems of today.

“One thing that really frustrates me,” says Fiddler, “is the fact that the so-called underground, and I know a lot of those people very well, can be so limited in their approach to the music. They want to be hip and cutting edge, but they have a very narrow list of what they will allow. They don’t even see the contradiction in that. So, something like my record won’t get played in the clubs because I acknowledge what time it is,” he laughs. “If I were completely retro and not putting my own twists or interpretation on it, then I’ll bet they’d play my stuff.”

 PICK O’ THE WEEK:

Last weekend, my roommate walked out of his bedroom, into the living room where I was and said, with some frustration, “We have easily over two hundred CDs in this place. Think you could play something else for a change?” The object of his frustration and my obsession was/is the single, “This Is Your Life” by Banderas. Former band members with the Communards (and current good friends/opening act for Limahl in many Sommerville), Banderas have concocted what will easily be one of the top singles of the year, in large part due to intelligent lyrics that basically implore the listener to live life to the fullest in order to justify his/her existence. Banderas are sort of the female Pet Shop Boys, blending intelligent, sort of somber lyrics with irresistable, state o’ the art dance grooves, and stringing a line of melancholy throughout the whole affair. Johnny Marr and Bernard Sumner lend a hand and production was handled by Stefen Hague (Pet Shop Boys).

and the press here, whereas nationally, they were accepted a lot earlier...I don’t have to go to Nashville to hear great music—I can hear a lot of it in my own back yard.’’

Bartling estimates that Heart’s sales are about 60% CD and 40% cassette. “We quit making vinyl pretty quickly,” he points out. “It did well.” The cost vs. the net profit was appalling.”

Though Heart has focused on jazz thus far, Bartling stresses that he’s open to recording other styles. “I have about 3,000 jazz albums; so jazz is a main area of interest,” he asserts. “But I like a lot of other music too. I might get into (recorded) blues now and then. I’ve watched my eyes on zydeco and Cajun music. That’s long-term—nothing in the immediate future.”

INDIE NEWS

FANTASY: Fantasy Recordson—owner of the Prestige, Stax/ Volt, Riverside, Contemporary and Hot Wax/Innervous catalogues—has acquired the catalog of yet another significant indie: Specialty Records. Founded by Art Rupe in the 1940s, Specialty recorded such greats as Little Richard, Sam Cooke, Percy Mayfield, Guitar Slim, Lloyd Price, Fats Domino, Don & Dewey and Joe Liggins. Fantasy president Ralph Kaffel, who estimates that less than 10% of the rich Specialty catalog is available on CD, notes, “Over the next two or three years, we plan to build a catalog of some 80 to 100 CDs that are truly representative of Specialty Records.” Billy Vera has been named as executive producer...

DOCTOR DREAM: After five years with Doctor Dream, vice president David Hansen is leaving the Southern California rock label to pursue other interests. Neil Lowethall joins Doctor Dream in April as assistant to president David Hayes...

RHINO: These days, Rhino ain’t frontin’ when it comes to classic soul music. The indie that gave us the excellent Soul Shit series has added five more volumes to its series gallery. It’s called ‘Put Your Mind: Soul Hits Of The ’70s’—bringing the total to ten—and has released dope Isley Bros. collections and reissued Betty Wright Light. The party line among some unformed pop critics is that the collection was inferior to the previous issues. But the richness of ’70s soul is apparent on Volumes 6-10, which boast such gems as The O’Jays’ “Back Stabbers,” War’s “War Is A GHetto,” The Dramatics’ “In The Rain,” The Staple Singers’ “Respect Yourself,” Billy Paul’s “Me & Mrs. Jones,” Harold Melvin & The Blue Notes’ “The Love I Lost,” Curtis Mayfield’s “Freddie’s Dead,” Bill Withers’ “Lean On Me,” Isaac Hayes’ “Theme From Shaft,” The Persuaders’ “Thin Line Between Love And Hate,” The Chi-Lites’ “Have You Seen Her,” The Four Tops’ “Keeper Of The Castle.”

Tony Campise

Erich Aigner

Tony Campise’s First Takes is a cocky mainstream jazz.

“I’ve known (Justice Records president) Randall (Jamail) since junior high,” Bartling explains. “It’s interesting that there were no jazz-oriented record companies in Houston, and all of a sudden, there were two. There is a lot of talent in the South. I’ve watched the scene here for a long time, and what’s kind of funny is that people from around here don’t really have enough respect for people who come out of here. They’ve taken years to support even people who had national success like Stevie Ray Vaughan and Eric Johnson. It’s amazing that it took those people so long to get the acceptance

13

CASH BOX APRIL 13, 1991

BY ALEX HENDERSON

INDIE FOCUS

HEART MUSIC FROM A CORPORATE STANDPOINT, HOUSTON is associated with the oil industry more than the music industry. Nonetheless, the

Texas city has given us an impressive amount of music ranging from Johnny “Guitar” Watson to the Crusaders to the infamous Gato Boys to Hubert, Ronnie, Eloise & Debra Laws. At least three indies are Houston-based: Rap-A-Lot Records, Justice Records and Heart Music, which was founded by Tab Bartling in 1989. Two of the three albums Heart has released this far are jazz-fusion efforts by guitarist Erich Aigner. Heart Magic and the current SI. The third release, alto saxophonist Tony Campise’s First Takes, is a cocky mainstream jazz.

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Tab Bartling

Indie Music

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Tab Bartling

Anderson, who has fused elements of 1920s/30s-style trombone playing with a la Jaki Teagarden with a taste of the post-bop J.J. Johnson or a Curtis Fuller. This unorthodox approach worked surprisingly well in his previous efforts, What Because and Old Wine, New Bottles, and remains equally interesting on Waskbone—an hour-plus CD uniting the improvisor with bassist Mark Hellas, pianist Fumio Hagi, drummer Dewey Johnson and percussionist Don Alias. While the eccentric Chicagian’s phraseing is angular, “Cape Horn,” “Ah Soca,” the ballad “Duke Ellington’s Sound Of Love” and other originals are fairly accessible. Anderson’s humorous, quirky singing on “Come Love” is hardly in a class with Joe Williams or Eddie Jefferson, but the obvious fun he has with the song does its part to counter the notion that jazz must be “stuffy.”
<table>
<thead>
<tr>
<th>Date</th>
<th>Chart</th>
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<tbody>
<tr>
<td>April 13, 1991</td>
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<td><strong>TOP 200 ALBUMS</strong></td>
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<td><strong>High Debut: Bob Dylan #65</strong></td>
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**Total Debut**

