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THORN EMI TO ACQUIRE OUTSTANDING INTEREST IN SBK: Thorn EMI has agreed to acquire the 50% interest in SBK Records not already owned by it, subject to the approval of Thorn EMI shareholders. The label, founded two years ago as a joint venture between EMI Music and SBK Records Productions (co-owned by Charles Koppelman and Martin Bandier), has enjoyed success with Vanilla Ice, Wilson Phillips, Technotronic and others. Under the transaction, Koppelman and Bandier will enter into two new employment contracts—retaining their respective positions as chairman and CEO, and president, chief operating officer—extending their period of service to December, 1993. On completion of the deal, cash payments will be made to SBK Records Productions, Inc. for the outstanding share of the joint venture and to Koppelman and Bandier under the terms of their employment contracts. The total initial consideration payable under the arrangement is approximately $26 million plus the return of their initial $5 million investment. Deferred consideration calculated on multiples of sales and profits over the years 1991, 1992 and 1993—which could end up totalling between $100 million and $400 million—will also be payable to SBK Productions.

PENDEULUM SWINGS LIKE A PENDULUM DO: Pendulum Records, an Elektra Entertainment joint venture, has been formed with industry veteran Ruben Rodriguez, Elektra's senior vice president, Urban Music, as CEO (he will keep the Elektra post). Pendulum will have its first releases available this summer. Said Rodriguez: "Pendulum will maintain the catalytic fire, fervor, freedom and energy of an indie under the Elektra umbrella."

Continued on page 7

CASH BOX MAY 11, 1991

EXECUTIVES ON THE MOVE

David Berman has been named a senior executive overseeing the business and administrative affairs of Geffen Records, DGC Records and Geffen Music Publishing, announced Ed Rosenblatt, president of the record labels. After graduating from the University of Michigan's business school in 1969, Chicago native Berman joined the law firm of Mitchell, Silberberg & Knupp and became a partner in 1975. Berman, who will report to Rosenblatt, entered the music industry in 1976, when he became vice president, business affairs for Warner Bros. Records. In 1983, Warner Bros. made him a senior vice president. In 1987, Berman assumed the presidency of Capitol-EMI Music. With Berman joining Geffen, Norman Beil, general counsel and head of business affairs, will report to Berman. And Beil will now report directly to David Geffen in his corporate capacity as chief executive of business affairs of Mr. Geffen's various entertainment enterprises. SBK Records has named Michael Leon, a 12-year A&M veteran (most recently as senior vice president, East Coast operations), vice president, International; he will oversee marketing and promotion of SBK product worldwide. Steve Macon has been named vice president, sales & marketing, Private Music. Macon, who comes to the label from A&M Records, is responsible for the overall implementation of Private Music's sales and marketing strategies; he will work with BMI Distribution as well as retail. Mercury has named Gwen Franklin vice president, marketing, the Rhythm & Blues Music Group. Franklin, who comes to the label from Capitol, will develop marketing strategies for the division's roster, working closely with sales, video and product management. Marty Maidenburg has been promoted to manager, product development for Mercury. He was previously publicity manager. And Dana Brandwein has also been promoted to manager, product development. She had been marketing coordinator. Grp has named Paul Ramey national sales manager; he will supervise the label's regional field staff. Ramey comes to Grp from PolyGram Jazz. Michael Jones has been signed on as national director, rap marketing and promotion for Elektra. An accomplished musician, he comes to Elektra from Columbia Records. Julie Pail has been promoted to the position of director of administration for BMG Records/Nashville. Pail was most recently director of recording-cost processing at the label. In her new position, she is responsible for all A&R administration, including developing recording budgets, processing all session related invoices and union contracts, and tracking costs throughout the project. Pail joined MCA/Nashville in 1985. MCA Records has named David Bassin product manager, announced vice president, marketing Geoff Bywater. Before joining MCA, Bassin worked at I.R.S. Records as U.S. label manager for Netwerk Productions. Virgin Records has promoted Jean Rousseau to international product manager. The Los Angeles-based Rousseau joined Virgin in 1988, most recently serving as international coordinator. Janet Herrin has been promoted to vice president, business affairs of Warner Special Products. Formerly director of contract & publishing, Herrin came to Warner Special Products in 1981 from a position with Universal Pictures and Television. Charisma Records has promoted Joanna Spock Dean to director, A&R and appointed Keith Bailey associate director, A&R, West Coast. Formerly, Bailey served as manager, West Coast A&R for Columbia Records, while Dean joined Charisma in March 1990 as associate director, A&R, East Coast. The New York-based Dean will report to A&R vice president Jeff Fenster, and the Los Angeles-based Bailey will report to A&R vice president Danny Goodwin. Columbia House has promoted John Nicholson to director, advertising. He has been with the division since 1987, most recent role was associate director, advertising. And Chris Drummond, a ten-year Columbia House veteran, has been made manager, editorial services. Sony Music Video Enterprises has appointed Linda Morganstern director, children's programming. She will oversee programming operations for the new Children's Library video label and Sony Kids Music audio label. MCA Music Publishing has promoted Steve Day to the post of vice president, general manager, Nashville. An eight-year MCA veteran, he was most recently general manager, Nashville.
# TOP 100 SINGLES
May 11, 1991

