Steelheart

BY ALEX HENDERSON

THESE DAYS, HARD ROCKERS STEELHEART ARE ENJOYING EXPOSURE ON MTV and have a contract with MCA Records. But several years ago, the Norwalk, Connecticut band knew from experience what rejection was all about. Shopping a seven-song demo in New York and Los Angeles, lead vocalist Michael Matijevic had more than a few doors closed in his face. "I went to every f***in' label," Matijevic recalls. "The worst thing was, nobody wanted to listen to it. They didn't even give it a chance. It could have been the best thing in the world, but nobody wanted to even listen to it."

But Steelheart's perseverance paid off with a management contract that, nine days after it was signed, resulted in a deal with MCA—which released the headbangers' self-titled debut album in 1990. Steelheart's second album is due out later this year.

"I'll tell you right now, we've definitely got steel hearts," Matijevic asserts. "Nobody can do anything to us anymore that hasn't already been done. You can beat us, kick us—whatever you want to do—but we're still going to stand up, and we're still going to keep playing. That's it."
EXECUTIVES ON THE MOVE

- BMG has named Jeffrey Liebenson vice president, legal and business affairs. Liebenson, who was at BMG from 1984-87, was most recently director, legal and business affairs at SportsChannel America. In his new post, he will negotiate and structure artist signings and joint ventures for BMG International and will serve as its counsel in its Asia Pacific region and Canada.

- PolyGram Records has named Mark J. Fine senior vice president, special markets, putting him in charge of developing the repertoire rights for all the labels within PolyGram Group Distribution. He was previously vice president, product development for the music division of American Interactive Media. Randy Miller has been appointed vice president of marketing for MCA Records, announced Geoff Bywater, vice president, marketing. Before joining MCA, Miller spent seven years with RCA Records—most recently serving as vice president, artist development.

- East West Records America has appointed John Mrvos vice president of A&R and Wendy Goldstein senior director of A&R, announced East West president/COO Vince Faraci. Previously, Mrvos was director, talent acquisition for Columbia Records, while Goldstein most recently served as senior director of A&R for RCA Records.

- Kevin Evans has been promoted to director of A&R, Black music and gospel for A&M Records. Evans will report directly to senior vice president of A&R David Anderle, who announced the promotion. Evans joined A&M in 1986, most recently serving as national director, Gospel Music Division. And A&M has appointed Iris Perkins director of Black music marketing. Perkins will report to Don Eason, vice president of Black music promotion, and will relocate to A&M's Hollywood headquarters. Perkins joined A&M in 1988, most recently acting as regional promotion manager, R&B, Northwest. Mercury Records has made a series of promotions: John Mazzacco has been promoted to national director, product development, making him responsible in assisting vice president Dane Venable in the day-to-day operation and planning of the product development area as well as the creation and execution of marketing plans for specific artists. Mazzacco's five-year PolyGram veteran. Josh Zieman, former EMI director of marketing, has joined A&M's R&B, Northeast, as manager of promotions.

- BMG Records' national marketing director, Bruce Griffith, has been promoted to vice president of marketing for Mushroom Records. Griffith, who was previously BMG Records' vice president of marketing, has been with the company since 1989.

- Capitol Records has announced that Mitch Satalof has been promoted to regional marketing manager, Northeast region. Previously, Satalof served as a sales representative for RCA Records and BMG Distribution in Philadelphia for 13 years. And Capitol has named the Houston-based Dee Roqueumen regional promotion manager, Southwest region. Previously, she was local promotion manager for MCA Records. Capitol Records has appointed Dennis Brady regional promotion manager, Midwest. Previously, Brady was promotion manager for MCA's New York office.

- Debbie Lewis has been appointed regional sales manager, Midwest for Geffen/DGC Records. Before joining Geffen/DGC, the Cleveland-based Lewis was a regional sales account service rep for MCA Distribution. Tom Albert was recently upped to data processing manager for Warner Bros./Nashville.
### TOP 100 SINGLES
April 20, 1991

#### #1 Single: Amy Grant

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Weeks</th>
</tr>
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<tbody>
<tr>
<td>BABY BABY</td>
<td>(A&amp;M 75021 1549)</td>
<td>Amy Grant 5 9</td>
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<tr>
<td>I'VE BEEN THINKING ABOUT YOU</td>
<td>(MCA 59392)</td>
<td>London Beat 1 11</td>
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<tr>
<td>HOLD YOU TIGHT</td>
<td>(Capitol 4-19458)</td>
<td>Tara Kemp 4 14</td>
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<td>JOYRIDE</td>
<td>(EMI 50342)</td>
<td>Roxette 6 8</td>
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<td>YOU'RE IN LOVE</td>
<td>(SBK 19729)</td>
<td>Wilson Phillips 3 11</td>
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<tr>
<td>COMING OUT OF THE DARK</td>
<td>(Epic 347-7365)</td>
<td>Gloria Estefan 2 13</td>
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<tr>
<td>SADNESS PART 1</td>
<td>(Capricorn 4-98864)</td>
<td>Enigma 8 10</td>
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<tr>
<td>ONE MORE TRY</td>
<td>(Quality 15114)</td>
<td>Timmy T 7 17</td>
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<tr>
<td>THIS HOUSE</td>
<td>(Columbia 44653)</td>
<td>Tracie Spencer 9 18</td>
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<tr>
<td>RHYTHM OF MY HEART</td>
<td>(Warner Bros.)</td>
<td>Rod Stewart 15 6</td>
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<tr>
<td>CRY FOR HELP</td>
<td>(RCA 2744)</td>
<td>Rick Astley 14 10</td>
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<tr>
<td>HERE WE GO</td>
<td>(Columbia 387-73690)</td>
<td>C&amp;G Music Factory 19 7</td>
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<tr>
<td>MERCY MERCY ME</td>
<td>(EMI 50344)</td>
<td>Robert Palmer 13 10</td>
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<td>TOUCH ME (ALL NIGHT LONG)</td>
<td>(PolyGram 879-4506)</td>
<td>Cathy Dennis 23 8</td>
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<td>TOUCH MYSELF</td>
<td>(Virgin 98773)</td>
<td>Brandy 21 11</td>
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<tr>
<td>ROUND AND ROUND</td>
<td>(Evangel/Parker/Warner Bros. 4-19746)</td>
<td>Tevin Campbell 10 19</td>
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<tr>
<td>RICO SUAVE</td>
<td>(Interscope/East West 4-98671)</td>
<td>Gerardo 20 10</td>
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<td>THAT'S JUST THE WAY IT IS, BABY</td>
<td>(Atco 3532)</td>
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<td>SIGNS</td>
<td>(Capitol 4-19653)</td>
<td>Tracie Spencer 11 18</td>
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<td>GET HERE</td>
<td>(Fontana/Mercury 879-47764)</td>
<td>Oleta Adams 12 19</td>
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<td>DON'T WANNA CRY</td>
<td>(Columbia 387-73743)</td>
<td>Mariah Carey 37 3</td>
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<td>YOU DON'T HAVE TO GO HOME</td>
<td>(Mercury 879-8684-4)</td>
<td>Triplets 30 6</td>
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<td>MORE THAN EVER</td>
<td>(DGC 23490)</td>
<td>Nelson 26 7</td>
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<td>SOMEDAY</td>
<td>(Columbia 387-73561)</td>
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<td>SAVE SOME LOVE</td>
<td>(Arista 2159)</td>
<td>Keely 27 5</td>
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<td>ELSA (Motonow 2070)</td>
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<td>Another Bad Creation 29 11</td>
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<td>I'LL BE BY YOUR SIDE</td>
<td>(L.M.R/RCA 2758-4)</td>
<td>Stevie B 17 12</td>
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<td>ALL THE MAN THAT I NEED</td>
<td>(Arista 2156)</td>
<td>Whitney Houston 18 18</td>
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<td>VOICES THAT CARE</td>
<td>(Clint 19350)</td>
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<td>SHOW ME THE WAY</td>
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<td>MORE THAN WORDS</td>
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<td>HOW TO DANCE</td>
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<td>Boyz II Men 33 10</td>
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<td>LIKE THE WAY(THE KISSING GAME)</td>
<td>(Jive/RCA 1424)</td>
<td>Hi-Five 39 5</td>
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<td>DON'T TREAT ME BAD</td>
<td>(Epic 347-73767)</td>
<td>Firehouse 38 8</td>
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<td>SILENT LUCIDITY</td>
<td>(EMI 50345)</td>
<td>Queensryche 41 5</td>
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<td>COLD GENTLEMAN</td>
<td>(MCA 5403)</td>
<td>Ralph Tresvant 36 8</td>
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<tr>
<td>LOVE IS A WONDERFUL THING</td>
<td>(Columbia 73719)</td>
<td>Michael Bolton DEBUT</td>
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<td>CALL IT POISON</td>
<td>(Atlantic 3752-2)</td>
<td>Escape Club 28 9</td>
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<td>RESCUE ME</td>
<td>(Gra/Warner Bros. 4-19490)</td>
<td>Madonna 35 8</td>
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<td>ALL THIS TIME</td>
<td>(A&amp;M 2354)</td>
<td>Sting 31 4</td>
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<td>LOSING MY RELIGION</td>
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<td>R.E.M. 51 4</td>
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<td>WHAT COMES NATURALLY</td>
<td>(MCA 45-346)</td>
<td>Sheena Easton 52 4</td>
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<td>AROUND THE WAY GIRL</td>
<td>(DeJavu/Columbia 38-73610)</td>
<td>L.L. Cool J 32 20</td>
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<td>HOW MUCH IS ENOUGH</td>
<td>(impact/MCA/CAS-54029)</td>
<td>The Fixx 47 5</td>
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<td>ALL TRUE MAN</td>
<td>(Tabu/Epic 35-73627)</td>
<td>Alexander O'Neal 45 8</td>
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<td>WAITING FOR LOVE</td>
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<td>Atlas 35 14</td>
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<td>(Epic 34-73536)</td>
<td>Celine Dion 42 20</td>
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<td>BABY'S COMING BACK</td>
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<td>TEMPLE OF LOVE</td>
<td>(East West 4-98863)</td>
<td>Harriet 50 7</td>
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<td>SHE TALKS TO ANGELS</td>
<td>(DeAmerican 4-19402)</td>
<td>Black Crowes 53 6</td>
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<td>HEARTBREAK STATION</td>
<td>(Mercury 878 736-4)</td>
<td>Cinderella 55 5</td>
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#### High Debut: Michael Bolton #37

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<td>Hollywood 8293)</td>
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<td>BITTER TEARS</td>
<td>(Atlantic 87760)</td>
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<td>MIRACLE</td>
<td>(Arista 2222)</td>
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<td>LOVE OF THE BED</td>
<td>(Columbia 73529)</td>
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<td>[IF THERE WAS] ANY OTHER WAY</td>
<td>(Epic 4-73965)</td>
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<td>STEP ON</td>
<td>(Elektra 4-64899)</td>
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<td>HEART IS FAILING ME</td>
<td>(SBK 07342)</td>
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<td>LOVE AT FIRST SIGHT</td>
<td>(A&amp;M 1548)</td>
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<td>ROLL IT ROCK &amp; ROLL</td>
<td>(Capitol 44676)</td>
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<td>WALKING IN MEMPHIS</td>
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<td>EASY COME EASY GO</td>
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<td>WICKED GAMES</td>
<td>(Reprise 4-19704)</td>
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<td>WORD OF MOUTH</td>
<td>(Atlantic 97714)</td>
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<td>I AM (COME AND TAKE ME)</td>
<td>(Virgin 4-99514)</td>
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<td>I DO 4 U</td>
<td>(MCA 53762)</td>
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<td>COME AGAIN</td>
<td>(Warner Bros. 4-19408)</td>
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<td>WRITTEN ALL OVER YOUR FACE</td>
<td>(Atlantic 8-87808)</td>
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<td>HIGHWIRE</td>
<td>(Columbia 73742)</td>
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<td>GONNA MAKE YOU SWEAT</td>
<td>(Columbia 36-73040)</td>
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#### To Watch: Whitney Houston #54

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<td>HIGHWIRE</td>
<td>(Columbia 73742)</td>
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The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
SINGLES

YES: “Lift Me Up” (Arista ASCD-2218)

Yes once specialized in extended “progressive rock” pieces that lasted from 10-25 minutes. But since 1983’s “Owner Of A Lonely Heart,” the Britons have recognized the value of shorter, more CHR-friendly singles. The three versions of “Lift Me Up,” a commercial, mid-tempo rock item, presented on this CD are all under seven minutes—including the version that will appear on the forthcoming Union. Yes’ present lineup includes Jon Anderson, Bill Bruford, Tony Kaye, Trevor Rabin (who produced the single), Chris Squire, Rick Wakeman and Alan White.