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**Notes**

- **Gold (RIAA)** Certified
- **Platinum (RIAA)** Certified
RUMOR HAS IT (MCA 10016)(G) ......... REBA McENTIRE 122 29
EAGLE WHEN SHE FLIES (Columbia 48882) ...... DOLLY PARTON 145 3
PILLS ---N-'THILLS AND BELLY ACHES (Elektra 60988) ....... HAPPY MODAYS 125 9
TWENTY I (Respice 26391) ....... CHICAGO 100 9
NOMADS,INDIANS,SAINTS (Epic 46820) ....... INDIGO GIRLS 111 27
VOL.3 (Willy/Warner Bros. 26262)(P) ....... TRAVELING WILBURYS 116 22
STEP IN THE ARENA (Chrysalis 21798) ....... GANG STARR 133 9
BORN TO SING (Atlantic-CB2004)(P) ....... EN VOGUE 130 50
INTERNATIONAL POP OVERTHROW (Mercury 848 159) ....... MATERIAL ISSUE 139 4
FLY ME COURAGEOUS (Island 422 848) ....... DRIVIN' N'CRYIN' 134 11
ONLY HUMAN (Arista 18620) ....... JEFFREY OSBONE 123 18
GARTH BROOKS (Capitol 90937)(P) ....... GARTH BROOKS 124 48
DO ME AGAIN (Capitol 92117)(G) ....... FREDDIE JACKSON 131 21
BEHAVIOR (EMI 94310) ....... PET SHOP BOYS 132 22
CHILL OF AN EARTLY FALL (MCA 10204) ....... GEORGE STRAIT 141 2
1916 (Epic/WTG 48880) ....... MOTORHEAD 112 5
MIXED UP (Elektra 60979)(G) ....... THE CURE 101 22
RUST IN PEACE (Capitol 91930)(G) ....... MEGADETH 127 26
LIVE IN CONCERT (Luke Skywalker 3002) ....... 2 LIVE CREW 117 13
TIMES UP (Epic 46820)(G) ....... LIVING COLOUR 137 31
LOOK HOW LONG (MCA 10044) ....... LOS SCHEES 118 15
ROPE A DYO STYLE (Atlantic 82164) ....... LEVERAGE 136 19
MAKE THE DIFFERENCE (Capitol 92153) ....... TRACIE SPENCER 142 5
MARVA HICKS (Polydor 842709) ....... MARVA HICKS 143 3
EVERYBODY'S ANGEL (Warner Bros. 26466) ....... TANITA TAMAKAM 147 25
BLUES TRAVELER (A&M 5608) ....... BLUES TRAVELER 144 5
RED HOT & BLUE (Chrysalis 21799) ....... VARIOUS ARTISTS 118 21
INK (MCA 10205) ....... FIXX 150 3
FATH HOPE LOVE BY KING'S X (Megasonic Atlantic 82145) ....... KING'S X 110 22
LABOUR OF LOVE II (Virgin 91324)(G) ....... UB40 120 64
SECOND WIND (Warner Bros. 26478) ....... TODD RUNDRENE 121 9
ALWAYS (MCA 10205)(G) ....... PEBBLES 135 28
BAG N T BONE IT (Jive 1326) ....... U.T.F.O. 138 7
WICKED SENSATION (Elektra 60954) ....... LYNCH MOB 128 23
STRENGTH (Atco 91683) ....... ENUFF Z'NUFF DEBUT 131 11
SOUNDTRACK (Warner Bros. 26316)(G) ....... TWIN PEAKS 129 28
THE LAW (Atlantic 82195) ....... LAW 167 2
SEASONS IN THE ABYSS (Def American/Geffen 24307) ....... SLAYER 140 24
PURE SHURE (GRP 9628) ....... SHARP 151 5
HUMAN FACTOR (Epic/47000) ....... METAL CHURCH DEBUT 152 15
SOUNDTRACK (SBK 92004) ....... TEENAGE MUTANT NINJA TURTLES II DEBUT 153 14
TREAT EM RIGHT (Select 90063) ....... CHUBB ROCK DEBUT 154 15
EXTREME II; PORNograffiti (A&M 75021) ....... EXTREME 156 2
POCKET FULL OF GOLD (MCA 10145) ....... VINCE GILL 172 2
BLACK AND WHITE (Siach/Respice 26487) ....... BODEANS DEBUT 158 15
BACK ON THE BLOCK (Owens/Warner Bros.) ....... QUINCY JONES 164 3
TIME FOR A WITNESS (A&M 5344) ....... FEELIES 193 9
LIFE OF A KID IN A GHETTO (Mercury 843326) ....... EDD.O.G. & DA BULLDOGS 155 4
WORD OF MOUTH (Atlantic 22523) ....... MIKE & THE MECHANICS DEBUT 158 15
TIMES PASSES BY (Mercury 846979) ....... KATHY MATTEA DEBUT 158 15
LED ZEPPELIN (Atlantic 82144)(P) ....... LED ZEPPELIN 152 23
BEST OF THE BINGO BOYS (Atlantic 82240) ....... BINGO BOYS 174 2
STICK IT LIVE (Chrysalis 21818) ....... SLAUGHTER 148 22
SOUNDTRACK (Varbase/MCA 5276)(P) ....... GHOST 149 33
MIDNIGHT STROLL (Mercury/Polygram) ....... ROBERT CRAY 157 27
SAHARA (Simmons/RCA 2170) ....... HOUSE OF LORDS 160 6
LOVE AND THE MILLION DOLLAR HANGOVER (Capitol 91930) ....... GEORGE SHEARING 161 1
HERE IN THE REAL WORLD (Epic 46860) ....... ALAN JACKSON 179 54
MICHELLE (Ruthless/Ato 91282) ....... MICHELLE 156 10
PICKIN' ON NASHVILLE (Mercury 838 744) (PCL)(P) ....... THE KENTUCKY HEADHUNTERS 176 69
BONA DRAG (Cue/Warner Bros. 26221) ....... MORRISSEY 173 61
BASS IS THE NAME OF THE GAME (Cheetah 9403) ....... D.J. MAGIC MIKE 17 9
SOUNDTRACK (Elektra/Nonesuch 79256) ....... THE CIVIL WAR 161 13
RAGGED GLORY (Reprise 26315) ....... NEIL YOUNG & CRAZY HORSE 155 29

CONTRIBUTION (Island 848514) ....... MICA PARIS 153 6
BLAZE OF GLORY (PolyGram/Polygram 846473)(P) ....... SINEAD O'CONNOR 181 53
LALAH HANAWAY (Virgin 91324)(G) ....... LALAH HANAWAY 185 5
DOLLARS AND SEX (Atlantic 82198) ....... ESCAPE CLUB 168 4
THE END OF INNOCENCE (Geffen 24217)(WEA 9899)(P) ....... DON HENLEY 186 92
PRIVATE TIMES... AND THE WHOLE 91 (Warner Bros. 26005)(P) ....... AL B. SCUE 159 24
LOVEGOD (Big Life/Mercury 84298) ....... THE SOUP DRAGONS 162 25
CANDY CAROL (Sire/Warner Bros. 26389) ....... BOOK OF LOVE 171 9
THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662)(P) ....... THE RIGHTEOUS BROTHERS 187 32
STARRY NIGHT (Columbia 468579)(G) ....... JULIO IGLESIAS 163 19
BACK FROM HELL (Profile 1401) ....... RUN DMC 170 19
FRESH AIR VII (American Gramaphone 777) ....... MANMANN STEAMROLLER 175 18
FEEDING FRENZY (MCA 10022) ....... JIMMY BUFFETT 179 21
ORIGINAL LONDON CAST (Polydor 8315631)(P) ....... PHANTOM OF THE OPERA HIGHLIGHTS 183 55
MUSIC (EMI 902048) ....... BOBBY McFERRIN 184 20
TOY MATINEE (Reprise 26255) ....... TOY MATINEE 182 10
GHOST OF A DOG (Geffen 24304) ....... EBBIE BRICKELL & NEW BOHEMANS 180 22
VISION THING (Sony 61017) ....... SISTERS OF MERCY 188 18