| # | Artist/Title | Label | Sales Rank
|---|-------------|-------|-------------
| 1 | Joyride (EMI 50342) |... | 11
| 2 | Baby Baby (A&M 75021 1549) |... | 12
| 3 | Here We Go (Columbia 387-73699) |... | 13
| 4 | Rhythm of My Heart (Warner Bros. 4-19366) |... | 14
| 5 | Touch Me (All Night Long) (Polydor 47-4646) |... | 15
| 6 | I Touch Myself (Virgin 98873) |... | 16
| 7 | Don't Wanna Cry (Columbia 387-73743) |... | 17
| 8 | Cry for Help (ARCA 7344) |... | 18
| 9 | I've Been Thinking About You (MC A53902) |... | 19
| 10 | You're in Love (CBS 18-729) |... | 20
| 11 | You Don't Have to Go Home (Mercury 878854-4) |... | 21
| 12 | More Than Ever (EMG 24290) |... | 22
| 13 | More Than Words (A&M 75021 75172) |... | 23
| 14 | Save Some Love (Arista 2153) |... | 24
| 15 | Love Is a Wonderful Thing (Columbia 73719) |... | 25
| 16 | I Like the Way (The Kissing Game) (Jive/ARCA 1424) |... | 26
| 17 | Losing My Religion (Warner Bros. 193979) |... | 27
| 18 | Silent Lucidity (EMI 50345) |... | 28
| 19 | That's Just the Way It Is, Baby (Atco 3533) |... | 29
| 20 | Hold You Tight (Giant 41-19458) |... | 30
| 21 | Miracle (Arista 22002) |... | 31
| 22 | Sadness Part 1 (Charisma 4-98904) |... | 32
| 23 | What Comes Naturally (ARCA 45-1346) |... | 33
| 24 | Voices That Care (Giant 19350) |... | 34
| 25 | Don't Treat Me Bad (EPIC 347-73676) |... | 35
| 26 | Couple Days Off (EMI 4639) |... | 36
| 27 | Coming Out of the Dark (EPIC 347-73666) |... | 37
| 28 | Rico Suave (Interscope/East West 4-98871) |... | 38
| 29 | One More Try (Quality 15114) |... | 39
| 30 | I'm Ready (Motown 2070) |... | 40
| 31 | Mercy Me (EMI 50344) |... | 41
| 32 | This House (Capitol 44652) |... | 42
| 33 | Round and Round (Parlsey Warner Bros. 4-19748) |... | 43
| 34 | Love At First Sight (A&M 15484) |... | 44
| 35 | How Much Is Enough (Impact/MCA 540-54028) |... | 45
| 36 | Get Here (Fontana/EMI 678 476-4) |... | 46
| 37 | She Talks to Angels (EMI 4-19403) |... | 47
| 38 | Bitter Tears (Atlantic 87760) |... | 48
| 39 | Rush Rush (Vista 98829) |... | 49
| 40 | If There Was Any Other Way (EPIC 4-73685) |... | 50
| 41 | Seal Our Fate (EPIC 73769) |... | 51
| 42 | I Wanna Make You Up (EMI 4-19392) |... | 52
| 43 | Walking in Memphis (Atlantic 87747) |... | 53
| 44 | My Heart Is Failing Me (SBK 0342) |... | 54
| 45 | Here I Am (Come and Take Me) (Virgin 4-90141) |... | 55
| 46 | Written All Over Your Face (Atlantic 87805) |... | 56
| 47 | Unbelievable (EMI 50345) |... | 57
| 48 | Power of Love (Atlantic 4-73778) |... | 58
| 49 | Signs (Cerrito 4-19553) |... | 59
| 50 | People Are Still Having Sex (Smash/Polystar 879 666) |... | 60
| 51 | How to Dance (Atlantic 0-86083) |... | 61
| 52 | Come Again (Warner Bros. 4-19408) |... | 62
| 53 | Someday (Columbia 387-73651) |... | 63
| 54 | Show Me the Way (A&M 1536) |... | 64
| 55 | I'll Be By Your Side (L.M.R./RCA 2758-4) |... | 65
| 56 | Step On (Elektra 4-64899) |... | 66
| 57 | All the Man That I Need (Atlantic 2156) |... | 67
| 58 | We Want the Funk (Interscope 98819) |... | 68
| 59 | Call It Poison (Atlantic 3752-2) |... | 69
| 60 | That's Why (Hollywood 8729) |... | 70
| 61 | Around the Way Girl (Columbia 38-73610) |... | 71
| 62 | Dream Lover (ABC 13421) |... | 72
| 63 | Stone Cold Gentleman (MCA 5403) |... | 73
| 64 | Does Anybody Really Fall in Love Anymore? (Interscope 10039) |... | 74
| 65 | It's a Shame (My Sister) (Warner Bros. 4-19519) |... | 75
| 66 | Strike It Up (ARCA 2794) |... | 76
| 67 | Place in This World (Reunion/Geffen 19019) |... | 77
| 68 | Feel the Groove (Scotti Bros. 5284151S) |... | 78
| 69 | Heartbreak Station (Mercury 878 799-4) |... | 79
| 70 | Rescue Me (Si/Sony Bros. 4-19490) |... | 80
| 71 | Word of Mouth (Atlantic 97714) |... | 81
| 72 | All True Man (Tabu/EPIC 35-73627) |... | 82
| 73 | All This Time (A&M 25345) |... | 83
| 74 | Good Heart (ARCA 2796) |... | 84
| 75 | How Can I Ease the Pain (Elektra 4-64897) |... | 85
| 76 | Uncle Tom's Cabin (Columbia 38-73644) |... | 86
| 77 | Temple of Love (Mercury 878 579-4) |... | 87
| 78 | I'll Never Let You Go (MCA 53801) |... | 88
| 79 | Love Will Survive (Capitol 44707) |... | 89
| 80 | Baby's Coming Back (Charisma 98837) |... | 90
| 81 | Waiting for Love (EMI 4-JM 50337) |... | 91
| 82 | Where Does My Heartbeat Now (EPIC 34-73538) |... | 92
| 83 | Part of You, Part of Me (Columbia 1548) |... | 93
| 84 | A Better Love (Columbia 1397) |... | 94
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| 86 | Oh La La (Scotti Bros. 5282-4 855) |... | 96
| 87 | Why Should I Cry for You (A&M 1560) |... | 97
| 88 | Backyard (MCA 53982) |... | 98
| 89 | See the Lights (A&M 1553) |... | 99
| 90 | Going Through the Motions (Warner Bros. 4-19468) |... | 100
| 91 | Don't Make Me Dream About You (Reprise 4-19357) |... |
| 92 | I'll Do It 4 U (MCA 53912) |... |
| 93 | Call It Rock & Roll (Capitol 44675) |... |
| 94 | Wicked Games (Reprise 4-191704) |... |
| 95 | My Side of the Bed (Columbia 73526) |... |
| 96 | Highwire (Columbia 73742) |... |
| 97 | One in a Million (MCA 54044) |... |
| 98 | Ride the Wind (Capitol 44616) |... |
| 99 | Easy Come Easy Go (Atlantic 4-87773) |... |

The square bullet indicates strong upward chart movement. See Alphabetic and Publisher List page.
Following his smash hit, “One More Try,” with this Top 40-ready dance track, Timmy T. is sure to hold on to the fan base he’s already built while expanding it. “Over and Over” is more similar to his earlier hit, “Time After Time,” whose sound is somewhat darker than the normal dance fare currently being offered. Comes in both radio and dance mixes.