ALBUMS

B.B. KING: Live At The Apollo (GRP GRD-9367)

Although primarily a jazz label, New York’s MCA-owned GRP Records has a slammin’ blues release in Live At The Apollo, a 10-track CD that was digitally recorded at that famous Harlem venue in 1990. As expected, King gets down on “The Thrill Is Gone,” “Sweet Sixteen” and “Paying The Cost To Be The Boss.” But he also applies his blues sensibilities to seemingly unlikely material like U2’s “When Love Comes To Town” and country/pop singer Willie Nelson’s “Nightlife”—which isn’t really that surprising given the fact that everyone from Johnny Cash to Ornette Coleman to Guns N’ Roses to Luther Vandross owes an artistic debt to the blues. King is backed by jazz pianist Gene Harris and the Philip Morris Superband, which includes trumpeters Harry “Sweets” Edison and James Morrison, guitarist Kenny Burrell, tenorists Plas Johnson and Ralph Moore and bassist Ray Brown. But the instrument that seems to stand out the most is an electric guitar named Lucille.

LOUDNESS: On The Prowl (Atco 7 91637-2)

The predominantly Japanese four-member heavy metal band Loudness, whose only non-Japanese member is lead vocalist Mike Vescera, should cause some heads to band with its latest effort, On The Prowl. “In The Mirror,” “Girl,” “Take It Or Leave It,” “Deadly Player” and “Down N’ Dirty” are among the standouts on this melodic rocker, while “Never Again” is a haunting power ballad. Loudness produced On The Prowl with Mark Dearnley, who engineered and mixed the 11-track CD. Serving as executive producer is Tokugawa Yamamoto.

THE BLESSING: Prince Of The Deep Water (MCA MCAD-10070)

The Blessing provides its share of moody, haunting pop-rock on Prince Of The Deep Water. Highlights of the 11-track CD include “Baby,” “Hurricane Room,” “Back From Managua,” “Delta Rain” and “Let’s Make Love.” Prince Of The Back Water—which was digitally recorded, mixed and mastered—was produced by Neil Dorfman, with Blessing keyboardist Mike Westergard acting as co-producer. All of the lyrics were written (and blessed) by vocalist William Topley.

GEORGE HOWARD: Love & Understanding (GRP GRD-9629)

With Love & Understanding, George Howard offers another generous dose of the type of predictable, formulaic pop/jazz/R&B that has kept the soprano saxophonist at the top of the “contemporary jazz” charts. While jazz fans could argue that Howard’s soprano would have fared better with less production and some real improvisation, cuts like “Love Struck,” “Broad Street” (named after a main street in Howard’s native Philadelphia), “Hopscoth,” and a cover of Alexandre O’Neal & Cherelle’s hit “Everything I Miss At Home” are unlikely to jeopardize his niche in “quiet storm” circles. Sidemen on this 10-track CD include George Duke, Victor Bailey, Alex Acuna and Lenny Castro. Howard produced most of Love & Understanding with Bailey, an exception being the Duke-produced title track.

PAJAMA PARTY: Can’t Live Without It (Atlantic 7 82207-2)

Pajama Party—a female vocal trio consisting of Daphne Rubin-Vega, Lynn Critelli and Marialis Costanzo, provides an abundance of high-tech dance music on Can’t Live Without It. “Got My Eye On You,” “Domino,” “Egocentric” and the title track are danceable cuts in the Cover Girls/Judy Torres vein, while “Believe In You” and “On The Beach” are highly commercial pop ballads with CHR/Top 40 potential. Can’t Live Without It, a 10-track CD, was produced and engineered by Jim Klein.

CIRCLE OF SOUL: Hands Of Faith (Hollywood HR-60998-2)

Living Colour, The Red Hot Chili Peppers, 24-7 Spyz, Faith No More, The Electric Boys, Primus and Heads Up! are among the bands that, to some degree or another, are incorporating elements of funk in their guitar-crunching rock. Though Circle Of Soul’s Hands Of Faith doesn’t incorporate funk as liberally as albums by the Peppers or 24-7 Spyz, “War,” “Mission Boogie,” “Ghetto Grid” and other songs on the 11-track CD contain touches illustrating the band’s appreciation of soul and funk. In fact, “War” borrows some lyrics from The Temptations’ “Papa Was A Rolling Stone.” But cuts like “One Kiss” and “Rusted Love” aren’t overtly funk-influenced. Hands Of Faith was produced by Waddy Wachtel.

GREATER THAN ONE: Index (Wax Trax WAXCD 8164)

Greater Than One’s Index, a five-track “EP CD” that runs about 25 minutes, is bizarre, abrasive, high-tech “industrial music”—mostly instrumental, with a sound bite here and there. Definitely not something you’d hear at a San Gez gig or a Regina Belle show, Index should fare well in “industrial” circles as have quite a few other “alternative” releases on the Chicago-based Wax Trax.

LOOKING AHEAD

April 20, 1991 Independent product most likely to reach the Top 100 Pop Singles Chart

1. HOW CAN I EASE THE PAIN (Elektra) 
   Lisa Fischer

2. ONE MORE TRY (Charly) 
   Timmy T

3. SOMETHING IN MY HEART (Aico) 
   Michelle

4. LOVE ME FOREVER OR LOVE ME NOT (Aico) 
   Trilogy

5. ONE HAND IN HEART (Atlantic) 
   Debbie Gibson

6. NIGHTGOWN (epic) 
   Candi Yman

7. EXPLAIN IT TO MY HEART (Raprise) 
   Chicago

8. OBSCURITY KNOCKS (Polydor) 
   Trash Can Sinatras

9. WHATSOEVER YOU WANT (Warner) 
   Tony! Tone!

10. UNCONDITIONAL LOVE (Columbia) 
    Susanna Hoffs

11. GOING THROUGH THE MOUNTAINS (Virgin) 
    Aftershow

12. THIS COULD TAKE ALL NIGHT (MCA) 
    Anna Marie

13. I’LL NEVER LET YOU GO (MCA) 
    Steelheart

14. RIGHT HERE RIGHT NOW (SBK) 
    Jesus Jones

15. BACKYARD (MCA) 
    Pebbles (With Salt-N-Pepa)
Sheena Easton has become a popular figure in R&B/pop and dance music circles thanks to such hits as “You Got The Look” (a duet with Prince), “Sugar Walls,” “Strut,” “The Lover In Me” and “Do It For Love.” What Comes Naturally, the Scottish singer’s follow-up to her gold The Lover In Me album of 1988, is unlikely to jeopardize that. “You Can Swing It,” “If You Wanna Keep Me,” “Half A Heart,” “Manic Panic” (which was written by Siedah Garrett and Ian Prince) and the title track are among the funky, danceable numbers on this 11-song CD that have strong Black radio potential. Meanwhile, pop songs like the ballads “To Anyone,” “The Next Time” and the mid-tempo “Forever Friends” have potential in on CHR/Top 40 radio (which has supported many of Easton’s R&B/pop hits) as well as on adult contemporary radio. Unlike The Lover In Me, What Comes Naturally contains nothing produced by L.A. & Babyface. This time around, producers include Wolf & Epic (known for their work with Bell Biv DeVo), Vassal Benford, David Frank, Ric Wake, Ian Prince and Oliver Leiber. Three of the songs were co-written by Easton: “The Next Time,” “Half A Heart” and “The First Touch Of Love.”

MICHAEL CRAWFORD: The Phantom Unmasked
(Quality CDL 15105-2)

Vocalist Michael Crawford is joined by the acclaimed, world-renowned London Symphony on The Phantom Unmasked, a collection of classic pop drawing on the richness of the American songbook. Lush, elaborate horns and/or strings accompany Crawford as he applies his clear voice to the works of Stephen Sondheim (“Being Alive”), the great Cole Porter (“Every Time We Say Goodbye”), Johnny Mercer & Harold Arlen (“Come Rain Or Come Shine”) as well as more recent material such as David Gates’ “If.” The Phantom Unmasked was recorded in London and produced by Jeff Jarratt and Don Reedman for Claude Hopper Productions Limited. Serving as engineer is John Timperley.

THE ESCAPE CLUB: Dollars And Sex
(Atlantic 72198-4)

The Escape Club, best known for its hit single, “Wild Wild West,” have another funky rock & roll collection in Dollars & Sex. “So Fashionable,” “Shout The Walls Down,” “The Edge Of Your Bed” and “Call It Poison” are among the album’s infectious, accessible rockers. The Escape Club slows things down on the relaxed “I’ll Be There,” which shouldn’t be confused with the Michael Jackson ballad. Dollars & Sex was produced by Peter Wolf.

RONNIE LAWS: Identity
(ATA D2-75753)

While some of those who have fond memories of the raw, gritty jazz/funk of Ronnie Laws’ early albums Pressure Sensitive (1975) and Fever (1976) may wish Identity contained more improvisation and less production, the 11-track CD is a strong contender for “quiet storm” acceptance. From jazz/pop/R&B cuts that are either mostly or entirely instrumental (such as “Darling Baby,” “Identity,” “Sing Song Sing” and a cover of Harold Melvin & The Blue Notes’ “If You Don’t Know Me By Now”) to relaxed R&B numbers showcasing Laws as a vocalist (such as the single “Morning In My Life”), “commercial, slick and formulaic” is the name the game on Identity. Laws, who produced Identity with various people, is heard on both tenor and soprano saxophone.

BOSTON DAWN: BiSomething Serious
(American Sound D2-75751)

Singer Boston Dawn goes for a commercial R&B/pop and dance music on Something Serious, a 10-song CD. Material ranges from danceable, high-tech songs like “I Freak For You,” “Playtoy,” “We Can Have It All,” (which has a bit of Latin influence a la Expose or The Cover Girls), “I Like Music” (not to be confused with The O’Jays’ “I Love Music” “You Kill Me” and the title track to slower cuts such as the ballad “Guardian Angel” material cover of The Shirelles’ “Soldier Boy.” Songwriters on Something Serious include Michael Zager (who is best known for his 1978 disco hit “Let’s All Chant”) and The Triplets, while the project’s producers include Zager, Danny Weiss, Carl Byrd and Johnny Harris.
EAST COASTING

BY LEE JESKE

HOW SWEET IT IS: It's amazing, looking at those grainy old newreels of the Beatles first performances in America, to think that was the best we could do—the most we were interested—in 1964. You look at The Wizard of Oz, filmed in 1939, and it looks like it was filmed yesterday; the footage of the Beatles in America looks like it was filmed during the Rutherford B. Hayes administration. It looks so... Oh, if the video age had begun sooner. Oh, to have full performances of Sam Cooke and Jackie Wilson in their prime or to have a film of James Brown at the Apollo. But back then—a mere 25 years ago—we didn't really care enough, didn't have any idea what we weren't capturing on film. Sure we have TV performances of Cooke and Wilson and Brown and everybody else, but it's mostly them lip-synching a hit or two in front of some corny backdrop.

What brings all this to mind is the new Sony Music Video release, Marvin Gaye Live in Holland. Seven years ago this month, Marvin Gaye's dad put a bullet in him. A few years before, Gaye did a performance in Holland that's now out as a video. It's not one of his better performances—it's kind of a going-through-the-motions night—but there he is: one of our great soul singers in good voice. It's something we have to look at: how Gaye moved, how he related to the audience, how his eyes twinkled. And how beautifully—even when he was just doing another blues one-nighter—he sang.

The next centuries are lucky: they'll know what Charlie Parker and Little Richard sounded like, how Elvis Presley and Marvin Gaye worked on stage, how great our great artists really were. We can talk about Wolfgang Mozart and Edmond Kean, but it's really just talk. For one hour any time you want to put it to, Marvin Gaye—in a corny 70s outfit—lives.

TO EVERY ONE HE MEETS HE STAYS A STRANGER: When I was a kid, one of my favorite records was Johnny RIVERS the whisky the go go, a raucous party record if there ever was one, with its killer covers of "Memphis" and the like over the sounds of people in L.A. having fun. A few years ago I caught Rivers at the New Orleans Jazz Fest and, damn, the guy was great. So you know that it took about a second-and-a-half for Rhino's new two-disc Johnny Rivers Anthology 1964-77 to hit my CD player. Johnny Rivers is an Italian kid from New York who grew up in Louisiana and that's the perfect summation of his music: Frankie Valli meets Huey "Piano" Smith. Two discs of him might be more than most people want (MCA put out one-disc compilations a few years ago that contained all the hits), but I think it's time for a Johnny Rivers revival out here.

BUTTING IN: Last week, a rather meager crowd showed up at Tatou for the announcement of the New York end of the Maribou Music Festival. Thinking this was a reflection on New York's interest in country music, Marty Stuart and Matraca Berg made sheepish hick-in-the-city cracks before their short acoustic sets. Me, I'm happy to have country music in the city whenever I can get it here. What are we looking at? Stuart at the Ritz (May 8), Berg/Mary-Chapin Carpenter/Nanci Griffith at Symphony Space (May 9), Chet Atkins/Larry Carlton/Lee Kottke/Steve Wininer at Town Hall (May 10), Asleep at the Wheel/Delbert McClinton/Lee Roy Parndr at the Ritz (May 11), Vince Gill/Alan Jackson/Pam Tillis at the Beacon (May 15), Michelle Wright/George Fox at Tramps (May 16), Guy Clark/Joe Ely/Lyle Lovett/John Hiatt at Symphony Space (May 17) and Mark O'Connor/Jerry Douglas/Sam Bush/Russ Barenberg/Edgar Meyer/Alison Kraus at Town Hall (May 18). Taper!