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)
NATIONAL LEAGUE MUSIC—Rick James, the multi-faceted artist/ writer/producer, known for his hits "Super Freak," "Party All The Time," and "In My House," is having an unprecedented chart run as a result of being the most sampled writer of 1990, according to National League's president, Jay Warner. Rick's publisher. The king of punk-funk in the 80's, Rick's songs have become fertile ground for rap artists who have sampled songs like "Candyman," "Hard To Get" and "Super Freak" into new hit compositions. Leading the pack is the 10 million plus selling album from MC Hammer, including the "Super Freak"-based single "U Can't Touch This," which recently won a Grammy for Best R&B Song of 1990. Right behind is LL Cool J with "Around The Way Girl" hitting the top 10 R&B charts and top 20 Pop charts, as well as appearing on LL Cool J's Mama Said Knock You Out gold album. Warner stated "It's a tribute to the timeless of Rick James' music that five to ten years after it's initial success his music is having an effect on a whole new generation, in a whole new music medium." Along with the above, Candyman on Epic has also gone gold containing the song "Candyman Theme," and Sir Mix-A-Lot's "Seminar" album spent 56 weeks on the R&B charts which included James' sampled "I Got Game" chart single. The international market has also jumped on the bandwagon as England's Kylie Minogue gold album contains part of the "Candyman" composition in the song "Always Find The Time." Be on the lookout for Rick James' new Warner/Reprise album due for release real soon...

AMIGO STUDIOS—There's plenty of action at Amigo in North Hollywood. Hot L.A. group, Soy Cowboy, is in recording and mixing their new tape. I dropped by the sessions and mark my words, you'll be hearing a lot about this great act. Hit track record producer Bob Ezrin, who just finished the newly released David Geffen Company's act The Throbs, stayed on board at Amigo to do Julian Lennon's new album. Bobby Caldwell (Syndrome Records) has just released his new album, and it is currently on tour in Japan. White Lion and the Bulletboys have recorded their demos earlier this year. Also released and recorded at Amigo: Sam Riney (Spindletop), Reverend (Charisma), managed by Rosevine and Junko Yagami, and Freeway Philharmonic (Spindletop). Also, Van Halen was doing vocals with Sammy Hagar. Mixed at Amigo: Chris Isaac's new venture Heart Shaped World, Timmy T and 2 Live Crew's Live album. The studio has just completed a real time cassette duplication room. Phone (818) 980-5605... 

STEVE TYRELL/PT. I — Always working', award-winning producer/composer/music supervisor Steve Tyrell is hotter than ever. Check this out. As music supervisor, he just finished pre-recording most of the music for the new Robert Townsend film, The Five Heartbeats. Stanley Clark did the scoring, George Duke & Tina Clark did the rest of the music. He's starting a new comedy, The Final Doner (Orion Pies), for director Donald Pietre of Mystic Pizza fame, which Steve also worked on. The Final Doner stars Ken Wahl, Elizabeth McGovern and Harley Cosack. In '90 he co-wrote, along with Joe Sample and Stephanie Tyrell (Steve's wife), "Remember The Dream," a stirring song about Reverend Martin Luther King, for an after school special, "My Past Is My Own." The song was sung by James Ingram. Author Tim Reid (Frank's Place, Snoops), mentioned the song to his friend Bob Johnson, owner of Black Entertainment Television. Johnson got in touch with Tyrell, heard the song, and was so moved by it that he offered to make a video of it to show regularly on the BET Network. The song has now been re-recorded by Ingram, along with Sample playing and in the video. Hopefully it will be released if there is a James Ingram Greatest Hits album (which is in the works). BET will run the video no matter what. In a few weeks, Tyrell's going to start co-production, along with Peter Asher, on a few sides for Linda Ronstadt's new album. This will be Tyrell's third time with Ronstadt... more next week...

PHIL RAMONE—Legendary eight-time Grammy award-winning producer Phil Ramone, recently completed work on projects for Paul Simon, Paul McCartney and SBK Records' new prodigy, Russ Irwin. Hailed by Solid State Logic's "Black Book" as one of the world's top record producers, Ramone is sure to affirm his revered status as the music industry's "Pope of Pop." His helping hand on Paul Simon's Rhythm Of The Saints, partially recorded in Brazil and released to critical and public acclaim, continues the successful relationship Ramone and Simon have enjoyed since the early '70s. Simon's new recording features the sounds of the Grupo Cultural OLODOM, the unique imprimatur of the Uakti of South America. Ramone's associations with McCartney and Elton John are now entering their third decade. McCartney's latest endeavor was the single "PS. Love Me Do," released in Japan on the 10th anniversary of the death of John Lennon. Ramone's recent studio time with Elton John entailed travelling to London to work on "Measure Of A Man," the title track to Rocky V. This continues his notable movie soundtracks, including A Star Is Born (#1 single "Evergreen"), Flashdance ("Manhunt" & "Maniac," a #1 single on a multi platinum LP), Ghostbusters, VisionQuest, White Nights, Radclief People, Yentl, all multi-platinum albums, among others. Additionally, he served as musical director for Flashdance, the first film that demonstrated to MTV and the world the extraordinary potential in the marriage of popular music and film. Ramone's production work on a spring release for Ruve Irwin, validates his continued interest in both established and young up-and-coming talent. Ramone recently completed work with Gloria Estefan on Miami Sound Machine's Into The Light, and was on hand to applaud her comeback performance at this year's American Music Awards. Thank you Phil Ramone for all the great music. I am a big fan...

SANTANA IN RIO—Santana's appearance at Rock 'N Rio II was highlighted by an unprecedented second show, which the Brazilian press deemed the most well-received performance of the ten-day event. Santana shared the stage with noted guitarist Pat Methany, and singers Djavan and Jelberto Gil. Also on the bill were INXS, Joe Cocker, Prince, Billy Idol, Faith No More and Guns 'N Roses among others. Santana's new double CD, Lotas should be on the streets any minute...

Country songwriter Dave Gibson, who wrote Alabama's "Jukebox In My Mind" and Tanya Tucker's "If It Don't Come Easy," has signed a long-term publishing agreement with NEM Entertainment. In addition to these, he has written songs recorded by artists such as Steve Wariner, Mickey Gilley, Southern Pacific, Larry Boone, Reba McEntire, Reba McEntire and the Forester Sisters among others. Shown at the signing (l-r) are: Richard Butler, NEM creative manager, Nashville; Gibson; and NEM president Ira Jaffe.
JVC NO EVIL: Another year older and deeper in debt. Why does the annual announcement of the JVC New York Festival bring that old Merlin Travis (via Tennessee Ernie Ford) line to mind? For some reason, nothing makes me realize that one year has flown by than another midday press conference with one George Wein, who's been churning these things out since the year before I was born. And maybe the "Sixteen Tons" line also comes to mind because it's time to pay the man. Am I beginning to associate George Wein with...?

In any case, Wein last year promised a restructuring of the festival—trying to breathe some life into the old dinosaur (this is its 20th annual stomp through New York's concert halls)—and, at first blush, the line-up looks pretty good to me. There's a heavy emphasis on the young jazz mainstreamers, Ornette Coleman is back for his first New York concert in four years, all-star tributes to some of the recently-departed former JVC headliners (Sarah Vaughan and Dexter Gordon) are on tap, some deserving avant-garde musicians are being presented in a free all-day concert (free free jazz), Doc Cheatham will be feted with a tribute, etc., etc. Here's the rundown, decide for yourself:

JUNE 21: Ralph Sutton (Weill Recital Hall, 5 pm). "Homage to Duke Ellington" with Mel Torme, Clark Terry and Tommy Flanagan (Carnegie Hall, 8 pm). Ornette Coleman (Weill, 8 pm).