**GRAND DADDY I.U.: “Sugar Free” (Cold Chillin’/Reprise PRO-CD-4780)**

“Urban” radio generally shies away from rap, but some “urban” programmers may find Grand Daddy I.U.’s “Sugar Free” useful. Though not as overtly commercial as M.C. Hammer, “Sugar Free” is a groovin’ rap song that’s full of singing by a female vocalist. “Sugar Free” was produced by Cold Chillin’ labelmate Biz Markie, who also serves as executive producer. Cutsmaster Cool V is given co-producer credit.

**ALBUMS**

**PAT BENATAR: True Love (Chrysalis F2 21805)**

After the pop-rock slickness of 1988’s Wide Awake In Dreamland, Pat Benatar gives us a pleasant surprise with the blues-rock-oriented True Love. The project ranges from material by bluesmen B.B. King (“Paying The Cost To Be The Boss,” “I’ve Got Papers On You”) and Albert King (“I Get Evil”) to Charles Brown’s rhythm ‘n’ blues classic “Please Come Home For Christmas” (which appears as a bonus track on the CD) to the root-sy originals “The Good Life,” “True Love” and “I Feel Lucky.” True Love, which was produced by Benatar’s spouse/guitarist Neil Giraldo, is a welcome acknowledgement of rock’s blues and R&B roots.

**JON LUCIEN: Listen Love (Mercury/Polygram 848 532-2)**

Jon Lucien should fare well on “quiet storm” and “Black adult contemporary” formats with Listen Love, which is best defined as a pop with touches of jazz at times. “Love Me,” “Take Me Away,” “You Don’t Need Me” and “You Take My Breath Away” are among the relaxed ballads and mid-tempo songs on this CD that programmers for those formats should find useful. Fans of Brazilian jazz-pop should check out “Mysteries,” a duet with Joyce Silviera, and “You’re Sensational.”

**SAXON: Solid Ball Of Rock (Charisma 91627-2)**

Solid Ball Of Rock, Saxon’s first release since joining Charisma and the band’s first album since 1987, is an aggressive yet consistently melodic collection of heavy metal and hard rock. The CD’s strongest cuts range from the sleighhammer metal of “Lights In The Sky,” “Baptism Of Fire” and “Altar Of The Gods” to the less abrasive non-metal cut “Requiem (We Will Remember),” an ode to rockers who died young. The influence of AC/DC is especially evident on “I’m On Fire.” Saxxon produced Solid Ball Of Rock with Kalle Trap.

**LAMONT DOZIER: Inside Seduction (Atlantic 7 82228-2)**

While Lamont Dozier has done his share of singing over the years, he’s best known for his songwriting as part of the legendary Holland/Dozier/Holland team. With Inside Seduction, the “uptown soul” veteran makes an effort to be as once traditional and contemporary. The 12-song CD’s highlights include “Love In The Rain,” which is very ’70s-sounding; “Attitude Up” and “What Chew Doin’,” both of which are high-tech and contemporary-sounding; and the silky slowjams “I Wanna Hold You Forever” and “When We’re Together.” Dozier produced and wrote all of the material by himself except “The Quiet’s Too Loud,” which he produced with labelmate Phil Collins. That pop-rock superstar is heard on drums, while another Briton, Eric Clapton, plays guitar.

**SPECIAL EFX: Peace To The World (GRP GRD-9640)**

Though more exotic than Kenny G, Tim Weisberg or Grant Geissman, Special Efx is unlikely to scare “quiet storm” programmers with its latest CD, Peace To The World. “Jungle Talk,” “Lullaby For Julia,” “Summer’s End,” “Gianluca” and “Lady From Rio” are among the cuts that should be light enough for the “quiet storm” and “new adult contemporary” crowds. Peace To The World was produced by Special Efx leaders Cheli Minucci and George Jinda, with GRP head honchos Dave Grusin & Larry Rosen serving as executive producers.

**DAVID HALLYDAY: Rock ‘N Heart (Scotti Bros. 5204-2 SB)**

Scotti Bros., which is now being distributed by BMG instead of Sony, has a slick and highly commercial collection of pop and pop-rock in singer/guitarist David Hallyday’s Rock ‘N Heart. “To Have And To Hold,” “Yes Or No,” “Ooh La La,” “Can’t Deny” and “Night After Night” are among the cuts that could fare well on CHR and/or adult contemporary formats. Hallyday wrote all of the CD’s songs with Lisa Catherine Cohen except “About You.” Rock ‘N Heart was produced by Richie Wise.

**LATOUR: Latour (Smash 848 323-2)**

 Entirely written (or co-written) as well as produced (or co-produced) by LaTour, this is the provocative, often dark and challenging, dance music that seems to be descended from the likes of Gary Numan, Kraftwerk and the like. First single, “People Are Still Having Sex,” is excellent primer for the rest of the disc.

**ANGEL: Angel (Virgin 2-91404)**

Like labelmate, Paula Abdul, Angel comes to recording via dance. Also like Abdul, Angel is a choreographer (having performed that chore for Madonna’s Who’s That Girl tour, as well as dancing on that same tour) and pitchman for Coca Cola. Where the two differ is Angel’s Latin-tinged music that flavors his state-of-the-art dance grooves and lyrics. Angel co-wrote many of the tracks on the disc whose producers include Tony Moran.
**EAST COASTING**

**BY LEE JESKE**

Doc Severinsen (left) and Al Hirt laugh it up during the taping of a recent Tonight Show. Elvin Bishop was the guest host.

**MARLEY’S GHOST:** Bob Marley, reggae’s genius, has been dead for ten years. For those who want to know a little bit more about him, “Songs of Freedom,” an exhibition of photography and artwork relating to his life, has been assembled. It’s a travelling exhibit and it’s travelling into New York on May 11th, the 10th anniversary of his death. It’ll be on view at the Galerie Marilield 26, E 64th St, until June 7th. Go see it, and then ask yourself this: “Why isn’t this man in the Rock and Roll Hall of Fame yet?”