ROCKS AND GRAVEL: Milton Nascimento's Ritz concert last week was one of the most boring I've seen him give, but that's probably because his new Columbia album, Triad (from which much of the show was drawn), is one of the best he's ever made... Does it say something about our times that blues is a booming business? There's Rounder's new blues division, Bullseye, Virgin's new blues label, Point Blank; and a new blues label from the Chase Music Group called Mighty Tiger Records. And there are blues CDs flooding out from Alligator, Black Top, Flying Fish, Blind Pig and all the usual three-chord suspects. And Columbia, still glowing over its Robert Johnson bonanza of last year, is about to unleash a new set of Roots 'n Blues reissues, from Bessie Smith (the beginning of the complete Smith chronology on CD), Memphis Minnie and Blind Boy Fuller, as well as a stack of compilations. We must be living in blue times.

POUNTS WEST

SURROUNDED BY RED CLAY: Two decades after its initial release on Creed Taylor's CTI label, "Red Clay" remains Freddie Hubbard's most requested composition. Well, the veteran jazzman gave an audience nothing but "Red Clay" during his second set at Birdland West (located in Long Beach in Greater Los Angeles) on April 8. Stretching "Red Clay" out to more than an hour may seem excessive—even for someone who ranks with Lee Morgan, Woody Shaw and Blue Mitchell as being among the most expressive and inventive post-Clifford Brown trumpeters of the last 30 years—but Hubbard and sidemen Bob Sheppard (tenor and soprano sax), John Beasley (acoustic piano), Richard Reid (upright bass) and Ralph Penlan (drums) managed to keep things unpredictable. For the first 20-25 minutes, a playful Hubbard and friends passionately improvised on "Red Clay's" funk and blues sensibilities. Then, the uninhibited improvisations took on a moody and eerie yet dissonant character—drawing on African and Mid-Eastern elements and reminding listeners of everything that was exotic about '60s avant-garde jazz. About 10-15 minutes before the one-song/multi-idea set concluded, Hubbard returned to the song's funk/blues qualities. Audience members were quite vocal in requesting "First Light"—and this listener wouldn't have minded hearing "Up Jumped Spring," "The Melting Pot," "Hub-Tones," "Life Flight" or "Nostrand & Fulton" as well—but it was evident that Hubbard was only interested in creatively shaping some "Red Clay."

—ALEX HENDERSON

A SIX-WEEK SEMINAR that began April 2 and runs through May 7 at UCLA Extension explores the working of the creative mind with guest speakers ranging from Herb Alpert, Clive Davis, 20th Century Fox president Roger Birnbaum, Stan Lee (founder of Marvel Comics and creator of Spiderman), producer Suzanne De'asne (president of Gordy-De'asne Productions), actress Joan Chen (Twin Peaks), actor Martin Landau, and many others. Entitled "The Artist as Rebel and Dreamer: A Forum With Michael Masser and Friends," the seminar is the brainchild of Masser, a hit songwriter and producer for some of pop music's biggest and best: Whitney Houston, Diana Ross, Barbra Streisand, Natalie Cole, Teddy Pendergrass, Peabo Bryson and many more. Among the topics to be explored over the six-week period are: "The Artist as Rebel and Dreamer: Exploring the Myths and Gifts of Creativity," "Overcoming the Creative Block: Listening to Your Inner Voice and Unleashing Your Creative Powers," "Do I Have Talent? Gaining Access to the Stream of Consciousness: Where and How to Begin," "Originality vs. Commerciality: Surviving the Pressures of Conformity, Trusting Your Instincts," "Censorship vs. Artistic Freedom: Art as Counterculture, a Threat to the Power Structure and Traditional Values of Society," "Risk-Taking: The Fight, Flight or Write Syndrome," "Making Life Itself the Ultimate Creative Journey." The six-week seminar will be held at UCLA, 39 Haines Hall, from 7 p.m. to 10 p.m. each Tuesday. For more information, call (213) 825-9064.

Singer Jani Lane (Warrant) recently completed filming for the role of "Voil," a heavy metal rocker in the comedy flick, High Strung. Jani plays a musician plagued by an obnoxious neighbor who is always complaining about the noise coming from the apartment upstairs—a situation the singer could surely relate to.

BRAZIL NEWS

BY CHRISTOPHER PICKARD

IVAN: Ivan Lins, whose latest album Atoiva (We Go) was shipped to U.S. stores on March 26, believes that the U.S. market needs to be more democratic in both its listening and buying tastes.

Lins is back in his hometown of Rio de Janeiro, where he is putting the final touches on a nationwide Brazil tour, which will be interrupted at the end of April for a quick U.S. trip to promote the new album and again in August when he is set to play a couple of U.S. dates.

Currently, Lins is in the process of balancing three different stages in his career

CASH BOX  APRIL 20, 1991  7
Ivan Lins

as a singer-songwriter and musician: being a pop star of 20-years standing in Brazil, a respected Brazilian artist internationally, especially in Europe and Japan; and a relative newcomer on the World Music scene in the U.S.

In Brazil, Lins is a pop star, a man who is recognized wherever he goes. In Brazil, Lins aimed at the world market is not Awa Yio, his second U.S. release, but a live greatest hits set spanning his whole career. His current Brazilian tour, which kicked off at Rio’s newest showhouse, the Imperator, is very much based on this selection, which Lins notes is more romantic and rhythmic than his current U.S. output.

“The only number I have so far introduced from Awa Yio is the samba ‘Lavae Traz’, which was originally written for Elin Regina,” says Lins. “By October, however, I would expect that 80 percent of the new album will have been incorporated in the show, and that is when the album will be released in Brazil.”

It was another composition for Elin Regina, “Madalena,” that kick-started the composer’s career. In the U.S., Lins is best known as a composer. His compositions have been used by Quincy Jones (“Setembro” [Brazilian Wedding Song] on Back on the Black), George Benson (“Love Dance” and “Dinohar, Dinohar” on Give Me the Night), Manhattan Transfer (“Metropolis” and “Notes from the Underground” from Brasil), the Crusaders (two cuts from Life in the Modern World), Sarah Vaughan (one of many versions of “The Island”), and many others.

Although Lins albums have been available for some time as U.S. imports, it was not until 1989 that he released an album on the American market, Love Dance, which featured him singing in English; American writers penned lyrics to his compositions. Awa Yio sees a return to his native Portuguese.

“To be honest, I am not totally happy singing in English,” he says. “However good the translation of the lyrics are, or even if the lyrics are specially written, it changes my interpretation. In Europe, I no longer sing in English, although in the U.S. I will continue to have a couple of English songs in the set.”

Lins compliments Warner Bros., which released Awa Yio in the U.S., for not pressuring him to follow-up the relative success of Love Dance with another English language set.

“Subconsciously I would say that I have aimed the new album at the pop market in the U.S., because that’s what I consider myself to be, a writer and singer of popular songs. That is what I have always been in Brazil.”

“When certain segments of the U.S. market became interested in what was happening musically in Brazil, they did not know where to place us, so Brazilian artists fell under the category of jazz. So after being a popular artist in Brazil, I discovered myself playing jazz festivals in the U.S. and being tagged as a jazz artist.”

“I really believe that if Paul Simon or Sting had been born in Brazil, they too would have been jazz artists.”

“But since the release of Love Dance a new market has developed, World Music, and I can imagine the guys at Warners are celebrating: ‘Great, we have finally found a place to put Ivan.’

Lins now has to hope that the American public will heed his plea to be more democratic in their listening tastes. He believes the time may be right in that there are a growing number of Americans who are looking for new options for their ears.

Options are not what Awa Yio is lacking, with its eclectic mix of rhythms and sounds, many, he explains, with African origins but seasoned with Brazil’s vast musical richness.

Love Dance was an aperitif for the American market. With Awa Yio, the market can now sample the real Ivan Lins.

TOKYO NEWS

ENGLISH SOPRANO CHALLOTT DE ROSS CHILD will debut in Japan with an album on the Toshiba-EMI label called Flower, Dream and Romance.

A new music-publishing company has been established in Japan. It’s the Standard Music Manufacturing Co., Ltd., with Eiji Kane selected as president.

CBS-Sony Communications, Co., Ltd. has changed its name to Sony Music Communication, effective April 1, 1991.

In Brazil, Mochida has been named president of CVC Video Co. Mochida comes to CVC Video after serving as a manager of Japan Pepsi Cola.

The total revenue of Polydor (Japan) for 1990 has been reported as 49,272 million yen, or $380 million, up 21.4 percent over the previous year. Since 1988, the total annual revenue for Polydor has shown consecutive increases. The increase in sales in 1990 has been attributed to the contributions of Mariko Nagai, Takako Okamura and Junichi Inagaki.

CASH BOX / APRIL 20, 1991

ROCK

BY ALEX HENDERSON

HIGHWAY TO HELL: Jane’s Addiction is scheduled to begin a six-week American tour at Washington, D.C.’s Smith Center on April 23 and remain on the highway to hell until May 30 show in California’s state capitol, Sacramento. Hopefully, the rockers won’t let any of their fans down by failing to set a date because a particular venue isn’t to their liking. Last year, the band caused a melee at Tower Theatre in Philadelphia’s Upper Darby suburb (where Todd Rundgren was the booked) to please fans. The latest U.S. tour leader Perry Farrell tried to justify this unprofessional behavior by saying that continuing to perform at a venue he found unsatisfactory would be akin to “faking an orgasm”—“a orgasm” he would have “faked” were he not given to childish, self-serving behavior. Interestingly, the tour itinerary lists no dates in the City Of Brotherly Lest. Winger’s U.S. tour commenced on April 4 in Latham, New York and should last until a May 18 show at Red Rocks Amphitheatre in Morrison, Colorado. Winger plays Philadelphia’s Tower Theatre April 19 and 20, and I bet that unlike Jane’s Addiction, the hard rockers will complete their sets... George Thorogood & The Destroyers are in the midst of a North American tour that commenced in early April. The blues-rockers might even get a mojo hand... Big Apple power popsters Bill Popp & The Tapes recently helped raise $350 for the American Heart Association at a CBGB show that also featured Sheila & The White Boys (not to be confused with Roach & The White Boys), Baby Jane, Vision Thing, Anne Huscik and Emily Shane. This was the fifth annual benefit show Popp has held at that Lower East Side club in honor of his late father George L. Popp, whose heart gave out on November 1, 1986. Bill Popp & The Tapes performed material from Popp This, the band’s current CD on his 121st Street label.—so-named because Popp resides at 22-18 121st Streeq in College Point, Queens. For more information on vocalist/songwriter Popp and his pop-rockin’ power possee, please call (718) 359-4110...

VILLAINS ON VIDEO: Employees of Headbangers Ball may soon need gas masks—the weekly MTV heavy metal/hard rock-oriented program has moved from New York to smoggy Los Angeles. The reasons: MTV felt Flicks Jane was more headbang action in Smogtown, and Riki Richtman, who’s been with Headbanger’s Ball since January 1990, is well-connected in L.A.—where he founded such infamous clubs as The Cathouse and The Bordello.

ROCKERS REVISITED: Rykodisc has moved up the release dates for its reissues of the David Bowie classics Young Americans and Station To Station from April 19 to May 10. Later this year, Ryko is releasing Lou, Heroes, Stage and Lodger. The long list of Bowie goodies Ryko has already released includes Ziggy Stardust, Aladdin Sane, The Man Who Sold The World, Space Oddity, Pinups David Live and Diamond Dogs...

EARTH SAVING ROCKERS: Levine/Schneider Public Relations—who long list of clients includes Heart, Ozzy Osbourne, Sheena Easton, Rod Stewart, Slaughter, Ted Nugent, Dio, Anthrax, Poison, The Black Crowes, Faith No More and The Pixies—seems to be on the environmentally conscious tip. The firm has announced that it’s using only recycled paper for its stationery, envelopes, press releases, etc. Smart move. Now, wouldn’t it be nice if everyone in the industry would begin driving economy cars instead of gas guzzlers and take immediate steps to rid the world of the dreaded cardboard CD longbox?...