JUNE 22: Piano Spectacular with Neville Dickie, Jay McShann, others (Waterloo Village, 1 pm). Geoff Keezer (WCR, 4:30 pm). Tito Puente/Celia Cruz (CH, 8 pm). Wynton Marsalis/Jazz Futures (Roy Hargrove, Marlon Jordan, Mark Whitfield, Carl Allen, Tony Hart, Benny Green, Chris McBride, Tim Warfield) at AFH, 8 pm, "Jazz Meets the Blues" with Bobby "Blue" Bland, Elvin Bishop, Arthur Blythe, others (Rit, 10 pm).


JUNE 24: Neil Lan Doki at WEH, 5 pm. A Salute to Doc Cheatham with Dizzy Gillespie, Wynton Marsalis, Harry "Sweets" Edison, Jon Faddis, others (Town Hall, 8 pm).

JUNE 25: Sammy Price at WEH, 5 pm. A Tribute to Sarah Vaughan with Billy Eckstine, Dizzy Gillespie, Roberta Flack, Shirley Horn, Carmen McRae, Joe Williams, others (CH, 8 pm). Terence Blanchard/Mark Whitfield (Equitable Center, 8 pm).

JUNE 26: Ellis Larkins at WEH, 5 pm. Tuck & Patti (World Financial Center, 630 pm, free). "A Celebration of Marian McPartland's Piano Jazz" with Dave Brubeck, John Lewis, Marcus Roberts, Renee Rosnes, Roland Hanna, others (AFH, 8 pm). "Swing: 40 and Under" with Howard Alden, Ken Peplowski, Jesse Davis, others (EC, 8 pm).

JUNE 27: Jimmy Rowles at WEH, 5 pm. "Bebop: 40 and Under" with Jon Faddis, Mulgrew Miller, Bobby Watson, James Williams, others (EC, 8 pm).

JUNE 28: Barry Harris at WEH, 5 pm. Spyro Gyra/Bob James (Beacon Theatre, 9:30 pm). Jazzmobile Salutes George Butler (CH, 8 pm). "A Celebration of the Life of Dexter Gordon" with Shirley Scott, Dizzy Gillespie, Bobby Hutcherson, Slide Hampton, others (AFH, 8 pm). Roy Haynes/Roy Hargrove (EC, 8 pm).

JUNE 29: Ray Charles/Regina Belle at AFH (7:30 pm). Ornette Coleman (CH, 8 pm). GRP All-Stars, others (BT, 8 pm).

It all sounds pretty good to me and all of it has some genuine connection to jazz; in the past, this festival has always contained a number of concerts that had almost no ties to jazz whatsoever.

George Wein is calling the festival "Jazz Lives!" and the emphasis on the young mainstream players is no accident. Wein has come to two realizations recently:

His constant struggle to present—and sell—the avant-garde (mainly a response to critics) is no longer necessary, because something has replaced young experimental players: young bebop players, young players who are getting both critical and commercial attention. Fusion and avant-garde jazz used to cause this big tug-of-war, which, for now, has settled around the success of the young beboppers. If experimentalism is losing out, so is blatant commercialism. Everything's a compromise.

Wein's other realization is that it's up to him to help establish an audience for younger musicians. Sarah Vaughan and Dexter Gordon are both subjects of all-star memorial concerts this year, concerts that will definitely sell out. But they're replacing actual concerts by Vaughan and Gordon, who also used to sell out concerts, but sell them out on an annual basis. Wein is losing his drawing cards to the inevitable passage of time, and if he doesn't help build the audience for their replacements, there'll be no replacements.

Anyway, jazz does live. And the JVC New York Festival, which has shown signs of growing mold in the past few years, lives, too. I claim both.

PASSING ON: The jazz world has suffered a state of deaths: Bud Freeman, Jimmy McPartland and Al Klink, three elder statesmen of pre-bebop styles, died recently. They'll all be missed. Clarinetist John Carter, who died of lung cancer on March 31st, never became an elder statesman, but he was one of the most creative musicians jazz had and he was one of the nicest men I've ever met. Carter stuck to his guns—he was a determined musical experimenter and a determined player of the clarinet—quietly creating an impressive body of work, much of it with his longtime associate, trumpeter Bobby Bradford (both of whom were students of alto saxophonist Charlie Parker). Carter was both a composer, teacher and conductor and, in the last 10 years, he created an American musical masterpiece: "Roots and Folklore: Epistles in the Development of American Folk Music," five suites that, together, paint a wide-ranging, unique picture: part chamber music, part folk music, all jazz. The suites (some on Soul Note, some on Gramavision) could one day be recognized as some of the most important serious music made in this country in the '70s. John Carter was 61.
New Artists Signings Result
In Expansion For Music
Square Talent

THE ESTABLISHMENT OF A NEW PRODUCTION COMPANY is the result of Music Square Talent’s recent booking agreements with recording artists Shenandoah, Carlene Carter and J.P. Pennington. According to Allen Whitcomb, company general manager, the additional production provisions will allow the agency to provide full service production and promotion for their artists, as well as exclusive booking representation. Production operations of Music Square Talent will be headed by Patrick Logan, in addition to agent Jim Dallas, formerly of the Bobby Roberts Agency, who also joins the staff, along with office manager Peggy Bradley.

BMG Music Signs Nashville
TV Performer - Darlene Austin

From (l-r): Henry Hurt, Darlene Austin, and Merlin Littlefield

TAGGED ACM’S TOP NEW FEMALE VOCALIST IN 1987, Darlene Austin, who has also enhanced her career by becoming one of Music City’s most popular TV performers, has signed a publishing agreement with BMG Music Publishing. The announcement was recently made by Henry Hurt, vice president/general manager of BMG/Nashville. “We were very impressed by the songs Darlene brought us,” says Hurt. “I knew that she could sing the heart right out of a song, but I didn’t realize she had so much songwriting talent. We’re proud to add her to our roster of songwriters.”

Through extensive television performances, including those on TNN’s Nashville Now and other programs such as Here Haii, Pop Goes The Country and Nashville Alive, Austin has garnered successful national prominence. “I felt I was finally ready to go into songwriting full force and BMG Music Publishing was my first choice,” Austin comments. “I feel I’m associated with the best bunch of writers and creative staff in the business.

Music City News Announces
1990’s Top 10 Hits

DURING A RECENT PRESS CONFERENCE, held at Nashville’s Vanderbilt Plaza Hotel, country entertainers Kathy Baille (Baille & The Boys) and Jimmy Dean announced the Top Ten Country Hits of 1990. All ten songs which were voted on by Music City News fans, will be performed on TNN’s 90-minute telecast of the Music News Country Songwriters Awards on Monday, April 29, at 9:00 pm EST, live from the Grand Ole Opry House. The year’s number one song will be announced during the special and named Song Of The Year. Baille, Dean, and Ray Stevens will join together to host the program. The ten songs (in alphabetical order) include: “Friends In Low Places,” “He Walked On Water,” “Here In The Real World,” “I Meant Every Word He Said,” “If Tomorrow Never Comes,” “Killin’ Time,” “Love Without End, Amen,” “Til A Tear Becomes A Rose,” “Wanted,” and “When I Call Your Name.” The awards program will recognize songwriters, music publishers and performers.

Country Tid-Bits...