**STUDIO 54 REDUX:** We don’t know if Liza or Calvin will make it, but Andy and Steve sure won’t. The Ritz, which used to be downtown, is now on W. 54th St, at the site of what, for one brief and shining moment, was Studio 54. Live shows now take place where the ‘70s best and brightest used to shake their booties, but wait...here comes Clubland. Clubland will be a “high-tech dance, private event and entertainment complex, setting the latest technological innovations of today amidst the grandeur of yesterday in a magnificently restored former opera house and highly visible concert billboard.” (Hey, I didn’t write it.) We’re talking another million bucks spent on a place that has had overhauls than Eva Cabor. No, it won’t cut into John Scher’s live shows—the dancing will begin after the live music ends and on nights when the club is dark (there are a lot of such nights lately). Look for it in late May.

**SPRING OFFENSIVE:** That’s what Joey Ramone is calling the shows he’s hosting at CBGB’s on Tuesday and Wednesday (May 7 & 8). Joey’s presenting his favorite new and up-and-coming bands. We’re not talking string quartets here, gang, we’re talking (on Tuesday), Acid Bones, Danny Blitz, Drunken Boat, the Hip Nips, the Dominicans, Susan Calamari Fashion Show, Crown the Good and the Lunachicks, and (Wednesday) Bebe Buell, Monster Zero, Harley (Cro-Mags) Flanagan, Youth Gone Mad, Danny Blitz, Crown the Good and Manitoba’s Wild Kingdom. Tickets are ten bucks a night (about a buck and a half per band). I won’t be there.

**WORDS FROM TAJ MAHAL:** Give Taj Mahal credit: he’s a survivor, he’s been rooting around in America’s many folk musics for decades. His current projects include an upcoming Private Music album and the music for Male Bone (out on Gramavision), the ill-fated Broadway show for which he wrote connecting music and set some Langston Hughes poems to the blues. Here are some things T.J. Mahal said during a recent conversation:

“T.J. was just lucky to be with parents that were progressive enough to emphasize the importance of heritage. I think that because they emphasized the importance of heritage, I also became aware that I grew up around other ethnic groups that were also very aware and conscious of their heritage. And that seemed to be a very important thing. It seemed to me that an awful lot of Afro-Americans, as a result of colonialism and slavery in the United States, had felt that the idea was total assimilation and that that attitude meant giving up anything that was instinctively, intrinsically yours from the the present or the past, to try to develop into the perfect person that would be like all Americans. It didn’t seem to be so amongst Jewish-Americans, Greek-Americans, Armenian-Americans, Italian-Americans, Polish-Americans—I grew up with people who seemed that no matter how much they were part of the fabric of what is the United States, they also reserved this big chunk of it for themselves to develop on. And this is where I started to see a majority of Afro-Americans—because of the church, because of social mores, because of the dominant culture—thought very negatively about themselves. And I wasn’t taught or brought up to think that way.

“So I delved into the music through my parents’ music collection, through association with people who came from the South. My mother’s from the south, my father’s from the West Indies, so as far as black culture, I was assimilating two very different cultures.

“I’ve been on the road for years, doing 260, 270 concerts a year with no thanks from anybody but the people who I played for. With this controversy about lip-syncing and all that kind of stuff, nobody ever said, ‘You know, Taj Mahal never lip-syncs. You want to go see a good solo show, go see Taj Mahal.’ It’s like MTV plugs in and they totally wipe everything out—you never hear them talk about any of the blues players, anybody else but their long-haired, hair-woold weirdos.

“On the strength of my music alone, I have travelled to almost every continent in the world. No hits, on the strength of the music and the credibility. And my friends have stayed. And I know they like my old songs, but that hasn’t stopped me from being inquisitive, that hasn’t stopped me from being experimental.”

**POINTS WEST**

**BY ALEX HENDERSON**

FROM WYNTON TO ELLINGTON: Recording an unaccompanied solo project for what was only his third album as a leader was a daring move for Marcus Roberts. But thankfully, the 25-year-old acoustic jazz pianist is skilled enough to take on such a challenge and emerge artistically triumphant. After leading small groups on The Truth Is Spoken Here and Deep In The Shed—both of which were 60s-flavored post-bop efforts—the former Wynton Marsalis sideman surprised listeners with the unaccompanied Alone With Thelonious. Then he went on to liberally incorporating pre-bop elements a la Duke Ellington, and a recent set at Catalina’s Bar & Grill in Hollywood reflected this evolution. Unaccompanied, Roberts evoked Ellington (who he exalted as “the Beethoven of American music”) and other pre-bop piano masters ranging from Fats Waller to Erroll Garner. Roberts’s take on Ellingtonia—eleven-hands elegant and graceful, yet funky and oh so soulful—worked well on a melancholy version of the standard “Where Or When” and The Duke’s “Simple Pedal Of A Rose,” while touches of Waller-esque humor could be heard on Roberts’s blues-conscious original “When The Morning Comes.” But while Roberts may be going “Black in time,” he isn’t rejecting pop or post-bop—The Thelonious Monk and McCoy Tyner aren’t people he’s forgetting about. Roberts may not be the innovator who’s pointing jazz in radically new directions, but he’s certainly become a most absorbing player in the “young jazz mainstream.”