Trixter, whose self-titled debut album on Mechanic/MCA records was recently certified gold by the Recording Industry Assn. of America (RIAA) for sales exceeding 500,000, has another single due out in the States—"Surrender," which hits the streets May 7. Pictured backstage at Southern California’s Irvine Meadows Amphitheatre, where the hard rock band opened for The Scorpions, (rear, l-r) are: Pete Lorin, Trixter’s lead singer; Trixter’s manager Joel Weinshanker; Trixter drummer Mark Scott; MCA Records president Richard Palmese; Geoff Bywater, vice president of marketing for MCA; Pat Martine MCA’s national promotions director; Trixter bassist P.J. Farley; (front, l-r) producer Bill Wray; Glen Lajeski, vice president, artist development for MCA; Trixter guitarist Steve Brown; and Steve Sinclair, president, Mechanic Records.
TALENT ON STAGE

Blues Traveler/Artistic Feet

BY MARY S. BUTLER

CHICAGO—What does $6 get you anymore? Most movie theaters charge upward of that figure and nary an encore if you enjoy an actor’s performance. Fortunately, for ticket holders to the Blues Traveler/Artistic Feet double bill recently at the Cabaret Metro, six bills buys you two high-energy bands and several hours of enjoyable ear food.

Headliner Blues Traveler has developed a loyal following in its three years together based on the strength of its live shows. BT can also be heard playing in the background during a scene in Oliver Stone’s The Doors movie.

BT’s recent Metro appearance continued the band’s reputation for hard-core harmonica, riveting guitars and driven drums. The four-man group from New York is technically proficient and gave the standing-room only crowd what it wanted—an eclectic mix of blues, jazz, metal and funk. Harmonica player/singer John Popper played at a feverish pace with able accompaniment from lead guitarist Chan Kinchla and bass player Bobby Sheehan during the mostly acoustic set. Native Londoner Brendan Hill’s drumming was exciting and conjured up images of John “Bonzo” Bonham, a Hill influence.

The diverse musical background of the quartet is evident on songs like “Gina,” “But Anyway” and “Slow Change.” Shades of Jimi Hendrix, Led Zeppelin and Paul Butterfield are reflected in the group’s playbook. Guitarist Kinchla has been playing since he was six years old, both bassist Sheehan and drummer Hill attended the New School of Jazz, and Contemporary Music, and front man Popper has played on albums with David Sanborn.

This background helps make this relatively young band sound like seasoned pros. With its open jamming and improvisation, BT live is the blues equivalent of a Grateful Dead show. During the show, much of the exuberant audience worked up a sweat as they jammed along with the band and danced in the hallways of the Metro. BT fans who want to hear more of this band should check it out live or look for its self-titled debut album on A&M Records.

ARTISTIC FEET

Let’s not overlook stellar opening band Artistic Feet, a Chicago-based sextet opening for BT on the Midwest leg of its current tour. Each member of Artistic Feet demonstrated skill with one or more instruments and a rotating lead singers, Mike Dix and Mike Krull. This seems to want to showcase the band’s talents, on every song, resulting in a blend of folk, rock, and pop that defies categorization. Throughout the hour-long set were hints of influences as diverse as Alabama, America, Pogues, Pondering, R.E.M. and the Waterboys.

One song with a strong intro is the Celtic-sounding “One Thousand And One,” featuring bassist Temple Williams on the bodran, an Irish goatskin hand-held drum. In keeping with the Irish accent is “Remembrance Day,” about a parade in Belfast that was bombed by the IRA.

The backbeat is punctuated with Eric Letsinger’s straight-ahead drumming and complemented by the multi-talented Fred Hempeke on saxophone and flute. (By the way, Hempeke’s tools on “New World” is the best use of a saxophone on a rock song since Clarence Clemons met Bruce and hooked up with the E Street Band.) Percussionist Mark Brodie shines during the anti-war “Apocalypse” as he starts with cowbells and segues to mandolin. This versatility is one of the band’s strongest points.

Guitarist Dix says the Metro gig is one of the band’s best receptions yet. With a little direction, this group will no doubt make the jump from three-weekly forays at Chicago clubs to headliners at concert halls.
RHYTHM & BLUES

FROM THE BETTER LATE THAN NEVER FILE: Everyone from USA Today to People magazine has joined the small but devoted group of fans who have been singing the praises of Oleta Adams since late last year when her near-flawless album, Circle of One, was released. The timing of the Brenda Russell-penned single, “Get Here,” (which became a hit in the midst of the Persian Gulf War) also boosted sales of the album and swelled the ranks of those who consider Adams to be one of the top singers today. While technique is so often confused with real singing these days, Adams blows most of her (as of yet) better selling peers out of the water with her warm, rich voice. Anyone who hasn’t yet become a convert is strongly advised to do so.

WELCOME BACK AN OLD FRIEND: Shirley Murdock is coming back strong. Her forthcoming Elektra release, Let There Be Love, is a collection of soul-stirring r&b with gospel inflections (not only in Murdock’s voice, but in the lyrics as well). Ms. Murdock wrote or co-wrote almost every song on the album and also co-produced over half the tracks (with Roger Troutman, who produced the rest of the album). The album will be released May 26th and the first single, the ballad “In Your Eyes,” is due May 6th.

SHIRLEY MURDOCK

A HAVENS FOR THE ARTS: Richie Havens was the featured performer at the Manhattan Borough President’s Awards for Excellence in the Arts ceremony, sponsored by Sony Music Entertainment Inc. Manhattan Borough president Ruth Messinger (left) hosted the event.

BOYS NIGHT OUT: After a recent rousing performance at Los Angeles’ Wiltern Theatre, the Winnies were greeted by the Warner Family at a reception given in their honor. Pictured (l-r) are: Barry Hankerson, Winans’ manager; Teddy Astin, WB national director of Black Music; Hank Spann, vp Black Music promotion; Michael Winans; Ray Harris, sr. vp of Black Music; Carvin Winans; Gary O’Neal, WB promotion manager and Earl Jordan, vp of sales, Black Music.

BACK ON THE STREET: Wynton Marsalis returns to Sesame Street on May 9th. Here, Marsalis gets the countdown from The Count before jamming with the Duke Ellington Orchestra at New York’s legendary Birdland.
# TOP R&B SINGLES

**April 20, 1991**

<table>
<thead>
<tr>
<th>#</th>
<th>Chart Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Tony! Tony! Tony!</td>
<td>WHAT EVER YOU WANT</td>
<td>Polydor 875530-4</td>
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<tr>
<td>2</td>
<td>8</td>
<td>Tony! Tony! Tony!</td>
<td>KEEP YOUR BUTT AT HOME</td>
<td>(2001 Records 9001-12)</td>
</tr>
<tr>
<td>3</td>
<td>9</td>
<td>Teddy Pendergrass</td>
<td>HIGH OR LOW</td>
<td>(Select FM 5622358)</td>
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<tr>
<td>4</td>
<td>1</td>
<td>Christopher Williams</td>
<td>BAD LOVE</td>
<td>Run DMC 63 5</td>
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<tr>
<td>5</td>
<td>11</td>
<td>Johnny Gill</td>
<td>CRY</td>
<td>Salt-N-Pepa 66 13</td>
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<tr>
<td>6</td>
<td>12</td>
<td>(Epic 4-77339)</td>
<td>TRIALS OF THE HEART</td>
<td>Malaco 76 5</td>
</tr>
<tr>
<td>7</td>
<td>13</td>
<td>Graham Johnson</td>
<td>JAMES BROWN</td>
<td>Whodini 57 7</td>
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<tr>
<td>8</td>
<td>14</td>
<td>Harvey Mason</td>
<td>ALL THE SAME</td>
<td>Peaches &amp; Cream 84 6</td>
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<tr>
<td>9</td>
<td>15</td>
<td>Phil Perry</td>
<td>EYES LIKE MINE</td>
<td>(Epic 4-77396)</td>
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<tr>
<td>10</td>
<td>16</td>
<td>Marva Hicks</td>
<td>WHAT THE WORLD NEEDS NOW IS LOVE</td>
<td>(Capitol 4-77386)</td>
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</tbody>
</table>

**#1 Single: Tony! Tony! Tony!**

**High Debut: Lisa Fischer #68**

**To Watch: Whitney Houston #44**

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**WHAT EVER YOU WANT**

- Polydor 875530-4
- Tony! Tony! Tony!
- Chart Position: 1

**KEEP YOUR BUTT AT HOME**

- (2001 Records 9001-12)
- Teddy Pendergrass
- Chart Position: 2

**HIGH OR LOW**

- (Select FM 5622358)
- Christopher Williams
- Chart Position: 3

**BAD LOVE**

- Run DMC 63 5
- Johnny Gill
- Chart Position: 4

**CRY**

- Salt-N-Pepa 66 13
- Graham Johnson
- Chart Position: 5

**TRIALS OF THE HEART**

- Malaco 76 5
- Harvey Mason
- Chart Position: 6

**WHAT THE WORLD NEEDS NOW IS LOVE**

- (Epic 4-77396)
- Peaches & Cream
- Chart Position: 7

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**WHAT THE WORLD NEEDS NOW IS LOVE**

- (Epic 4-77396)
- Peaches & Cream
- Chart Position: 7

**KEEP YOUR BUTT AT HOME**

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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
Rap/Dance

2-Bigg MC

DESTINED FOR SUCCESS IN THE RAP, POP, R&B AND DANCE MARKETS IS CRUSH MUSIC/K-TEL INTERNATIONAL RECORDING ARTIST 2-BIGG MC, who combines the strong melodic sensibilities of R&B/pop and dance music with hip-hop aggression on his promising debut solo album, He's King Of The Hypel. Musically versatile, 2-Bigg excels with both danceable cuts such as "He's All The Way Live," "Name Of The Game," "Why 2-Bigg?" and the album's title track, yet proves himself equally capable of delivering a silky rap ballad on "High On Your Love."

2-Bigg made his presence felt in the music world as a member of fellow rapper MC Hammer's entourage, appearing with the latter on such major hits as "Pump It Up," "Let's Get It Started," "Turn This Mother Out" and "Dancin' Machine." During his four-year association with the multi-platinum Hammer, 2-Bigg appeared on Soul Train, BET and Live At The Apollo. The high profile that 2-Bigg enjoyed during his years with Hammer created a demand for him to pursue a solo career—and He's King Of The Hypel is the result of that demand. It's clear that for 2-Bigg MC, He's King Of The Hypel is only the beginning of a long and distinguished recording career.

MC Smooth

THERE ARE A LOT OF WOMEN crashing through the door of the boys club known as rap, but few with the style or inventiveness of K-Tel artist, MC Smooth. While many of her contemporaries quickly lapse into monotony, Smooth varies the rhythm and pace of each song so that each rap has its own mood. But Smooth isn't a case of style over substance; her nonsense delivery is applied to provocative, insightful lyrics dealing with the issues of self-worth, striving to achieve goals and the problem of drugs in society. Wisely, Smooth refrains from ever preaching in her raps; she simply presents her view of the world without sugar-coating her perspective. To ensure that it reaches the widest possible audience, however, the young rapper (who produces her own work along with her brother, Chris Stokes) employs strong beats and creates grooves that young listeners can dance to. The end result, we find, is music that is highly appealing, but that has a message behind it. MC Smooth, a native of Los Angeles, will be taking that message to fans across the nation when she joins forces with some other top-notch female rappers for the Black Women in Rap Tour that will begin in May and end in July. (Other participants include Queen Latifah, MC Trouble, MC Poaches, MC Lyte and Yo Yo.) After the tour, Smooth will begin work on her second album, which promises to secure her ranking as one of the top rappers, male or female, working today.

NEWS: Elektra Entertainment recording artists, KMD, are currently on a national Rap The Vote college tour, aimed at encouraging 18-24-year-olds to become more politically active—starting with the simple act of registering to vote. Rap The Vote, an offshoot of Rock The Vote, supports the passage of the Motor Voter Bill, which will make registering to vote easier—if the bill passes, it will automatically register a person to vote through their driver's license. KMD, who recently completed a public service announcement on behalf of Rock the Vote (the spot can be seen on MTV and heard on the radio), are currently on the charts with their hit, "Peach Fuzz." Their debut album, Mr. Hood, will be released May 10th.

Cardiac Records looks to have a HUGE winner on its hands with the British group, Definition of Sound. It's debut single, "Now Is Tomorrow," has not only quickly become a favorite among club deejays, but is quickly becoming a hot addition to radio playlists. In addition, Cardiac is scheduled to put a major promotional and marketing campaign together for the writing-producing-rap duo. Plans are to expose the London-based outfit to the U.S. via aggressive targeting of radio, retail, video, print and broadcast media. The ball starts rolling June 17th with the release of Love & Life: A Tour With The Chameleons. The album combines numerous influences (rap, reggae, funk, rock and r&b) while keeping to the themes of "love and life," as well as racial unity, faith and self-worth.