JOHN HITT, a senior agent at the William Morris Agency, left the company on April 1 to manage country superstar Roy Clark on a full-time basis. The veteran agent had earlier joined the Morris Agency as a result of the merger between William Morris and The Jim Halsey Company. Much of the decision was based on Hitt’s desire to reduce his prior work-load.

COUNTRY COMIC JERRY CLOWER celebrates his 21st year on MCA Records this year with a June 25 album release entitled Acocunct. Clower’s 21-year album output on MCA is the longest run on a major label of any humorist in America, and has resulted in sales exceeding 5,000,000 albums.

Alternative country sensation k.d. lang recently busied tables, while recording artist Chrislle Hynde waitressed and served up a storm at the PETA (People For The Ethical Treatment of Animals) “Tame Yourself” record release party. The Hard Rock Cafe hosted the gala with a no-meat, no-dairy, no-egg menu. Glani/Warner Bros. recording artists Raw Youth also performed the hit single “Tame Yourself,” and singing along were River Phoenix, the B-52’s, Hynde, lang, Lene Lovich and Liza Minnelli.
<table>
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<tr>
<th>Country Singles</th>
<th>#1 Single: Alabama</th>
<th>High Def: Mark Chesnutt #36</th>
<th>To Watch: Joe Diffie #38</th>
<th>#1 Indie: Narvel Felts #34</th>
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<td>Alabama</td>
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<td>2 POCKET FULL OF GOLD</td>
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<td>3 HEROES AND FRIENDS</td>
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<td>4 TRUE LOVE</td>
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<td>5 DRIFT OFF TO DREAM</td>
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<td>6 MEN</td>
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<td>7 FANCY</td>
<td>MCA 54092</td>
<td>Reba McEntire</td>
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<td>8 ROCKIN' YEARS</td>
<td>(Atlantic 3799)</td>
<td>Dolly Parton/Ricky Van Shelton</td>
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<td>9 RIGHT NOW</td>
<td>RCA 2746</td>
<td>Mary-Chapin Carpenter</td>
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<td>10 TWO OF A KIND</td>
<td>Capitol 97537</td>
<td>Garth Brooks</td>
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<td>11 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU</td>
<td>RCA/Capitol 92503</td>
<td>Ronnie Milsap</td>
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<td>12 MARY AND WILLIE</td>
<td>RCA 2746</td>
<td>K.T. Oslin</td>
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<td>13 LET HER GO</td>
<td>MCA 53971</td>
<td>Mark Collie</td>
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<td>14 TIME PASSES BY</td>
<td>RCA 2746</td>
<td>Meat Lo</td>
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<td>15 IF I KNOW ME</td>
<td>MCA 32026</td>
<td>George Strait</td>
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<td>16 HEROES</td>
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<td>Paul Overstreet</td>
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<td>17 UNCONDITIONAL LOVE</td>
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<td>18 ON WHAT IT TOOK ME</td>
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<td>Tanya Tucker</td>
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<td>19 YOU'RE THE ONE</td>
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<td>Dwight Yoakam</td>
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<td>20 I LOVE YOU ALL OVER AGAIN</td>
<td>Ariola 2166</td>
<td>Alan Jackson</td>
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<td>21 WILL THIS BE THE DAY</td>
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<td>Desert Rose Band</td>
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<td>22 IF THE JUKEBOX TOOK TEARDROPS</td>
<td>Atlantic 3699</td>
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<td>23 DO SOMETHING DIFFERENT</td>
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<td>24 TENNESSEE BORN AND BREED</td>
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<td>27 THE EAGLE</td>
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<td>32 I NEED A MIRACLE</td>
<td>Columbia 73510</td>
<td>Larry Boone</td>
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<td>35 BLAME IT ON TEXAS</td>
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<td>36 TILL YOU WERE GONE</td>
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<td>48 HAVE A LITTLE FAITH</td>
<td>(Capitol 92503</td>
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<td>49 HOLED UP IN SOME HONKY TONK</td>
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<td>70 MY BABY'S COMING HOME</td>
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<td>71 THE RAINBOW</td>
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<td>74 THE SOUND OF HER VOICE</td>
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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
Project H.O.S.S. Creates All-Star Production

HELP OUR SCHOOLS SURVIVE is the request from a star-studded line-up of top-name country recording artists who join together in hope of turning a request into an action. More than fifty country artists recently gathered in Music City to record “Let’s Open Up Our Hearts,” an appeal through song, which will hopefully help our children pursue their dreams. All proceeds from this release will benefit Cities In School (CBS), the nation’s largest non-profit dropout prevention organization.


TNN Provides Weekly Showcase To Stardom

Lisa Foster & Bobby Randall

THE BRAND NEW “BE A STAR” SERIES continues to say “You Can” to aspiring artists. It was only eight years ago when the popular You Can Be A Star program made its debut on The Nashville Network. The nightly, talent-competitive program, hosted by Jim Ed Brown and Dan Miller, awarded grand prize winners with both a recording contract and a cash/prize package valued at more than $25,000, in addition to various performance appearances, including the Grand Ole Opry. The production of You Can Be A Star, however, came to a halt just a short time ago.

What better time than the present to re-open such an avenue for ambitious country artists—a time when new talent seems to be the core of today’s country music industry? Enters Be A Star, a brand new series, co-hosted by TNN’s Lisa Foster and former Sawyer Brown member, Bobby Randall, who experienced his origin of recording success following a multi-win on the very similar Star Search telecasts.

The Be A Star concept is quite comparative to the former You Can Be A Star series, with the exception of how winners are determined. Contestants will compete for a grand prize of $25,000 in cash, a recording contract with PolyGram Records and appearances on Nashville Now and On Stage. The grand-prize winner will also have the winning performance featured in a video which will be telecast on TNN’s VideoMonday and VideoPM. The winning results, however, will be determined by a ten-member panel composed of members of the studio audience, thus resulting in a “people’s-choice” outcome. The original You Can Be A Star contestants were judged by country celebrities and executives.

Taped in Nashville’s TNN studio, Be A Star telecasts Monday through Friday at 7:30 PM (repeats the following weekday at 1:30 PM; all times Eastern). Performers interested in becoming contestants must submit a cassette tape of two songs and a photograph to: Be A Star, 2006 Opryland Drive, Nashville, TN 37214, or call (615) 885-2115.

Executives of Country Music Television (CMT) recently unveiled a new logo for CMT at a reception in Nashville’s Country Music Association building. Pictured above with the CMT logo are: Bob Baker, director of operations, CMT; Peter Weisbard, vice president, sales, GWSC; Harold Shedd, creative vice president, PolyGram Records, Nashville; and David Hall, president, CMT.
Most Added Singles
(Singles receiving the most new adds this week)
1. MARK CHESNUTT—“Blame It On Texas”—MCA
2. JOHN ANDREW PARKS—“Daddy On The Radio”—Curb/Capitol
3. MARK O’CONNOR & THE NEW NASHVILLE CATS—“Restless”—Warner Bros.

Most Active Singles
(Singles receiving the most requests this week)
1. JOE DIFFIE—“If The Devil Danced In Empty Pockets”—Epic
2. LORRIE MORGAN—“We Both Walk”—RCA
3. THE OAK RIDGE BOYS—“Lucky Moon”—RCA

Hot Phones
(Singles receiving the most requests)
1. GARTh BROOKS—“Two Of A Kind”—Capitol
2. REBA MCENTIRE—“Fancy”—MCA
3. DOLLY PARTON & RICKY VAN SHELTON—“Rockin’ Years”—Columbia

The smiles seemed to have been endless at this year’s Country Radio Seminar. Pictured here at the annual Artist-Attendee reception are from (l-r): recording artist Jeff Chance and Randy Carroll of KASA Radio, San Antonio, Texas. Chance just recently released his new country single entitled “Strangers On The Street.”