**BY ERNEST HARDY**

**IT’S 1991 AND “GIRL GROUPS”** are once again all the rage. Only, you’d never know it was 1991 if you looked too closely. Sure, the styles of music have changed somewhat (excepting Wilson Phillips, of course), but little else has. Producers still write the songs, construct the images and call the shots—despite the loud protestations to the contrary by that “new wave” group by the “single hit” theory. There has been little acknowledgment of the fact that women have made enormous gains politically or socially; there’s even less indication of any insight into the politics or perspective of today’s women. And when it comes to humor, there are few in pop right now (male or female) that you would laugh with and not at. Thank God for BETTY (yes, all caps). Trying to capture the essence of BETTY in print has struck us all across the nation, leaving most to simply list the numerous elements that feeds this wondrous entity: women’s prison films, performance art, stand-up comedy, Laurie Anderson, send-ups of and to bars like Stripsend, razor sharp wit, cool irony, reggae, pop, funk, folk, and a million references to pop culture. But far from issuing random, jokey shots that take aim at cocoy targets, BETTY (involves Amy & Bitzi Ziff, cellist and keyboardist respectively, and bassist Alyson Palmer) play on a show full of twists and turns. It helps tremendously that they are starting from a foundation of genuine talent. All three are great vocalists and musicians on their instruments of choice. Lyrically, they are witty, surreal and surreal. One of their best songs puts a twist on the usual “go-on-and-leave-you-good-for-nothing” that is revealed in the title, “Go On Split Mr. Ameo Ma.” Other top efforts are “Wolfgangman,” “NYU,” (a humorous twist on a meeting with a seemingly crazed homeless woman), and “Bettiecaut Junction” (a slight neworking of the theme from the old television series, Petticoat Junction). The trio have just released their debut album, Hello Betty, (produced by Mike Thorn) on their own label, Man From B.E.T.T.Y and it almost, but not quite, captures the spark that makes them one of the best acts working right now.

**NEWS:**

**LEGENDARY SINGER/SONGWRITER** Jimmy Rodgers will appear for a Song Talk Seminar with Q&A from the audience on Monday, May 13 at 7:00 p.m. at Santa Monica’s At My Place, 1026 Wilshire Blvd. With 18 million-selling singles in a row, 22 platinum & gold lps (HoneyComb, Kisses Sweeter Than Wine, Oh Oh I’m Falling In Love Again and many others), Rodgers was at the peak of his career when he was clubbed and left for dead by two off-duty policemen. After spending many painful years on the road to recovery, Jimmy Rodgers is back to tell his story as well as sing and play again. He’ll bring his guitar along for some music to accompany the conversation.
YES, BUT WILL HE DO INSTORES? RCA will release a three-CD Elvis Presley boxed set this summer, Collector’s Gold, featuring previously unreleased music from the allegedly late rock god, including Nashville and Hollywood session out-takes and live material from his ’69 Las Vegas shows.

THEY CALL THE MARIAH PLATINUM... AND THE WILSON PHILLIPS. AGAIN: Mariah Carey’s self-titled debut album, and the self-titled debut from Wilson Phillips, each notched another million sales last month. So what else is new? Mariah Carey and Wilson Phillips are now each multi-platinum to the tune of five million copies, according to the RIAA’s April list of such things. But that ain’t a patch on M.C. Hammer’s, whose Please Hammer Don’t Hurt ’Em sold as many as Mariah and Wilson Phillips combined: yep, 10 million strong and counting. Also hitting the multi-platinum jackpot last month, along with a batch of catalogue titles (including George Michael’s Faith racking up another 11 million), is Garth Brooks’ No Fences (3 mil.) and the Black Crowes’ Shake Your Money Maker (2 mil.).

Platinum albums were being shipped out to Reba McEntire’s Rumor Has It, Chris Isaak’s Heart Shaped World, Carreras, Domingo and Paravotti in Concert, Ricky Van Shelton’s RVS III, Michael Bolton’s The Hunger, Sting’s The Soul Cages, Lee Greenwood’s Greatest Hits and Winger’s In the Heart of the Young. Sting also got himself a gold album last month, as did Another Bad Creation’s Coolin’ at the Playground/Ya Know, Queen’s Innuendo, Daryl Hall & John Oates’ Change of Season, John Barry’s Out of Africa Soundtrack, Patty Loveless’ Honky Tonk Angel, David Lee Roth’s A Little Ain’t Enough, Enigma’s MCMXC A.D., Mannheim Steamroller’s Fresh Aire V, Great White’s Hooked, Yanni’s Reflections of Passion and Original Soundtrack: The Doors.

YOU CAN’T KEEP A GOOD BAND DOWN: Lynyrd Skynyrd 1991, as the newly revamped band calls itself (among the new members joining original Skynyrd’s Gary Rossington, Ed King, Leon Wilkeson, Billy Powell and Artimus Pyle is Johnny Van Zant), has signed to Atlantic Records (the first album is due in June) and will be touring the U.S. this summer.

CHILD’S PLAY: Sony Music Video Enterprises is launching the Sony Kids’ Music audio label and the SMV Children’s Library video label to tap into the ever-expanding children’s market.


CASH BOX MAY 11, 1991

INDUSTRY NEWS (Continued from page 3)

POETIC CHAMPIONS GET PLAQUES: Van Morrison manages a smile (we think it’s a smile) as PolyGram boss Alain Levy (right) and Polydor UK’s David Munns deliver him a wall hanging commemorating the gold status of his Greatest Hits album.
ON JAZZ

BY LEE JESKE

Rockin’ at the Fairgrounds

MUDBUGS: Crawfish. Can’t help thinking about crawfish, those lovely crustaceans that were available at this year’s New Orleans Jazz & Heritage Festival in the following guise: boiled, with a side of pickles, corn bread, and a new dish with a crummy name, in corn macque choux, in gumbo, in tamales, in a bread (kind of like a cheese and crawfish knish, that), in pasta (the now legendary Crawfish Monica), in pie (pace Hank Williams), au gratin, in boudin (but as a stew), in a hash, in a sausage, in remoulade, in a stuffed pepper.

But what makes me think about crawfish, recounting the first weekend of the festival, is the fact that it has rained so much in New Orleans over the past few months (“Hey, we really got April showers this year,” cracked one wise guy, “they started in November”) that the infield of the Fairgrounds Racetrack, where the meat and potatoes (not to mention shellfish) of the Festival takes place, became like the Bayou Teche muddied. The 100,000 or so people who made it out to the Festival on that first Saturday and Sunday (Friday was rained out), went in a crawfish, wallowing happily in the swamp, in fact, dancing to zydeco or traditional jazz in New Orleans is fun, but I think it’s even more fun in the mud—you glide like Gene Kelly.

Despite all the mud and food (the soft-shell crab po’ boy once again gets the bluest ribbon from my taste buds), what about music? Well, what about music? It’s easier to talk about what I didn’t hear, but what I did hear was, for the most part, choice.

Highlights?

Dr. John leading a killer band (including baritone saxophonist Alvin “Red” Tyler and vocalist Charmaine Neville) through an especially funky set that ended with James Booker’s ass-kicking rearrangement of “Goodnight, Irene.”