Definition of Sound

CRAZY SOUNDS: Krazel Noise Records' co-owners, Victor Padilla and Christopher Johnson, celebrate the signing of their New York based rap act to IND (Independent National Distributors, Inc.) for exclusive national distribution. Waylo Records' (also with IND) M-Team stopped by the studio while C-Money (Christopher Johnson) finished his debut, "Iz It Good To Ya?" produced by Padilla, for a mid-April release. Pictured (l-r) are: Padilla; Chill Master A. (Archie Mitchell), M-Team member; M-Team member; Johnson; Dick Kline, executive vp of IND; Willie Mitchell, president of Waylo Records.
COCINANDO

BY TONY SABOURIN

ANY REASONABLE MIND WOULD THINK OF CARLOS AS SONOTONE'S MATA. It'd be wrong. My vote for the label's tree goes to singer/composer Yordano. If truth be told, I haven't heard his previous recordings. But I had noticed what his "Manantial de Corazones" did for Los Gallos Hanyel y Raul, what "Bailando Tan Cerca" did for Joe Quijano and Maridalia Hernandez, and what his "No Voy a Movir un Dedo" did for Guillermo Llano and Alex Mansilla's Ca'Nevral. Simply put, the man has written big palos for other artists. The questions are: Can he cut it for himself with the recently released Finales de Siglo? Or will he be a victim of the Armando Manzanero Curse?

Judging from the positive initial radio reaction, the answer seems to be YES, since "Madera Fina" became a hit right off the bat. "Robando Azules" is another radio-eared Madera with a creative abanico backbeat, both with the porcine vocal contributions of an unrelated female singer (shame on you, guys) who should be signed and Yordano-produced ASAP.

But Yordano particularly shines on tracks requiring thought, imagination and attention, as the thematic imagery often doesn't take shape until the 15th verse. His play on titles is, to say the least, both cute and coy. "Batalla Perdida" becomes an essay on the terrors of war—the dead and the wounded, women and children first—while the apocalyptic title track is honeyed syrup on romantic pancakes.

Yordano best puts his songwriting eloquence and contagious hooks together in "La Balada de Pedro Matute," one of those mythical characters in the Cipriano Armenteros tradition. Its surprising element—considering the rock influences within the production—is the Dominican techno-pop content, down to the DX-7's belching accordion lines: the least suspected genre for an Italian-born artist reared in Venezuela.

While it's true that eloquent cantautores aren't programmed in the United States and Puerto Rico as much as they should be (unless they pander to a minimum popular denominator like Juan L. Guerra's 4-40) it's also vered that Yordano's brand of music is squeezed out by U.S. radio stations' special animosity toward rock sounds: a further example of how the masses are deprived by corporate PDs' human biases.

Don't be another victim of media segregation. Go out and buy Yordano's Fin de Siglo and show the narrow radio minds there's ample space for good music in this market.

MY NEPHEW ALFREDO RECENTLY ASKED ME ABOUT "EL PUN PUN," the contagious merengue rap track that has permeated all New York. I evaded the issue because it'd be too complicated to explain where I had placed the cassettes for a feature on Prime Records, withheld for now for several weeks awaiting a picture. But recent Puerto Rico research showed the high sales of No lo Derrumbes, a Prime production featuring Lisa M., the merengue group Santi y Los Duendes, the proliferating Spanish rap composite talents of Vico C. and el dichto but wildly successful "Pun Pun." Then Miami's charts showed not only Lisa M.'s album doing well, but also a Santi y Los Duendes version on Kubaney Records.

After the opening blast of a house scratch, "Pun Pun" delves into Santi's romancing rap—undeterred by his tiny height and, according to Lisa M., his big bomba—using a soft merengue background. Queen Lisa's rap-a-merengue approach is quite authoritative and vernacularly funny, especially when juxtaposed against Santi's soft, adroit style, thanks to Vico's lyrical creativeness.

(This was made all the more remarkable one fateful day when our editorial assistant Bernetta Green, upon watching me bop around the premises to "Pun Pun," lent me her apparent predecessor: a velvety ska rap, house-clapped and all, also titled "Pun Pun," vocalized by an unknown with Panameño intonations (El General??), and with a sensual raunchiness absent in the Lisa M.-Santi version.)

Aware now of the gradually increasing combined influence in Puerto Rico of U.S. hiphop rap and house styles with English-speaking music genres, there's a deeper sense for understanding No lo Derrumbes. Take the title track: A romantic rapo appealing to the better forms of romantic relations, minimized stupid def down and vocals oscillating from the Sa-Fire to Sweet Sensation ranges.

"Para Entrar el la Casa" is more of a hard-core rap, far too advanced for our average commercial radio stations. "Ja-Rican Live" is reggae-rap with snare or timbales riffs matching the lead vocalist's rapping tempo, and a most appropriate product to be marketed in the Rap Pop market because of the excellent intertwaving of English lyrics.

Does it work? Well, on April 6 Lisa M. filled New York's venerable Roseland Ballroom, sharing a bill with La Coco Band and Tofo Rosario—former Hermanos Rosario's lead bomba and another Prime Records act.)

Now if I could only get a picture out of these guys.

I'M DULY IMPRESSED WITH MPI'S SUCCESS IN PUERTORICO, judging from the three position in the adjacent Top 30 rankings. And to be frank, I'll even confess I missed the boat on its Tito Rojas Sensual offering. Hence, a closer look at its most recent exito, Anthony Cruz's Algo Nuevo.

The scary thing about the MPI hits is that they start out harmless, eventually growing on you, sucking in through the ears and being deposited flush in the subconscious. If you don't believe me, try "No le Temas a El," one of the top radio hits in New York City, and a nice carressing salsa that eventually takes the listener to a typically swinging salsa romantica chorus. Bet your bottom dollar that "Nunca Te Falle" and "La Llave de tu Traidor" will follow up, somehow, in the promotional sequence.

Now, OJO! Considering Julio "Cunda" Merced's secure position as MPI's musical director, this album's most evincing trait is the use of six—count them, six—different arrangements on Cruz's debut. To my mind, this dissemination of arrangement chores is tangible proof of Musical Production's corporate agenda to further deepen its gradually expanding sales hold on the profitable Puerto Rico salsa market.
BY ALEX HENDERSON

**INDIE PROFILE**

**RHYTHM SAFARI RECORDS**

**NEW LABEL SPECIALIZING IN WORLD MUSIC**

Released its first product in February 1991. But label founder/president Hilton Rosenthal's involvement in world music pre-dates his Priority-distributed label by almost two decades. A native of South Africa, Rosenthal joined CBS' South African Gramophone label in 1973 and later became general manager of Isibaya Music, which was a division of Gramophone. Rosenthal, who left "in 1980, I started my own company called Music Inc., which from 1983-1985 was probably one of the biggest record companies in South Africa... we were licensed from a lot of sources and developing a lot of South African artists as well. In 1985, I sold my label to EMI because it was my intention to leave South Africa. I wanted to spread my wing and try my hand at a career, and secondly, it wasn’t the place I wanted to live given what was going on over there. At the beginning of ’87, I moved to the States."

Rhythm Safari had been in the planning stages for a few years when Priority secured a distribution deal with Priority Records in January 1991. "It’s purely a distribution deal for the United States only," explains Rosenthal, who helped Paul Simon put Graceland together — and who has produced Harry Belafonte. "Priority has an interesting structure. They have their own sales force, but CEMA warehouses and ships the records. I met (Priority president) Bryan Turner through (A&R/promotions man) Guy Mantzari... Almost instantly, Bryan and I realized our heads were in the same place. I think Bryan believes that something in world music is gonna get more mainstream very soon."

So far, Rhythm Safari has released four albums: The Best Of Juluka, which features South African star Johnny Clegg; Latino Latino, a compilation focusing on L.A., Puerto Rican, and/or Latin jazz artists such as Bobby Matos & Heritage Ensemble, Rojelio & The Flintings and Bongo Logic; David Hewett's An African Tapestry; and The Best Of World Music, a sampler. Due out in May are albums by L.A. reggae bands Marzatt (formerly Brave New World) and The I-Rose. Forthcoming: albums by Bongo Logic and Algerian rai artist Cheb Mami.

"I have basically two aims (for Rhythm Safari)," asserts Rosenthal. "One is to really become an artist development label within the genre of world music—not just licensing pieces from other parts of the world, but developing artists. The other aim, I think, is to expand as much as possible the market for world music in general."

The term world music is a vague concept—my definition is music that has some kind of ethnic flavor. I believe reggae music falls under the broad banner of world music... Would a French pop act be part of world music because they’re singing in French? I don’t know. That’s one of the gray areas. But I’m not ruling out any kind of music."

**INDIE NEWS**

**FANTASY**:

Fantasy's got its mojo working, ya’ dig? Due this late summer is The Complete Prestige Recordings Of Lighthouse, an 11xCD boxed set focusing on the late Texas bluesman’s work for Blueville/Prestige. The package’s liner notes are being written by Sam Charters...

**PRIORITY**:

Priority, home of such rap acts as N.W.A., Ice Cube, Eazy-E, W.C., Bobby Jimmy, Big Lady K and KMC, is getting into metal and hard rock on the forefront level, dude. Two recent headbanger signings are Risque, whose forthcoming album is being produced by Warrant’s Jani Lane, and Alex Gregorey, a guitarist whose album will feature one of Wynne Malmo’s former vocalists, Popcorn...

**CONCORD**:

Two keepers of the Latin jazz flame are Tito Puente and Poncho Sanchez. Both record for Concord, and both have def new CDs out. Before singing with Concord, Puente concentrated primarily on salsa; but in recent years, El Rey has made Latin jazz a priority on such excellent Concord albums as Salsa Metis Jazz and Un Poco Loco. If you like your jazz festive and spirited, Puente’s Out Of This World offers burning interpretations of Thelonious Monk’s “In Walked Bud,” and the pop standards “Sweet Georgia Brown” and “S’Wonderful.” The timbales’ sidemen include pianist Sonny Bravo, conguero Jose Medrera, tenorist Mario Rivera, bassist Bobby Rodriguez, trumpeters Charlie Sepulveda and Piro Rodriguez and trombonist Papa Vasquez... Sanchez triumphs with both instrumental jazz and salsa with vocals on Cambios. The 10-track CD ranges from the danceable salsa of “El Sabroson” to jammin’ pieces by Sanchez’s pianist David Teka (“Cambiaos,” “Chanko” and “Hey Bud”) to Duke Ellington’s “In A Sentimental Mood,” which becomes a caressing bole. Special guest Freddie Hubbard blows an inspired trumpet on a smokin’ “Yesterday’s,” the ballad “My Foolish Heart” and “Sky Dive.” Also featured as sidemen are Torres, bassist Tony Banda, trombonist Art Veloz, trumpeter Sal Sarchiolo, alto and tenor saxophonist Gene Burket, bassist Tony Banda, timbales Ramon Banda and bongure Jose Czugas (“Papo” Rodriguez, Vaya!..."

214: The 214 label has released three contemporary Christian albums: Twila Paris’ Cry For The Desert, Tony Melendez’s Ways Of The Wise and White Heart’s Power House. Paris' pop has an Amy Grantish quality—which isn’t surprising given that it was produced by Brown Bannister, who has also worked with Grant. "Cry For The Desert" is the album's first single. Melendez goes for slick pop on "He Can See," "Ways Of The Wise," "Bed By The Window" (the album's first single) and other songs on Ways Of The Wise. While Paris and Melendez aren’t overly aggressive, White Heart goes for a forceful, guitar-crunching rock sound on "Independence Day" (the band's current single), "Nail Down," "Desert Rose" and other songs on Power House..."

**INDIE REVIEWS**

**SINGLES**

**ELITE FORCE featuring BFD:** "I Am My Brother’s Keeper" (Music)

Merchant/ Fantasy MM-2815

Black unity is the message on rap crew Elite featuring BFD’s "I Am My Brother’s Keeper." Noting the evils of drugs, Black-on-Black crime and poverty, the homeboys argue that they can be unified if African-Americans pull together. Word.

**ALBUMS**

**RICHIE BEIRACH & GEORGE COLEMAN**

Convergence (Triolka 185-2)

An acoustic piano/sax duo can result in extremely intimate jazz. But because only two players are involved, their rapport must be especially strong. Thankfully, tenor and soprano saxophonist Geordi Colelen (the pianist Richie Beirach enjoy a high level of communication throughout the hour-long Convergence. Listening to the improvisors’ highly personal approaches to Wayne Shorter’s "Infant Eyes," Miles Davis’ "Flamenco Sketches" and the standard "What Is This Thing Called Love," it’s abundant—but clear that the jazzmen are enjoying one another. And because Triolka has the good sense to record all of its releases digitally, the 9-track CD’s subtleties and nuances are all the more pleasant.

**HEATHEN: Victims Of Deception**

(Roadrunner RRD 9331)

Thrash metal mothers Heathen beat, batter and bludgeon on Victims Of Deception, a 10-track CD that also blisters and bruises. Healthen is loud and furious; but like Metallica and Testament, Heathen doesn’t render its lyrics inaudible—which is a good thing because "Hypnotized" and "Opete Of The Masses" drop science on the subject of religious oppression. Other sobering numbers include "Mercy Is No Virtue," "Prisoners of Fate," "Timeless Cello Of Prophecy," "Morbid Cynicism," and a thrash cover of Rainbow’s "Kill The King."