WELCOME TO THE PANEL—WAMZ Radio in Louisville, Kentucky, sparks just one of the newest stations to become an asset to the Cash Box reporting panel. WAMZ’s line-up includes: Dickie Braun 5-9am; Bobby Jack Murphy 9am-2pm; Coyote Calhoun 2-6pm; Dan Robinson 5-11pm; and Mark Griffin 11pm-5am. Mary Ellen Stanton serves as WAMZ’s programming assistant.

STAR SEARCH—WMQZ Radio in Washington, D.C. is conducting auditions for country bands and soloists to perform in June on the WMQZ Texas In The Parks showmobile, which is part of the Kennedy Center’s Texas Festival, June 11-22. Auditions are open to all country music groups or soloists.

“This is a great opportunity for new talent to get exposure and possibly perform with a festival that will attract a very large audience,” says Charlie Ochs, WMQZ vice president/general manager. “WMQZ is proud to be a part of the Kennedy Center’s Texas Festival.

Six finalists will be chosen to perform at Texas In The Parks and WMQZ will pay each finalist $500 for their performance(s).

STANDING ROOM ONLY—Unistar’s “Southern Hospitality” suite was party central at the recent Country Radio Seminar held in Nashville. Pictured are some of the country artists who performed in the suite, (l-r) Dutch Baker, Mercury artist; Martin Delray, Atlantic artist; Daniele Alexander, Mercury artist; Garth Brooks, Capitol artist; and Unistar’s Ed Salamon and Tony Garcia.

CASH BOX APRIL 13, 1991

SINGLE RELEASES
OUT OF THE BOX
◆ SHENANDOAH: “The Moon Over Georgia” (Columbia 38 73777)
Producers: Rick Hill/Robert Byrne
Writer: M. Narmore
Absolutely nothing is going to stop these guys from doing what they do best! Once again, they’ve done it! As Shenandoah continue to peel off cuts from their phenomenal Extra Mile project, it becomes even more evident that this group will eventually be known as one of country music’s legacies. In this inspiring story of romance, Shenandoah’s fused harmony brings out love’s true value, as the heart-

FEATURE PICKS
◆ HIGHWAY 101: “Bing Bang Boom” (Warner Bros. 26588)
Producers: Paul Worley/Ed Seay
Writer: Hugh Prestwood
For those of us who feared Highway 101 would perhaps lose their nifty country punch after changing female leads—fear no more! The rowdy “Bing Bang Boom” sparks the first release from the group’s forthcoming album and the result is ultimately positive. New addition Nikki Nelson falls right into place with her low-keyed, sultry vocals and adds a new and refreshing sound to the band’s keen identity.
◆ THE JUDDS: “One Hundred And Two” (Curb/RCA 27827)
Producer: Brent Maher
Writers: Paul Kennerley/Don Potter/Wynonna Judd
Leave it to the Judds to create a unique and mysterious mood within their music. Just as we feel ourselves easing into this leggish-paced number, the energy begins to build as Wynonna’s growling vocals lead us to a new dimension of inspiration. “One Hundred And Two” might not jump out and grab, but it will certainly sculpt a new and desirable statue of romance, as well as add another layer of artistic growth to the Judds’ empire of talent.
◆ MARTY STUART: “Till I Found You” (MCA 54065)
Producers: Richard Bennett/Tony Brown
Writers: Paul Kennerley/Hank DeVito
We know this guy can rock hillbilly style, but his more polished and sensual approach is yet to be fully recognized. Stuart offers such an opportunity with the latest release from his current Temped album. “Till I Found You” gently reveals how true love is worth the wait.
◆ DAN SEALS: “Ball And Chain” (Capitol 79674)
Producer: Kyle Lehning
Writer: Dan Seals
Seals grinds out a rather mystic approach to this easy listener about love’s luring powers. “Ball And Chain” reveals a much more personal and indepth shade of Seals singing colors, as he tones down his usual vibrant energy and emotions to a very mellow and thought-proking performance.
◆ DAVIS DANIEL: “Picture Me” (Mercury 848 291)
Producer: Ron Haffkine
Writers: Brian R. Shaw/Mentor Williams
With a rich and southern butter in his voice and an obvious storm of heartfelt emotions ready to erupt, newcomer Davis Daniel brings the true roots and liveliness of country music to a sound surface. The first release from his debut Fighting Fire With Fire album spills out such a quilt of country comfort, and Daniel ultimately pours out a traditional performance that just could be the beginning of the next country super-stardom story.
◆ JOHNNY CASH: “The Mystery Of Life” (Mercury 422-840 051)

Following a recent performance in Marion, Virginia, by new MCA recording artist Mark Chesnutt, WMVE Radio’s afternoon-drive personality, Gary Lynn Heath, caught up with Chesnutt for some “say cheese!” action. Pictured from (l-r) are: Chesnutt and Heath.

(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.)
Teresa Ramey: Shooting For The Top

Teresa Ramey FROM SINGING IN CHURCH AT THE AGE OF NINE to recording yet another national chart single, country recording artist Teresa Ramey proves her roots to be strong and her talent to be growing continuously.

Like many aspiring artists who claim music as their personal fulfillment, Ramey has done so since a child. When she was only nine years old, playing the guitar seemed to fit naturally with her singing in church, and it was during those early years that she began developing an authentic, gutsy and emotional vocal ability. As years grew as well as her love for singing, Ramey’s career also began to launch. After taking on various nightclub stints, it wasn’t long before she was recognized by someone who could really make a difference.

An eventual introduction to Wayne Hodge and Stargram Records soon transitioned her career from club gigs to the recording studio. Her first two releases on Stargram were country/rock standards, “Hey, Good Lookin’” and “Me And Bobby McGee.” Even with her first two recordings, Ramey’s bluesy-soaring vocals stirred an emotional explosion, and it was those qualities, in addition to an out-pouring of sincerity, realism and a thriving desire to touch her listeners, that led her to releasing material which easily garnered national chart status.

Undeniable chart success ultimately paved the way for her first video release, “Better Off Blue,” which coincided with yet another successful single in 1990. As another year turns for Ramey, so does another success story. This one begins with her current single entitled “I Know How You Feel.” Climbing up five additional positions this week, the single makes its move to #3 (with a bullet) on Cash Box’s Top 100 Country Singles Chart.

So how does the story end? It most likely won’t. That is exactly what makes Ramey so unique compared to many other artists who claim music as their personal fulfillment, and even those who first began singing at an extremely young age. Ramey holds onto a heartburning hunger to hit country music with her best shot, no matter what it takes. As her current single nears the Cash Box #1 Indie spot, it’s perhaps safe to say that she’ll keep on shooting all the way to the top.

INDIE FEATURE PICKS

- DEWAYNE SPAW: “Preservation Of The Wild Life” (One Way OW-001)
  Producer: Danny Day
  Writers: Jim Allison/Linda Young
  Southern rock-n-roll has never sounded better as newcomer Dewayne Spaw punches this snappy number with a sultry and hard driving performance. “Preservation Of The Wild Life” presents both a glimpse of the good times at their rodeo, and a new artist who’s obviously destined to become one heck of a country entertainer. In addition to Spaw’s forceful and gripping vocals guiding this cut to the finish, the great production and flavory instrumentation join forces to create what should be a bright addition to any radio playlist.