Traditional trumpeter Wendell Brunious’s tent-rocking set, with the spectacular Dr. Michael White on clarinet (check out his new Antilles album and then tell me traditional jazz isn’t alive and well in New Orleans).

Irma Thomas. What more can be said? Drip-drop, drip-drop, drip-drop.

Boozoo Chavis, playing the clean versions of his songs real short, to get more of them in. Delton Broussard and the Lawtell Playboys, playing the way they play in zydeco dance halls: taking one chord and grinding it into paste. Warren Ceasar & Creole Zydeco Snap, mixing traditional jazz (Cesear plays trumpet), reggae and other sounds into an infectious zydeco mix.

The Wild Magnolias, with vocalist Bo Dollis’s rat-tat-tat voice balanced by a wooly guitarist who brought a bit of “Purple Haze” into the Indians’ “Iko, Iko.”

The New Zion Trio Plus One, singing the blueses out of some gospel harmony tunes.

And the adorable Hackberry Ramblers, that string band that mixes Western Swing and Cajun music into a lilting blend that was called hillbilly music back in the ’30s, when they first started backing.

But the real highlight of the weekend was Wynton Marsalis’ tribute to Louis Armstrong, an evening concert at the Theatre of the Performing Arts with a second half that featured a parade of trumpeters, including Doc Cheatham, Ruby Braff and young New Orleans’ Nicholas Payne (who can play like Armstrong, and who looks just like the young Armstrong, who but favors hard bop in his own band).

But as great as the second half was (and, with Michael White, Danny Barker, Ellis Marsalis and all, it was pretty damn great, especially Wynton and Doc trading Armstrongian fours), it was the first half that was the killer: Wynton and his sextet (with Charnett Moffett on bass) playing with the confidence and authority of masters; short, puny solos, deeply swinging grooves, real jazz brilliance and majesty, especially on the set-closing one-two punch of Charlie Parker’s “Chasing the Bird” and Jelly Roll Morton’s “Jungle Blues.” Superb.

The other evening show I caught was Harry Connick Jr. at the Saenger Theatre. It was the best show I’ve seen him do; his singing was pretty good, his jokes were pretty funny, his band sounded great, and his piano playing was full of hinestones and glitter, like a parade float. And he brought out his father, New Orleans’ beloved District Attorney, for two vocals: “How About You” and “When You’re Smiling.” Harry’s most jazz vocal talent, it turns out, was inherited.

But Harry is complicated: people really resent that “make ‘em happy” approach to music, especially jazz people. But nobody seems to resent Danny Barker’s vaudeville turns with his traditional band, and everybody loved it when the 84-year-old trombonist with Wendell Brunious did a fantastic, hip-grinding dance and sang a salacious, hip-grinding song. Harry Connick Jr.—when he’s as loose and happy as he was here—is a dandy entertainer: he would have wowed ‘em at the Palace 60 years ago.


I have tried for many years to find words to describe the feeling that you get at the New Orleans Jazz & Heritage Festival: your stomach filled with jalapibalya, fried oysters, red beans and rice or the Second M. Triumph Mission Church’s fried chicken, a cold beer in your hand, dancing (even in the mud) as Irma Thomas or Boozoo Chavis or Beausoleil or John Mooney or the Dirty Dozen Brass Band or some trumpeter who was playing before Louis Armstrong left for Chicago whips into a groove over a second-line or zydeco or bebop beat.

But I can’t, words fail me. But, dammit, I’m going to keep at it till I find them.
COCINANDO

BY TONY SABOURNIN

RAUL LOPEZ BASTIDAS IS A NICER PERSON THAN HE APPEARS IN
this picture. Unfortunately, this was the only photo he could secure for a column posted many weeks for lack of a visual decoration. Lopez Bastidas—probably the only person known in the industry strictly by his two apellidos—excused himself for not providing a friendlier mug, alleging he's been too busy "learning his career."

This didactic process has been going on breathlessly for the past 25 years, from doing imitations of famous announcers in a kiddie show called Mundo Infantil at age seven to La Voz del Valle during his college years in his native Colombia. As you'd suspect the attraction for the claustrophobic joke's booth and dial power became stronger than his childhood selfvision as a lawyer, and Lopez B became general manager of such important Colombian radio networks as Radio Uno, broadcasting in the western part of the country, and Medellin's Radio Musical. In spite of these achievements Lopez B. cites another item as his biggest career accomplishment.

"The wild impulse to move to New York and start all over again," he said, calling his current ascent, with mathematical precision, 70% luck and claiming he's learned 80% of what he knows about the radio business in the U.S. "To work on radio in this country one has to have great awareness of marketing conditions. But, often, the key to personal success is being in the right place at the right time."

For a while even reaching that plateau seemed difficult, as Lopez B. bounced back and forth between WKQS-AM and WKDM before finally settling at KDM for the last six years. Upon the departure of Jimmy Jimenez, he was promoted to his current position as PD. Jimenez had set tremendous standards of excellence at KDM, a station he dragged from an obscure part-time position to its status as a vital cog in the city's music business. That notwithstanding, he ruled the station with velvet-lined iron fists from both posts; his enigmatic honesty as befuddling as charming, his open reactions as ruthless as lethal.

Yet, some of the things Lopez Bastidas did upon his inception were, to say the least, shocking, even by Jimenez's standards.

1. He re-hired popular DJs Nelson ("El Chaval") Rodriguez and "El Rubio" Boris Calderon, axed only weeks before by Jimenez.

2. He loosened the KDM's morning show antics reigns of Alpicio Coco Cabrera (aka The Dominican White Horse) and Pedro D'Angelo (aka The Italian from Puerto Rico), to the point of its becoming the most popular morning show in the city.

3. After all this rehiring and reshuffling, Lopez B. released El Rubio because of unacceptable ratings and broke the Coco-D'Angelo combo, moving the latter to the 3-7pm shift, and pairing The Dominican White Horse with the honey-voiced Diana Cases, a move that has raised more than ten pairs of eyebrows in the trade.