**LOKELO: Extra Ball**

(Shanachie 64026)

Like its predecessor, Souksuks Trouble, Extra Ball illustrates the happy, vibrant nature of African soukous music. It also underscores the diversity of African styles, which range from moody, haunting Ethiopian music to upbeat, Caribbean-like forms such as soukous and zouk. Highlights of Extra Ball, an 8-song CD, include "Rheke Linha," "Douce Flambeau," "La Joie De Vivre" and "Pardon."

**VARIOUS ARTISTS:**

In Case You Missed It: Timeless Records' 15th Anniversary Sampler (Timeless CD AJP 315)

Timeless Records, a Dutch label that has recorded some of the biggest names in jazz, looks back on its history with In Case You Missed It. The 13-track CD compilation ranges from the fiery swing of Art Blakey & The Jazz Messengers' cuts "A Night In Tunisia" (1959) and "In Case You Missed It" (1981) to Chet Baker’s "cooler" balladry on "For All We Know" (1968) to George Coleman’s smoky "A Night In Tunisia" (1978) to Lionel Hampton’s aggresive big-band workout on "Airmail Special" (1982) to Pharoah Sanders’ spiritual reading of Horace Silver’s "Moanin’ Rays" (1989). Timelines’ American connection, Russ Musto, can be reached at (212) 529-3655.
MCA—Rick Riccobono, vpee Writer/Publisher Relations, L.A., announced the appointment of Lonnie Sill to senior director of Writer/Publisher Relations. Sill joins MCA from Paramount, where he headed up their Music Division for Film & Television. While at Paramount he was directly involved in the successful soundtracks, The Hunt For Red October, Days of Thunder, Academy Award and Golden Globe nominee for Best Song, The Godfather Part III and the platinum selling soundtrack to Ghost. Prior to that, he was the director of music at Twentieth Century Fox, where he was involved in the development of soundtracks for Working Girl and Die Hard, as well as several of their TV series. Before joining Twentieth, Sill held the position of general professional manager for the Music Publishing Division at Columbia Pictures, where he exploited the company’s copyrights, and also as music coordinator for their TV series and “Movie of the Week” from 1981-88...

BOB DYLAN—It seems that the legendary Bob Dylan is busier than he’s ever been. He’ll be doing background vocals on Brian Wilson’s new album, along with Paula Abdul, Belinda Carlisle, and Glen Campbell. He has collaborated with Michael Bolton on a tune for Bolton’s new LP, Time, Love, & Tenderness. He co-wrote “The Rest Ain’t Important,” with Glenn Ballard, slated to be cut by vocalists Sweet Pea Atkinson and Harry Bowen (from Was (Not Was)). Also, his most recent producers Was (Not Was) supposedly co-wrote “Shirley Temple Doesn’t Live Here Anymore” with Dylan, intended for Paula Abdul. (Which she passed on.) “The tunes, they are a-changin’”...

HOT PRODUCERS’ DEPT.—Andre Fischer is smokin’! Check this out. He’s currently got the #1 Jazz album with Diane Schuur (GRP), and along with Al Schmitt as engineer is slated to do her next. He has the hot new Lahal Hathaway cover of Brenda Russell’s “It’s Somethin.” Also, he did Carl Anderson’s (GRP) recently released and successful LP, and the Garfield The Cat, soon to-be-released soundtrack album. The Garfield LP looks like a who’s who. It contains Patti Labelle, The Temptations, Natalie Cole, Diane Schuur, Lou Rawls, The Pointer Sisters and B.B. King. “Cat” Adams co-wrote a few of the selections. Fischer also did 6 sides for the new Arnold McCuller (Virgin) LP. He’s finished Kurt Whalum’s (I never got his name right) next release, which includes a cover of Sting’s “Fragile” with guest vocalist Brenda Russell. He’s slated to do about half of Patti Labelle’s (MCA) new venture, and Laura Nyro as well. When I ran across Andre, he was in Bill Schnee’s North Hollywood Studio, mixing some of his wife, Natalie Cole’s, new LP (which deserves separate coverage).

UNFORGETTABLE—On Friday (4/5), I had the pleasure of hearing a few cuts of Natalie Cole’s new LP, from her debut Elektra release. It was a rare and special experience. Unforgettable, With Love, is a Tribute to her dad, the late, great, Nat King Cole. The CD will contain about 23 songs, most of which were originally recorded by her dad. The project is the joint venture of three great award-winning producers, Andre Fischer, Tommy LiPuma and David Foster, along with top engineer Al Schmitt. “The Thought Of You,” “Thou Swell,” “Smile,” and a medley of “For Sentimental Reasons,” “Tenderly,” and “Autumn Leaves,” were some of the most beautiful I’ve ever heard. Just as I was about to leave, Andre and Al smiled, and asked me if I had time for one more. What happened then is hard to explain. The tape started rolling, an exceptional intro track rolled by, and then Nat King Cole’s voice came out of the speakers, along with Natalie’s, and I was hearing a duet of “Unforgettable.” Even as I write this, I’m still getting chills, four days later. Through the magic of technology, Nat King Cole’s voice was lifted off of his tapes and seated in a 1991 version of his classic. This was one of those special times that reminds me how great songs and music can be, and why I love this business. It was an uplifting experience! I look forward to the release of this special, special album...

NARAS POST “YO-CAT” ROAST—Mike Post, one of the most successful composers in TV history, was mocked and ridiculed by the L.A. chapter of NARAS at its second annual "Yo-Cat" roast in Burbank, on Sunday April 14. Randy Newman, Velton Ray Bunch, Herb Pedersen, Leland Sklar and the noted TV producer Stephen J. Cannell were among those participating. Pianist/composer Mike Melvoin served as master of ceremonies, with a performance by musical comedienne Marie Cain. The event honored recording studio musicians in a light-hearted gathering during which awards were granted in such "best" categories as studio flirt, phone hog, mic hog, studio ham, most impressive warm-up and best excuse for being late. The winners received turkeys. I’ll announce the winners next week. Post’s compositions dominate the television airwaves. He scores six programs in current production: Hunter, L.A. Law, Doogie Howser, M.D., Wiseguy, Law & Order and Quantum Leap. His theme songs for The Rockford Files, Hill Street Blues, L.A. Law and The Greatest American Hero were hit records and earned him four of his five Grammy Awards. He received his first Grammy in 1968 for his instrumental arrangement for Mason Williams’ “Classical Gas.” “Yo-Cat!”...

THE TRAGICALLY HIP DEPT.—MCA recording artists The Tragically Hip were voted Entertainer of the Year at the 20th Annual Juno Awards (Canada’s equivalent of the Grammys) in Toronto, Ontario earlier this month. This award carries particular significance because it is the only Juno determined by means of public ballot. Last year the group won the Juno for Most Promising Group of the Year (as voted by the Canadian Academy of Recording Arts & Sciences). They’ve already fulfilled some of that promise with this year’s victory and the early success of their new Road Apeys LP, which went platinum in Canada ten days after its release last month, and entered Canada’s national retail charts at #4. No other Canadian record has ever entered the retail charts that high. The Tragically Hip are currently bringing their explosive rollin’ rock to the U.S., with a six-week tour that’s in progress now. Keep an ear out for this hot new group...

to be continued...

MCA Records recording group, The Tragically Hip, whose members hail from Canada, is currently in the midst of a U.S. tour which will end on May 11. Pictured backstage at the Juno Awards, which were held in Toronto, where the group was voted Entertainer of the Year (1r l r) are: Bobby Baker, guitar; Paul Langlois, guitar/vocalist; Gordon Downie, vocals; Gord Sinclair, bass/vocals; and Johnny Fay, drums.
K-tel & Copperfield Music
Ink A First-Ever Venture

SINCE 1962, K-TEL INTERNATIONAL (USA), Inc., based in Plymouth, Minnesota, has managed to garner commanding success with its authentic marketing strategy. Widely recognized for its televised advertising and marketing of leased product, including various artists and compilation packages, K-tel hopes to soon enhance such success with its newest venture.

The recent distribution agreement between K-tel and Nashville's Copperfield Music, Inc., is expected to take prior distribution capabilities to even greater heights. Copperfield's high-standing credibility is perhaps most affiliated with the resurgence of the award-winning country and gospel group, The Chuck Wagon Gang. The announcement was made during a press conference recently held at Nashville's ASCAP offices. Mickey Ellenbogen, president of K-tel International; Dennis Hoeter, vice president of sales for K-tel; and Ken Bildy, president of Nashville's Copperfield Music, were on hand to answer questions and discuss the new joint venture.

“We are the first to come to this kind of an arrangement with K-tel,” explained Biddy. “But we won’t be the last. This signing has the potential to make monumental changes in music distribution.”

“I think our strong point is our distribution to retailers and to the racks,” said Hoeter. “If small labels are looking for this kind of distribution and the use of the sales staff that we have, then we can help them get their product into the stores.”

Hoeter continued, “I feel that if there are other labels that would fit into what we’re doing, then we can look for more of the same type arrangements that we’ve just made with Copperfield.”

In addition to K-tel's previous and enormous success in licensing such catalogs as the Marshall Tucker Band's, the company has also sold over 12 million units of the Hooked On line, which includes product such as Hooked On Classics and Hooked On Swing.

**Country Tid-Bits...**

MICHAEL SEIDEL FORMS MANAGEMENT FIRM—Michael Seidel, previously with the Hallmark Direction Company has formed the Michael A. Seidel Management Group. The firm manages Curb/Capitol Nashville artist Tom T. Hall. Among Hall’s more than 500 compositions are “Harper Valley P.T.A.,” “Country Is,” “I’m Not Ready Yet” and “I Love.” Pictured at the BMI-hosted reception from (l-r) are: Tom Collins, Tom Collins Music; Hall; and Roger Sovine, vice president, BMI/Nashville.

CASH BOX APRIL 20, 1991

John Andrew Parks

IF THERE WAS NO HOPE OF A DREAM EVER BECOMING REALITY, PERHAPS THERE WOULD BE NO DREAM. And if a song doesn’t have any words, it can’t be sung—so is it yet a song? Without the questions, there would be no answers, and without the answers, why would we even ask? Simply ask new recording artist John Andrew Parks such questions or throw such thought-probing ideas his way and chances are he’s already written a song about them. Of course Parks says that his songs aren’t yet songs until they’re on vinyl. Keeping that in mind, this Topanga Canyon man has thousands of not-yet-songs tucked away in an old trunk, which he keeps in his home studio. To Parks, the so-called “not-yet-songs” are the result of many dreams, realities, questions and answers, most of which are remains unsung. Those which are songs, brilliantly emerge on John Andrew Parks’ self-titled debut project—a ten-cut package which fuse together the Texas native’s prolific songwriting, roots-tinged vocals and diverse instrumental talents. His current single entitled “Daddy On The Radio” sparks the follow-up to the previous success of “Veronica,” and again displays his authentic create-n-deliver ingenuity.

“I am not a singer. I’m not a songwriter,” announces Parks. “I am a singer/songwriter, and that’s very different. Singer/songwriters write different kinds of songs and they sing them differently. They’re a separate breed.” Although Parks prefers the singing over writing, it was his creative penchant that garnered him his first big break. When super entertainer Kenny Rogers asked if he could record one of Parks’ songs, Rogers’ request was granted and “Planet Texas” soon became a radio and video phenomenon.