- R.B. STONE: “Lying Out Loud” (Stardust SR-1100)
- DOC HOLIDAY: “The Sound Of Her Voice” (Tug Boat TG-1015)
- CLAYTON MICHAELS: “I’m Going Nowhere (But Out Of My Mind)” (Wizard WR-1013)
- BOB STAMPER: “I Wish I Had More Memories Of You” (Country Star 1110)

BACK IN TIME:

APRIL 8—Jimmie Osborne born 1923 and John Schneider born 1954
APRIL 9—Carl Perkins born 1932, Margo Smith born 1942, Con Hunley born 1945, David Innis born 1959 and Patsy Cline’s “I Fall To Pieces” first appeared on the charts (1961)
APRIL 11—Cousin Emmy died 1980
APRIL 13—Roger Miller won five Grammys, the most ever to be won in one year (1965) and Johnny Dollar died 1986
APRIL 14—Loretta Lynn born (1935)
Bally’s Harley-Davidson Pin

IN HONOR OF THE CLASSIC AMERICAN DREAM MACHINE Midway Manufacturing Company has captured the heart, soul and spirit of a Harley-Davidson Softail Custom, with the introduction of Bally’s Harley-Davidson pinball machine.

The balanced playfield design has been created to challenge players of all skill levels as they find themselves in a coast-to-coast, ten-city race that starts in Los Angeles and travels all the way to Las Vegas, Nevada for the possibility of earning a Multi-Million point progressive JACKPOT value. In addition, by spelling out H-A-R-L-E-Y D-A-V-I-N-D S-O-N players increase a separate Harley bonus that can accumulate up to 500,000 points or a special operator-adjustable timed Speed Bonus with $5 Million point scoring.

But this new model offers players a difference they can feel—the rumble and roar of the open road from the seat of a Harley-Davidson, and it abounds in challenging scoring opportunities. The non-stop action of Quick Two-Ball Multi-Ball or Three-Ball Multi-Ball plus the chance of scoring $5 Million points by spelling out the letters in the name of the game or getting Unlimited Million Point Loop Shots through the spinner lanes as well as spotting cities on the way to possible JACKPOT or even DOUBLE JACKPOT keep the excitement going from start to finish.

To complete the package, the game has spectral effects, shaker motor, fantastic graphics and heart-thumping music.

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Company at 3401 N. California Ave., Chicago, IL 60618.

HARLEY-DAVIDSON

AROUND THE ROUTE

BY CAMILLE COMPASIO

IN THE WEEKS PRIOR TO THE OPENING OF ACM’E 91 at the Sands Expo & Convention Center in Las Vegas (March 22-24), Cash Box touched base with AAMA’s executive vpeepe Bob Fay to get a handle on how things were shaping up. He told us he was confident this year’s event would be the best ever. By the same token, we caught a number of convention regulars who planned to attend but were not exactly enthusiastic about doing so. Well, as it turned out, Bob Fay was right on target and those who were reluctant to go were glad they did! The 1991 American Coin Machine Exposition indeed fulfilled the expectations of its sponsors and, most importantly, earned high grades from attending tradestees, who tagged it “great,” “terrific,” “a really good show!” The industry needed something like this right now to uplift the spirit and medicate the doldrums. As observed by C.A. Robinson & Co. prezra Ira Bettelman, the people who came in with a negative attitude did a complete turnaround by the time they left. Did everyone approve of the convention site? The Sands & Expo Convention Center got an A plus for its layout, wide aisles and easy accessibility to the exhibits (and ACM’s management for a well organized show), Las Vegas itself got mixed reviews. Do you really want two major trade shows, in the same city during the same year? What about attendance? Based on our queries, it did not appear to be of record-breaking proportions but, considering reports that the seminars were well attended (and these sessions are populated by operators), let us assume ACM drew a respectable operator audience. Or, as noted by Rowe vpeepe Joel Friedman, it’s not so much quantity as “quality” that counts—and he welcomed a good number of “quality” ops to the Rowe exhibit. The computer is still at work so it will be a while before a complete attendance breakdown becomes available.

Now let’s get down to what really made this show tick. Equipment—a good mix of equipment. Atlas Dist. proxy Jerry Marcus felt there was “enough product to stimulate interest and create an improved market climate.” New technology, Sega’s Hologram Time Traveler made a tremendous impact at the convention, attracting heavy traffic at the exhibit. Looks like the innovator has struck it again, with a bold new concept that holds unlimited possibilities and was the talk of the show. The excitement didn’t stop here, Rad Mobile and Clutch Hitter were among the other big attractions in the Sega exhibit... Can we pause for a moment and heap accolades on Bromley, Incorporated proxy Lauran Bromley who gave new meaning to the color purple and enjoyed hit-of-the-show reaction to her new Ghost Town redemption piece... Did pins make the scene at ACM’E? Yes indeed! Data East’s Checkpoint—wow! Premier’s Cactus Jack’s—a “burn burner”; Williams’ Bride Of Pin Bot—a hit revisited... And then you’ve got Leland’s Indy Heat, Capcom’s Street Fighter II, Namco’s Steel Gunner, Atari’s Panorama (3-monitor version of Hard Drivin’) and Batman, along with Mad Dog Mccree, the runaway hit from AMOA Expo that will be sporting a new scenario, Midway’s Strike Force Kit, Williams’ mini Shuffle Inn shuffle alley, which is unique for its reduced size, allowing ops more flexibility for installation; the new Data East redemption pieces; and, of course, NBO-GNO. Lots of favorable comments were made regarding SNK’s continuous support of its NBO-GNO system... Konami’s Simpsons video was a pre-show hit; already established; already being ordered. Showgoers did not converge upon this exhibit, knowing it had an outstanding piece they would be buying anyhow. Williams’ Slug Fest baseball game attracted lots of attention for its many unique features and versatility. It can be set to automatically dispense baseball cards, or as a ticket dispenser, or for just straight play. This exhibit also featured the new, improved Bally Midway Trog, which will be out in limited edition dedicated or as a kit... Heard so many comments about the new NSM jukebox... And how about the Uirlitzer New York New York... We’ve just touched on some of the equipment shown to give you an idea of what this convention had to offer... By the way, Marty Bromley is the lucky fellow who won the ’88 sports model Corvette raffled off by the American Amusement Machine Charitable Foundation... For the second year in a row, C.A. Robinson & Co. received the prestigous AAMA achievement award for outstanding performance. Our congratulations to the Bettelman family... Congrats also to Rowe who received the award of excellence for its LaserStar CD 100 jukebox (which was also voted the best jukebox of the year by U.S. operators)... We will, of course continue to focus on ACM’E 91 coverage in subsequent editions of Cash Box, so keep tuned.

As for other news developments, hear tell that Doug Wilson, formerly of Hilltop Distg. in Weirton, West Virginia, has joined the Mondial Distg. office in Pittsburgh as branch manager, working under Nik Arakelian, who heads up the Philadelphia office... Bob Denver, who starred in the popular Gilligan’s Island tv series, was in Chicago recently, as reported on the WJUP radio morning show. His major stop was at the Williams Bally/Midway factory. Do you think a Bally Gilligan’s Island pinball machine will be coming out this spring?
INDUSTRY CALENDAR

APRIL
April 19-21: NAMA Western Convention; Anaheim Convention Center, Anaheim, CA. For info contact NAMA at 312-346-0370.
April 25-28: Mississippi Coin Operators Assn.; Omni Hotel, Memphis, TN; state convention (§ exhibit). For info contact Jan Green at 800-426-3786.
April 25-28: Florida Amusement/Vending Assn.; Orlando Convention Center, Orlando, FL; state convention (§ exhibit). For info contact Jack Cassay or Wanda Neupauer at 305-224-0345.