Undoubtedly, Lopez' Bastidas most testicular struggle has been his bitter competition with FM-98, supposedly the Big Apple's only commercial FM with a bigger audience. Recently, in a move that cut right through its rival's Behar-size B.S., Lopez Bastidas engaged WKDM's sponsorship of a free March concert (a rarity not only in New York, but anywhere) featuring top names like Nino Segarra, La Patrulla 15 and Sophie among others, for the benefit of Lehman College's student body.

CASH BOX  MAY 11, 1991  9

LOS ANGELES LATIN LPS

May 11, 1991  The square bulletin includes strong upward chart movement.

1. EN EL PALACIO BELLAS ARTES  JUAN GABRIEL
2. A TRAVES DE TUS OJOS (Fonovisa)  LOS BUKIS
3. EN VIVO (Sony International)  ANA GABRIEL
4. BAILE PUNTA (Sonotone)  BANCO BLANCA
5. MEXICO, VOZ Y SENTIMIENTO (Sony)  VARIOUS ARTISTS
6. EL SONIDO ROMANTICO (Fonovisa)  VARIOUS GROUPS
7. ETERNAMENTE ROMANTICOS (Sony/BMG)  VARIOUS ARTISTS
8. EXTRANJERO (Sony International)  FRANCO DE VITA
9. AMIGO (Fonovisa)  BRONCO
10. LA TROJANALISMA (Sonotone)  J.R. HERNANDEZ
11. BACHATA ROSA (Sony国际)  J.L. GUERRA Y GRUPO 4-40
12. LO NUEVO Y LO MEJOR (TH/Rodven)  LOS TEMERARIOS
13. 20 BOLEROS DE SIEMPRE (BMG/Aciala)  G. PINEDA
14. WHERE'S THE PARTY DUDE? (TH/Rodven)  TIERRA TEJANA
15. TIEMPO AL TIEMPO (Arjena)  GRUPO VENUS
16. DOS (Capitol/EMI Latin)  MYRIAM HERNANDEZ
17. SOBREVIVIENTES DEL AMOR (Sony Discos)  BRAUJO
18. VEINTE ANOS (WEA Latina)  LUIS MIGUEL
19. COMO LES QUEDO? (Sire)  MANUEL
20. TIERNAS MENTIRAS (Fonovisa)  SAMURAY
21. EL ORGULLO (WEA Latina)  LAOLO Y SUS DESCALZOS
22. MENTRAS USTEDES NO DEJEN (Sony)  V. FERNANDEZ
23. Bandido (Sony International)  AZUCAR MORENO
24. SONIDO NORTEÑO DE LA CUMBIA (Fonovisa)  VARIOUS
25. VIDA (Sony International)  EMMANUEL
26. TU ANGEL DE LA GUARDIA (BMG/Aciala)  GLORIA TREVI
27. PARA ADOLRIFOS (Fonovisa)  LOS TIGRES DEL NORTE
28. ME LO CONTARON AYER (arjena)  LOS RELENTES DEL NORTE
29. PAJARO HERIDO (Sony International)  ROBERTO CARLOS
30. LA CHICA DE LA ESCOUINA (Fonovisa)  MR. CHIVO

Source: Gato Associates Research

Not coincidentally, this was the same date chosen by FM-98 for its Haciendo Historia production at Madison Square Garden (average ticket price: $27.50; estimated total cost, including midtown dinner and parking, $125), a make-up of an event suspended several months before due to anemic ticket sales. Needless to say, KDM packed Lehman while the 15,000-ish sort-of-break-even Garden crowd driven by FM-98 didn't put a smile on co-producer Ralph Mercado's lips. Lopez B., however, is not intoxicated by his personal influence in the New York market.

"Our station is very sensitive to this market's needs and of our format's value in the marketplace. We feel we have a great relationship with all labels; we keep an open-door attitude toward their releases, and feel we have an excellent understanding of their goals,"

This tells, obviously, that Lopez B. isn't about to reveal his plans for WKDM this summer. He did assure us that the station "will be getting more involved with all of New York's Hispanic communities, in a way never before achieved by any other station."

I hope that by then, career-permitting, Raúl López Bastidas will have the time to have a nicer looking picture taken.

ON THE EVE OF APRIL 17, ON THE 30TH ANNIVERSARY OF BAHIA DE COCHINOS, one of the biggest influences on today's salsa, Barry Rogers, died of a heart attack at age 52. Quiet and unassuming were two of Rogers' minor qualities; his importance was by far the biggest. As members of Eddie Palmieri's La Perfecta, Rogers and José Rodríguez were responsible for introducing and maintaining the trombone sound which still defines the genre today. His contributions ranged from Mon Rivera, The Tico-Alegre All Stars, Willy Colón and The Fania All Stars to, more recently, Harry Connick, Jr.

Even Cuban music, the largest root under the salsa tree, has acknowledged Rogers' influence, as current icons Los Van Van and Elio Revé have popularized the trombone sound in Castroland at behavior, unfortunately, not imitated by their historically disoriented commercial counterparts, who miss such cultural losses right under their New York noses because, I guess, it's not on the Associated Press teletype.

Thank you Barry Rogers for legitimizing salsa's parental heritage with your artistic contributions, and for demonstrating that one doesn't have to be a Hispanic to have a classy Latin swing. Modupé.
NEWS: Al Cafaro, CEO and president of A&M Records has announced the signing of a label agreement with musicians Jimmy Jam and Terry Lewis, the Grammy-winning duo responsible for Janet Jackson's streak of hits, as well as such diverse artists as Human League, Alexander O'Neal, Ralph Tresvant, Cherelle and many others. The duo have named their label Perspective Records and, like their other operations, Flyte Tyme Studios, Flyte Tyme Productions and publishing wing, Flyte Tyme Tunes, will be based in Minneapolis. (They will also have an office at A&M Records in Hollywood). The label will release roughly six albums per year, and will range in style from pop to rap to gospel to straight-ahead rhythm and blues. The first album slated for release is from the 40-member vocal and instrumental ensemble, The Sounds of Blackness. Their debut album, _The Evolution of Gospel_, is set for a May 7 release. Other artists already signed to Perspective are: Mint Condition, comprised of three keyboardists, bass, guitar and drums. Their sound blends funk, r&b and jazz and their first album, set for a June release, is being produced by Jellybean Johnson and Mint Condition. Lisa Keith, who has sung background on most Jam and Lewis productions and written hit songs for New Edition, Nina Hendryx and Alexander O'Neal. Her album is being produced by Spencer Bernand along with Jam and Lewis. Low Key, a five member band from Kansas City who incorporate rap into their 70's R&B. They write their own material (and have written for both Alexander O'Neal and Sounds of Blackness) and will produce their first album. King's English, a five member multi-racial pop band who have been favorites on the local Minneapolis scene for ten years and are writing and producing their LP. Krush, are three young women from Dallas who blend r&b, pop, rap, and dance. They're currently working with Jam and Lewis, who will be producing their debut LP.