Everybody likes to talk about “Planet Texas,” admits Parks. “It was a very polarized song. They either loved it or they hated it, but they definitely reacted to it. There were alot of reasons why I
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<td>Alabama</td>
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<td>POCKET FULL OF GOLD</td>
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<td>Mike Reid</td>
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<td>27</td>
<td>TEN WITH A TWO</td>
<td>Willie Nelson</td>
<td>27</td>
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<td>28</td>
<td>THE SWEETEST THING</td>
<td>Carlene Carter</td>
<td>28</td>
<td>20</td>
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<td>29</td>
<td>CAN I COUNT ON YOU</td>
<td>McBride &amp; The Ride</td>
<td>29</td>
<td>16</td>
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<td>30</td>
<td>TWO OF A KIND</td>
<td>Garth Brooks</td>
<td>30</td>
<td>10</td>
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<td>31</td>
<td>UNCONDITIONAL LOVE</td>
<td>Glen Campbell</td>
<td>31</td>
<td>17</td>
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<td>32</td>
<td>I'M JUST THAT KIND OF FOOL (Evergreen 1133)</td>
<td>Van Zant</td>
<td>32</td>
<td>34</td>
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<td>33</td>
<td>I NEED A MIRACLE</td>
<td>Larry Boone</td>
<td>33</td>
<td>7</td>
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<td>34</td>
<td>I'D LOVE YOU ALL OVER AGAIN</td>
<td>Alan Jackson</td>
<td>34</td>
<td>20</td>
</tr>
<tr>
<td>35</td>
<td>SHE DON'T KNOW THAT SHE'S PERFECT</td>
<td>Bellamy Brothers</td>
<td>35</td>
<td>39</td>
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<tr>
<td>36</td>
<td>I GOT A MIND TO GO CRAZY</td>
<td>Les Taylor</td>
<td>36</td>
<td>4</td>
</tr>
<tr>
<td>37</td>
<td>TRUE LOVE NEVER DIES</td>
<td>Kevin Welch</td>
<td>37</td>
<td>4</td>
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<td>38</td>
<td>ONE OF THOSE THINGS</td>
<td>Pam Tillis</td>
<td>38</td>
<td>2</td>
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<td>39</td>
<td>WILL THIS BE THE DAY</td>
<td>Desert Rose Band</td>
<td>39</td>
<td>21</td>
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<tr>
<td>40</td>
<td>TENNESSEE BORN AND BREED</td>
<td>Eddie Rabbitt</td>
<td>40</td>
<td>25</td>
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<tr>
<td>41</td>
<td>DADDY ON THE RADIO</td>
<td>John Andrew Parks</td>
<td>41</td>
<td>2</td>
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<tr>
<td>42</td>
<td>RESTLESS</td>
<td>Mark O'Connor/Nashville Cats</td>
<td>42</td>
<td>9</td>
</tr>
<tr>
<td>43</td>
<td>THE BALLAD OF DAVY CROCKETT</td>
<td>The Kentucky Headhunters</td>
<td>43</td>
<td>2</td>
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<td>44</td>
<td>GET RHYTHM</td>
<td>Martin Delray</td>
<td>44</td>
<td>54</td>
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<td>45</td>
<td>ONE HUNDRED AND TWO</td>
<td>The Judds</td>
<td>45</td>
<td>2</td>
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<td>46</td>
<td>HAVE A LITTLE FAITH</td>
<td>J J White</td>
<td>46</td>
<td>50</td>
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<td>47</td>
<td>WHAT ABOUT THE LOVE WE MADE</td>
<td>Shelby Lynne</td>
<td>47</td>
<td>56</td>
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<td>48</td>
<td>WHATEVER IT TAKES</td>
<td>J.P. Pennington</td>
<td>48</td>
<td>55</td>
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<td>49</td>
<td>I WONDER HOW FAR IT IS OVER YOU</td>
<td>Aaron Tippin</td>
<td>49</td>
<td>57</td>
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<td>50</td>
<td>BORN IN A HIGH WIND</td>
<td>T G. Sheppard</td>
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<td>52</td>
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The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
COUNTRY RADIO

High Debuts
1. PAM TILLIS—"One Of Those Things"—Arista
2. THE JUDDS—"One Hundred And Two"—RCA
3. CRICKET RHODES—"Are You Sincere"—AMI

Most Active
1. MARK CHESNUTT—"Blame It On Texas"—MCA
2. JOE DIFFIE—"If The Devil Danced (In Empty Pockets)"—Epic
3. MIKE REID—"Till You Were Gone"—Columbia
4. CARLENE CARTER—"The Sweetest Thing"—Reprise

Hot Phones
1. DOLLY PARTON & RICKY VAN SHELTON—"Rockin' Years"—Columbia
2. REBA MCENTIRE—"Fancy"—MCA
3. VINCE GILL—"Pocket Full Of Gold"—MCA

WELCOME TO THE PANEL—Located in the heart of Ozarks Mountain Country and only 30 miles from famed Branson, Missouri, is KHOZ Radio in Harrison, Arkansas. The 100,000-watt station sparkles only one of the many new stations to step aboard the Cash Box country radio reporting panel.

KHOZ, an NBC affiliate, extends its coverage throughout a vast number of cities in Arkansas, Missouri and Oklahoma, including Joplin, MO; Tulsa, OK; Russellville, AR; Fayetteville/Springdale, AR; Springfield, MO; and Mountain Home, AR.

The KHOZ morning show, which boosts those rise-n-shine hours between 5 and 10am, features Jerry Bowman, who also serves as the station's program and music director. Bowman's broadcast history includes his on-air stints as "Jim McCloud" and elite success at KLAC Radio in Los Angeles; KOMA, WKY and KEBC Radio in Oklahoma City; KWKW Radio in Shreveport; KEEN Radio in San Jose; and WMC Radio in Memphis, Tennessee, where he was a former Good Moosin' Partner with Aunt Eloise Louise. Mid-days are handled by Alan Archer. The afternoon-drive man is Tim Montanna. The evening shift is covered by Ralph Skaggs, and to stay up all night with, there's Monte Ray Davidson.

KHOZ recently celebrated its One-Year Anniversary/Listner Appreciation Week. Promotional tactics featured cassette giveaways and float trips on the Buffalo National River, as well as various other prize giveaways.

KHOZ Radio accepts music calls on Mondays, Tuesdays and Wednesdays between 10am and 1pm Central, at 501-741-2301 or FAX 501-741-3299. KHOZ also wishes to remind promoters that they program CD product ONLY!

SAVE OUR TREES—WFMW Radio in Madisonville, Kentucky, recently conducted its annual WFMW Arbor Day Promotion. Friday, April 5th marked Arbor Day in Kentucky, and to help observe such a special day, WFMW distributed approximately 2,200 white pine tree seedlings to third and fourth graders throughout the Hopkins County and Dawson Springs independent school districts, as well as area parochial schools on March 29th. WFMW distributed the seedlings with hope that the participating children would perhaps celebrate the experience of planting a tree and consider its upkeep.

"As the trees and the children grow," comments Danny Koeber, WFMW program and music director, "WFMW Radio hopes the memory of this day will provide a very warm thought in the hearts of those who participated in this nature project."

WDAF RADIO in Kansas City, Missouri, will co-sponsor the Country Music Association's Songwriter Workshop and Guitar Pull on Tuesday, April 16 from 5-7pm, at Center Stage. Singer/songwriter Larry Gatlin and award-winning songwriters Don Schlitz, Richard Leigh, Thom Schuyler and composer/producer Tim DuBois will participate. The workshop is planned in conjunction with a CMA board of directors meeting in Kansas City on April 17-18 at the Marriott Plaza Hotel.

(Cash Box April 20, 1991)

OUT OF THE BOX

CLINT BLACK: "One More Payment" (RCA 2819)
Producers: James Stroud/Bill Ham
Writers: Clint Black/Hayden Nicholas/Shake Russell

Black shows off his Texas roots with this high-steppin' cowboy swinger. Since the release of his current Put Yourself In My Shoes album, "One More Payment" has long been a top-requested LP cut, so it's only natural that this crowd pleaser be released as a single. Once again, Black manages to dish out vocals which flaunt his ability to gut-n-grind, as well as take on some of those extra high notes. High-powered fiddling, sultry guitar licks and an overall, great band performance also contribute to what will most likely result in another hit record.

FEATURE PICKS

NEAL MCCOY: "Hillbilly Blue" (Atlantic 37982)
Producer: Nelson Larkin
Writer: Bernie Nelson

Sometimes the mood just seems right for a country-blues tune, and that's just what McCoy has to offer with his latest release entitled "Hillbilly Blue." This emotional ballad about one's need to sometimes be alone for some heavy thinking will most certainly appeal to country radio listeners. For those who have already tagged McCoy as more of a contemporary artist, this traditional-flavored performance will perhaps change those opinions. As expected, McCoy's grasping baritone vocals come out on top giving this number the fuel to rocket.

RICKY VAN SHELTON: "I Am A Simple Man" (Columbia 38 73780)
Producer: Steve Buckingham
Writer: Walt Aldridge

If you can imagine country traditionalist Ricky Van Shelton performing with an unusual sassy edge, this flashy number will perhaps match your imagination. "I Am A Simple Man" sparks the first release from Shelton's forthcoming Between The Lines project, and is ultimately one of the best cuts he's released in a long time. Can't wait to read more of what's between the lines!

HAL KETCHUM: "Small Town Saturday Night" (Curb CURB-BD-054)
Producers: Allen Reynolds/Jim Rooney
Writers: Pat Alger/Hank DeVito

Thumbs up to the newest addition of male newcomers who doesn't sing with a twang in his voice. Ketchum hits the country scene with a fresh vocal drive seasoned with some rooey grit and an occasional growl. "Small Town Saturday Night" whips out high-level energy and a melody that's sure to spice up radio. Three additional key cuts are also featured on this disc, and if they're any indication of what the rest of Ketchum's debut album holds, we're in for some great listening from beginning to end!

TIM McGRAW: "Holiday Inn" (Curb NR-76871)
Producer: Doug Johnson
Writers: Arti Portilla/Joey Shott/ Jim Vest

This debut release from newcomer Tim McGraw gives a weekend getaway with a two-for-the-price-of-one special—her and someone else. "Holiday Inn" sparks a middle-of-the-road tempo, somewhat relaxed traditional delivery, and some flavor bluegrass harmony vocals ringing from the background.

MARIE OSMOND: "Boogie Woogie" (Curb CURBBD-053)
Producer: James Stroud
Writers: Don Sayre/Hughie Fields

To pop up a playlist, slap in this disc! Although many will probably say "now that ain't country," Osmond does a fantastic job with this boogie-woogie classic.

TOP 5 SINGLES-10 YEARS AGO
1. DAVID FRIZZELL & SHELLEY WEST: "You're The Reason God Made Oklahoma" (Warner Bros./Viva)
2. MICKEY GILLEY: "A Headache Tonight (Or A Heartache Tonight)" (Epic)
3. JOHNNY LEE: "Pickin' Up Strangers" (FullMoon/Ashylum)
4. CONWAY TWITTY: "Rest Your Love On Me/I Am The Dreamer" (MCA)
5. DON WILLIAMS: "Fallin' Again" (MCA)

TOP 5 SINGLES-20 YEARS AGO
1. BILLY "CRASH" CRaddock: "Knock Three Times" (Cartwheel)
2. TAMMY WYNETTE: "We Sure Can Love Each Other" (Epic)
3. SONNY JAMES: "Empty Arms" (Capitol)
4. LORETTA LYNN & CONWAY TWITTY: "After The Fire Is Gone" (Decca)
5. CONWAY TWITTY: "How Much More Can She Stand" (Decca)

TOP 5 SINGLES-30 YEARS AGO
1. BUCK OWENS: "Foolin' Around" (Capitol)
2. MARTY ROBBINS: "Don't Worry" (Capitol)
3. FARON YOUNG: "Hello Walls" (Capitol)
4. RAY PRICE: "Heart Over Mind" (Capitol)
5. CLAIDE GRAY: "I'll Just Have A Cup Of Coffee" (Mercury)
The Hollanders: On The Right Track

GET READY AMERICA, the hollanders are on a train bound to capture the hearts of country music fans at every stop. The Hollanders, a newly signed act on VCA Records have recently released their debut project with their second single, "You Can't Blame The Train," currently climbing the charts and moving up to #2 slot on this weeks Top 100 Country Singles Chart. One might ask, who are The Hollanders and what makes them so unique? For starters, The Hollanders consist of four sisters and two brothers, which include Susie, Terri, Brenda, Janet, David and Jeff. This family act brings country music a fresh and energetic twist that perhaps compares with that of family groups such as the Jackson Five or The Osmonds. Though young in age (19-30), the professionalism, musicality and diligence which this group possesses, prove them to be experienced beyond their years. The Hollanders have already captured the hearts of those who've been fortunate enough to witness the vast number of shows they've performed throughout the past years. In fact, The Hollanders performed over 250 shows last year alone.

"It's a nice change. I think they (listeners) are ready for something new," says Susie. There are no family acts in Nashville and there's nobody as energetic as us that wants to do what we want to do. We're real high-energy and we're going to be who we are because we can't fake that. We've got to be true to who we are."

The Hollanders' flashy stage show features each member playing four or more instruments per performance. To even stretch the diverse musicality of the group, they not only perform traditional country, but also incorporate early rock n' roll, jazz and even a big band sound into their unique style of country music.

"We work together as a team," Susie explains. "And we're in this for a lifetime. This is something we have always dreamed of and always strived for."

With such determination coupled with a genuine set of family ideals and hard work, The Hollanders are at a station loading up their train bound for continued success.

Thanks Radio
For Your Support!

"The New Cricket Rhodes Single is the highest debuting Indie Record Stations and the 3rd Most Added at Cash Box Stations this week . . . with 43 Reports"

Cash Box Debut

69

"Are You Sincere"
CRICKET RHODES

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A M I Records
3840 Dickerson Road
Nashville, Tn 37207
(615) 868-2356

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Thanks
DJs and Fans

Thanks
Music & Program Directors

"Preservation Of The Wildlife"
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Produced By Danny Day

Promoted By The 'A' Team:
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CASH BOX  APRIL 20, 1991  23
The New ‘NSM-America’ Debuts At ACME ‘91

CHICAGO—Members of the press corps who attended ACME ‘91 had heard “rumble” of various changes that were being implemented at Loewen-America, the American arm of noted jukebox producer, NSM of Germany. The extent of these changes, however, came as quite a surprise to most of us as we approached their greatly expanded exhibit. Loewen-America is now “NSM-America” and the “new” part doesn’t stop here. As a matter of fact, the only remnant of Loewen-America that we could find in that entire 80-foot expanse was company president Rus Strahan, whom we expected to see, but you know something, even he looked new.