MAY
May 3-5: Third annual Northeast Regional Trade Show; Trump Regency, Atlantic City, NJ; state convention (§ exhibit). For info contact AMONY at 516-438-0391.
May 31-June 1: Ohio Coin Machine Assn.; Radisson Hotel, Columbus, OH; state convention (§ exhibit). For info contact Judith Martin at 614-486-8677.

JUNE
June 14-16: Illinois Coin Machine Operators Assn.; Drake Hotel, Oak Brook, IL; state convention. For info contact Adonna Jerman at 708-369-2426.
June 20-23: California Coin Machine Assn.; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Ursan at 916-441-5451.

JULY
July 12-14: Amusement & Music Operators of Idaho; Cour D’Alene Hotel, Cour D’Alene, ID; state convention. For info contact Bert Yagrus at 208-587-7000.
July 19-20: Amusement & Music Operators of Texas; Radisson Hotel, Austin, TX; state convention. For info contact Vance Todd at 512-776-8287.
July 19-20: Oregon Amusement & Music Operators Assn.; Inn of 7 Mountain, Bend, OR; state convention. For info contact Cheryl McCown at 503-343-6442.
July 22: Latin America Expo (sponsored by AMOA); Sheraton, Mexico City. Show will run one week. For info contact AMOA at 503-934-2768.
July 2-28: Minnesota Coin Machine Operators Assn.; annual summer meeting, site to be announced. For info contact Chris Warrin at 651-442-1766.

AUGUST

SEPTEMBER
Sept. 27-29: Rocky Mountain AMOA; Hilton Inn South (I-25 & Orchard Rd); Denver, CO; state convention (§ exhibit). For info contact Jo Anne Hackett at 303-209-6200.
Sept. 12-14: AMOA Expo ’91; Las Vegas Convention Center, Las Vegas, NV. For info contact AMOA at 312-245-1021.

OCTOBER
Oct. 3-4: NAMA National Convention; McCormick Place, Chicago, IL. For info contact NAMA at 312-346-0370.
Oct. 4-6: West Virginia Music & Vending Assn.; Ramada Inn, So. Charleston, WV; state convention (§ exhibit). For info contact LaDon Balford at 304-947-3289.

Cash Box Tours The Acme ’91 Exhibits

The Sands Expo & Convention Center, site of the ACME ’91 show.

All the way from Germany, say hello to NSM product manager, Armin Frank.

The Sands Expo & Convention Center, site of the ACME ’91 show.

Jerry Marcus, president of Atlas Distributing (l) is pictured here with Lauran Bromley, president of Bromley Incorporated, standing beside Bromley Incorporated’s latest Ghost Town.

Happily displaying her company’s NEO-GEO is SNK’s eastern sales manager, Rachel Davies.

Richard Vanden Brink, director of promotion and finance, Technos, poses with WrestleFest.

Brian Michael Kopf, national sales manager, the Leland Corporation, stands with the company’s new Danny Sullivan’s Indy Heat.

Richard Vanden Brink, director of promotion and finance, Technos, poses with WrestleFest.

All the way from Germany, say hello to NSM product manager, Armin Frank.

Happily displaying her company’s NEO-GEO is SNK’s eastern sales manager, Rachel Davies.

Shown with the new baseball game Slug Fest, which can be set to dispense baseball cards, tickets or be just be used for straight play (r-l) are: William Plutzeneuter, software engineer, Williams Electronics, Inc., and Williams game designer Mark Ritchie.

Smiling for the CHB phog on the exhibit floor (l-r) are: Tim Jackson, sales manager, Romstar; Daryl Williams, senior technician, Romstar; Helen Ota, credit manager, Romstar; and Heh-Kyu Lee, purchasing/traffic manager, Romstar.

Standing alongside the Classic Wurlitzer Jukebox is Jerry Reeves, Wurlitzer rep from Orlando, Florida’s Southern Music Dist. Co.

From Lazer-Tron Corporation (r-l) are: Matt Kelly, vice president/marketing; Stephanie Petermeier; and Victoria Krenz.
Cash Box Tours The Acme '91 Exhibits (Continued)

Pictured with Mad Dog McCree stuntwoman, Miss Lori, are Betson sales rep Bill Treger (center) and Betson technician George Angermeyer (r).

Standing proud with his firm’s exciting new Checkpoint pinball game is Jim Gorman, field service rep from Data East Pinball, Inc.

Rus Strahan, president of NSM/Loewen-America, Inc., proudly displays a Hyperbeam Jukebox by NSM.

Bush Enterprises and Database Systems and Services have combined efforts to help operators keep track of game revenues. Pictured (l-r) are: E. William Bush, president, Bush Enterprises; Mark Castellano, Bush Enterprises; David Scott, Database Systems/Database Services; and David Bush, vice president/manufacturing, Bush Enterprises.

Pictured with Fun House (l-r) are: Williams’ Larry DeMar, software engineer; and Pat Lawlor, game designer.

Darlene Kindler of Irem America Corp. shows us Gun Force.

(Left to right) are: Rowe International senior vice president/currency products, Sanford Murck; and Rowe International president/distributor operations, Jerome Gordon.

Making the rounds on the exhibit floor from Donico Inc. based in Morris Illinois (l-r) are: Peter Maland; Mike Maland; David Olin; and Jim Michalowski.

Enjoying themselves on the exhibit floor are Rebecca Gapp, advertising manager for Williams Bally/Midway, and Steven Epstein, proprietor of New York City’s The Broadway Arcade.

BANDA BLANCA
Has Everybody Dancing Punta with Their
No. 1 HIT in USA
SOPA DE CARACOL

Catch their USA Tour

April 4: LOS ANGELES - APLAUSO 98
April 5: SAN BERNARDINO
April 6: OCEAN SIDE
April 7: RIVERSIDE
April 12: SAN FRANCISCO
April 13: LOS ANGELES - SPORT ARENA
April 14: HOUSTON
April 16: MIAMI - APLAUSO 92
April 17: BAHAMAS
April 18: BAHAMAS
April 19: BAHAMAS
April 20: WASHINGTON, DC
April 21: LONG ISLAND, NY
April 23: PUERTO RICO
April 24: PUERTO RICO
April 25: PUERTO RICO
April 26: PUERTO RICO
April 27: PUERTO RICO
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April 29: PUERTO RICO
April 30: PUERTO RICO

May 1: PUERTO RICO
May 2: PUERTO RICO
May 3: PUERTO RICO
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May 5: PUERTO RICO
May 6: PUERTO RICO
May 7: PUERTO RICO
May 10: MIAMI - TROPICALA
May 11: MIAMI
JAMES L. KNIGHT CENTER
May 12: WEST PALM BEACH
May 18: MIAMI
May 19: MIAMI - BAY FRONT PARK
May 25: NEW YORK
May 26: WASHINGTON
May 29: MIAMI - Premios
"LO NUESTRO" UNIVISION

BANDA BLANCA'S "SOPA DE CARACOL" is available on POW/SONOTONE Cassettes, CDs, Maxi-Singles & Music Videos.