When we asked Strahan to expand on what’s been going on, his response was “Everything! We’ve changed just everything,” he repeated in a very confident tone. “NSM-America is all brand new. Sometimes it’s not worth trying to fix something— it’s easier to trash the old and start out from scratch. Make everything new. And that’s exactly what we’ve done.”

The company has a new staff, new training programs, a new service facility, new field support equipment and personnel, new offices and a new football-field-size display for their participation in the trade conventions. You couldn’t help but notice the gorgeous, newly designed wall-hanging jukebox, prominently perched at the end of their display area. As Strahan pointed out, this model represents “only the beginning when it comes to new concepts designed from NSM.”

As you moved further along product row you saw the result of NSM’s engineering team putting their laser system to work in another way—say snap-in/snap-out laser gun. This game features a sharpshooter laser beam rifle. What you do is aim at the target, in this case, a video screen mounted in a dart-machine-looking backdrop, and squeeze off a round. The accuracy of the shot is registered in the machine’s internal computer and the results are displayed on the lower portion of the screen. A print out of the score is available on the spot, so players can show off their expertise.

NSM is also into video poker machines, which was noticeable at the show. At this point in time, the company is modifying their machine for the American market. NSM’s giant status in the European gambling machine market is common knowledge. Indications are that the firm will soon be entering the U.S. marketplace with a model that will reflect the ultimate in technological advancement.

This firm’s Consumer Products Division occupied a special place in the exhibit, where you saw the noted NSM CD changer in a sleek, smoked glass case, resembling a home stereo component; which, as it turned out, is exactly what it is. NSM is marketing the heart of their CD jukebox to the consumer, which means now anyone can enjoy the changes, and as it turns out, is exactly what it is. NSM is marketing the heart of their CD jukebox to the consumer, which means now anyone can enjoy the changes, and as it is turned out, is exactly what it is. NSM is marketing the heart of their CD jukebox to the consumer, which means now anyone can enjoy the changes, and as it is turned out, is exactly what it is.

NSM’s marketing of this system in the privacy of home and direct everything through a personal computer. The system is also available with an infra-red, wireless control that can be handled from your easy chair, if you so choose.

Kevin Byrne, who heads up the Consumer Products Division, told us that NSM does not intend to confine applications for its “Quick Change Artist” CD changer to the home market and has already modified changers for both the broadcast and computer industries. With respect to broadcast, all the radio station has to do is simply program in the selections according to what it wants and when it wants them played. In addition, they can library all of their music in NSM’s snap-in/snap-out magazines (there are two, removable 50-CD magazines in every NSM 100-CD changer).

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Along with Kevin Byrne, other recently installed executives at NSM include George Haydocy, a 30-year veteran of the industry, who is national sales manager; and Keith White, another coin-op veteran, who is the national training manager. While manned the new Training and Service section of the exhibit, which housed three video screens. As he explained, “These are our new video training tapes and they will tell you everything you need to know about setting up, operating, servicing and repairing NSM product.” He stressed that there are tapes not designed to replace in-the-field “live” training seminars—but to supplement them.

The new NSM Music Management System was also featured in the display and it focused on the electronic feeding of information from jukeboxes into a hand-held computer/mini-printer. The procedure is simple; all you do is plug the device into the NSM jukeboxes during collection. It instantly loads itself full collection, popularity and diagnostics information from the machine. Operators can either print the information out on the spot and/or “dump” it into their personal computers when they return to their shops. All NSM machines are currently equipped with information ports. The Data Print 2000 information-collecting device and the software are available now.

Another unique accommodation in the NSM-America exhibit was the “Meet the Performance Team” counter, which was manned by various NSM distributors, who alternated shifts throughout the run of the convention. A huge map, designating distributor locations throughout the U.S. and Canada, hung behind the counter so that visiting distributors could arrange for individual meetings (since a schedule was also posted). The NSM jukebox line is enjoying much success in the American market. As noted by Rus Strahan, “Right now, we’re in severe backlog... and all units currently in transit from Germany are already sold.” The situation is the same in the overseas market. However, the factory is maintaining stepped up production schedules in an effort to respond to demand as quickly as possible.

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With respect to jukeboxes, he stated that NSM has a system that is “easily five years ahead in technology than anything on the market.” Expressing confidence of NSM’s further penetration, he added “I believe that features currently perceived as ‘futuristic’ that we have built in our product here today will shortly be regarded as ‘necessary’, things like automatic information feeding to computers.” In summation, he said that NSM intends to take over a big chunk of the U.S. jukebox market “sometime before the end of next year.”
AAMA Helps To 'Strike Out' Child Abuse

CHICAGO—April is “National Child Abuse Prevention Month” and once again, as it has done in the past, the American Amusement Machine Assn. (AAMA) is exerting its efforts towards alerting the public to this problem and helping to eliminate it before it occurs.

The National Committee for Prevention of Child Abuse (NCPCA) has released the latest in a series of public awareness posters produced by AAMA and it features major league baseball star Nolan Ryan and his family. The poster carries the message “Let’s Strike Out Child Abuse” and is currently being distributed throughout the United States by NCPCA and AAMA. It is the fourth in a series featuring well-known celebrities and is designed to promote positive relationships between parents and their children.

“Both Ruth and I are delighted to participate in this worthwhile effort,” stated Nolan Ryan. “Everyone has a role to play in preventing child abuse, and the sooner we pitch in, the better.”

The Nolan Ryan poster is being distributed to schools, libraries, businesses, youth-serving organizations and associations throughout the U.S. by the state chapters of NCPCA; and, for additional emphasis, is going out nationally to newspapers and other publications as a public service announcement. The message on the poster reads: “The Nolan Ryan family encourages everyone to take time out to eliminate this major problem. Patience and understanding can go a long way. Let’s strike out child abuse together!”

For additional information on preventing child abuse, or to request copies of the Nolan Ryan poster, contact your local chapter of the National Committee for Prevention of Child Abuse or write NCPCA.

Another Big A.H. “Listening Party!”

CHICAGO—A.H. Entertainers, one of Illinois’ most prominent operating companies, is also among the state’s most promotion minded when it comes to back-up and exposure of the music and games equipment on the A.H. route. Among the firm’s most recent efforts was a “listening party” for the new George Thorogood CD “Boogie People,” which was recently held at Somebody’s, a location in Arlington Heights, Illinois, owned by Bob Housholder. It was the second such “...party” and was every bit as successful as the one which A.H. ran at the Ringside in Elk Grove, Illinois awhile back to kick-off the 100th anniversary of the jukebox.

Assisting in the coordination of this latest event was club owner Bob Housholder, his mother, Dar Housholder, their manager Sue Verdieco and A.H. staffers Wally Jasonowics (operations mgr.), Jim Garrity (service manager), Tim Gaare (technician), Larry Carl (jukebox installations), Chris Hesch (manager), and Sue Pilotte (computer operations), along with Jeff Tartol of Singer One Stop For Ops in Chicago.

During the continuous programming of the CD, a raffle was held, offering a terrific lineup of prizes, provided by A.H., CEMA (the local Capitol/EMI distributor) and Singer One Stop. “This time we played the entire disc on an NSM CD jukebox.”

stated promotion coordinator Brad Hamma. “We also ran a music trivia contest, with the winner (who happened to be A.H.’s own Larry Carl) receiving a Stevie Ray Vaughn VCR tape. In addition, we offered a complete George Thorogood CD library as a grand prize, which was won by Carl Dvorak from Somebody’s.”

A main purpose of these gatherings, as Hamma explained, is to “demonstrate to the record labels how a professional jukebox operator can be a useful source for the promotion of artists in an environment other than television and radio.” Future plans call for a possible tie-in with a record store chain during the next promotion.

Pictured in the accompanying photos are (photo 1, l-r): Chris Hesch (A.H.); Bob Housholder (Somebody’s owner); Brad Hamma (A.H. promotion coordinator); Dar Housholder (Somebody’s owner); and Cory Kunz (A.H.). (Photo 2, l-r) are: A.H. staffers Wally Jasonowics, Kathy Faflik, Larry Carl, Joanne Passo, Chris Hesch, Dave Edwards, Somebody’s Bob Housholder, Debbie King, Somebody’s Dar Housholder, Brad Hamma, Sue Pilotte, Tim Gaare, Devin Kruk, Sue Kruk, Cory Kunz and Jim Garrity.
C.A. Robinson & Co. Hosts Gala Post-ACME '91 Party

Following this year's ACME '91 convention, recently held in Las Vegas, C.A. Robinson & Co. held spectacular post-show events at their San Francisco office on Wednesday, April 3, and at their headquarters in Los Angeles on Friday, April 5. In keeping with tradition, Mrs. Leah Bettelman, Ira Bettelman and Sandy Bettelman were gracious hosts and provided the more than 800 attendees at the Los Angeles gathering with plenty of fine food and drink. The reception in San Francisco was equally gratifying to the C.A. Robinson & Co. hosts. For many people unable to get to the ACME affair, these post-convention shows are excellent vehicles to mingle operators and manufacturers under one roof to discuss all the new equipment that is available.

Mrs. Leah Bettelman (left) and Sandy's wife, Mrs. Adrea Bettelman, are the leading ladies at C.A. Robinson, naturally.

Hank Tronick, Romstar's Tim Jackson, C.A. Robinson & Co.'s Scott Walker, and Damon Paramore of Dynamo Corp.

Pictured above (l-r) are: Sega's Tom Petit, SNK's Sue Jarocki, C.A. Robinson & Co.'s Hank Tronick and Leland Corporation's John Rowe.

Konami, Inc execs Frank Pellegrini (l) and Bernard Stolar with The Simpsons.

Nancy Poehlman and Alan Stone of Nintendo of America, Inc.

Shown here with C.A. Robinson & Co. president Ira Bettelman (right) is Irem America Corp.'s M. Sasatani.

Pictured (l-r) are: C.A. Robinson & Co.'s Ataya Paopradith and NSM-America's Rus Strahan with the hot Fire Country jukebox.

From the Leland Corporation (l-r) are: Ken Anderson and John Rowe with their Danny Sullivan's Indy Heat.

These smiling faces belong to (l-r): Gina Hernandez, Tecmo; Michael Robinson, Tecmo; and local operators Roy Contreras and Keith Lamb.

These happy people are, of course, FABTEK's own Jeanne and Frank Ballouz flanking their Blood Brothers game.
FOR SALE:ATARI: Escape from the Planet - 2 pl. U/R, Skull 'N Crossbones - 2 pl. dedicated game; AM. TECHNOS: Combat - installed in 3 pl. large cabinet; BALLY: Arch Rival - dedicated 2 pl. basketball (perfect); CAPCOM: Buster Bros. - 2 pl. dedicated game, Willow - 2 pl. dedicated game; DATA EAST: Gate of Doom, Robo Cop - 2 pl. dedicated game (sustained by movie publicity); EXIDY: Showdown - (skill poker game) gun & button model; KONAMI: Crime Fighter - 2 pl. dedicated game, T.M.N. Turtles, Aliens - 2 pl. dedicated game; LELAND: World Soccer Finals - 4 pl. de luxe game (like new - a growing spectator & participation sport that is played year round), Ataxx - floor samples of a new great game, Pigout - 3 pl. game (practically new) cabinet alone worth the price; ROMSTAR: Aquajack - dedicated game; S.N.K.: Street Smart - 2 pl. dedicated game, Mechanized Attack - 2 pl. dedicated game; SEGA: Golden Axe - dedicated game, Columns - 2 pl. (rare perfect cocktail model); TAITO: Pong; T.H.E.K.A.N.: Tecmo Bowl - double monitor 1 to 4 pl. (perfect); WILLIAMS: Narc - very popular 2 pl. dedicated game (perfect). FLIPPERS: BALLY: Game Show - 4 pl. Pool Shark - 4 pl.; DATA EAST: Playboy - 4 pl. Robo Cop; GOTTLIEB: Bonebuster - 4 pl.; PREMIER: Silver Slugger - 4 pl. (baseball season about to start). USED KITS: 88 Games H; Blockout H; Bloody Wolf H; Bottom of the Ninth H; Buster Bros. H; Cabal H; Castle of Dragon II; Cyberball 2072 H; Heavy Barrel V; Leader Board Golf S; Nestar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Showdown H; Sky Soldier V; Super Champion Baseball; Tecmo Knight H; V Ball H; Wrestle War H; Dragon Breed V; Golden Axe H; Snow Bros. H; S.P.P.H; Punk Shot; Blooed H; Sport March H. CHANGERS: Standard $1.00 changers as it. Call Celle for games and kits and Darren for parts. New Orleans Novelty Co., 3030 N. Armoult Rd, Metairie, LA 70002. Tel. (504) 889-3500. FAX (504) 888-3506.

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