The International Assn. of African-American Music (IAIAM) is gearing up for the IAAAM '91 Celebration to be held June 7th-9th, and is being co-sponsored by the city of Philadelphia (site of the event). Celebration co-chairs are Ray Harris, senior vp, Black Music, Warner Bros; Sharon Heyward, senior vp, Black Music, Virgin Records; Wynton Marsalis; and Teddy Pendergrass. Participants span the spectrum of contemporary music: Billy Eckstine, Run DMC, Najeef, Maurice Starr, Will Downing, Groove B Chill, Jimmy Jam & Terry Lewis, Big Daddy Kane, Al Bell, and dozens more. IAAAM '91 Celebration will celebrate the achievements of African Americans in the entertainment industry. The three-day program includes workshops, panels, networking and awards presentations to both those who have experienced success in the industry and those who are up and coming in the entertainment field. Workshops include: "The Anatomy of a Hit," "African American Radio: Quiet Storm," "The Gospel Truth," "Hip Hop Won't Stop," "The Global Presence of African-American Music" and many others. Registration fees are as follows: $200.00 Early Bird (due no later than May 20); $250.00 (after May 20); $300.00 (students due no later than May 20). Students must verify their status with ID. Registration must be paid by certified check, money order or credit card. The IAAAM Hotline is (215) 440-6321; for other information, call (215) 664-1677.

**RHYTHM & BLUES**

IT'S A FAMILY AFFAIR: Comedy duo, The Mooney Twins (sons of veteran comic, Paul Mooney) have pacted with Michael Harris of Harris Entertainment for management representation. (Harris is the brother of the late, great comic, Robin Harris). Pictured (l-r) are: Dwayne Mooney, Michael Harris and Daryll Mooney.

DIVA IN PROGRESS: Elektra Entertainment recording artist, Lisa Fischer recently spent an evening having dinner and dancing with Elektra's New York staff at Jezebel's Restaurant. Fischer is currently on a national promotional tour in support of her debut album, _So Intense_ which will be released on April 26th.

**R&B ALBUMS**

_Cash Box_, May 11, 1991. The square bullet indicates strong upward chart movement.
# TOP R&B SINGLES
May 11, 1991

## #1 Single: Christopher Williams

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>I'M DREAMIN' (Giant/Reprise 19441)</td>
<td>Christopher Williams</td>
<td>11</td>
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<tr>
<td>IT SHOULD BE OF YOU (Elektra 02991)</td>
<td>Teddy Pendergrass</td>
<td>12</td>
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<tr>
<td>KISSING YOU (Sugar/Warner Bros. 4-19141)</td>
<td>Keith Washington</td>
<td>7</td>
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<tr>
<td>CALL ME (Capitol 44681)</td>
<td>Phil Perry</td>
<td>27</td>
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<td>SHE'S DOPE (MCA 40106)</td>
<td>Bell Biv Devoe</td>
<td>27</td>
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<td>BACKYARD (MCA 53982)</td>
<td>Pebbles W/Salt N Pepa</td>
<td>5</td>
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<tr>
<td>WANNA SEX YOU UP (Giant 4-19382)</td>
<td>Color Me Badd</td>
<td>13</td>
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<td>I DON'T WANT TO LOSE YOUR LOVE (Capitol 44658)</td>
<td>B Angie B</td>
<td>9</td>
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<td>DON'T WANNA CRY (Columbia 367-73743)</td>
<td>Mariah Carey</td>
<td>6</td>
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<tr>
<td>IF MY BROTHERS IN TROUBLE (Arista 2213)</td>
<td>Jeffrey Osborne</td>
<td>18</td>
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<tr>
<td>YOUR LOVE II (Elektra 64168)</td>
<td>Keith Sweat</td>
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<td>WHERE WE GO (Columbia 367-73690)</td>
<td>C&amp;O Music Factory</td>
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<td>PLAYGROUND (Motown 0318)</td>
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<td>WHAT EVER U WANT (Polydor 875900-4)</td>
<td>Tony! Toni! Toon!</td>
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<td>DON'T GO (Atlantic 4-87719)</td>
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<td>SERIOUS (MCA 2704-4)</td>
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<td>MIRACLE (Atlantic 2222)</td>
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<td>A HEART IS A HOME (Virgin 4-98649)</td>
<td>The Dells</td>
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<td>POWER OF LOVE (Epic 4-73778)</td>
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<td>WITH YOU (Epic 347 73713)</td>
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<td>THROUGH (Epic 347 73710)</td>
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<td>THANK 4 THE FUNK (Motown 2060)</td>
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<td>HOW CAN I EASE THE PAIN (Elektra 64897)</td>
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<td>MAMA SAID KNOCK YOU OUT (DefJam/Columbia 73709)</td>
<td>L.L. Cool J</td>
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<td>IT'S SOMETHING (Virgin 4-98834)</td>
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<td>TRY (Island 878888-4)</td>
<td>Will Downing</td>
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<td>JUST US TWO (Epic 347 73675)</td>
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<td>NAKED (Atlantic 4-87738)</td>
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<td>WHAT COMES NATURAL (MCA 53-742)</td>
<td>Sheena Easton</td>
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<td>KRAZE (Zoe Entertainment 72445-14003)</td>
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<td>ALL I WANT IS YOU (Columbia 73684)</td>
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<td>IF (Alco 98682)</td>
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<td>BABY I'M READY (Atlantic 3884)</td>
<td>L. Evert</td>
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<td>WRAP MY BODY TIGHT (Motown 2077)</td>
<td>Johnny Gill</td>
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## High Debut: Freddie Jackson #66

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<td>Jon Lucien</td>
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<td>THIS TIME MAKE IT FUNKY (Capitol 44682)</td>
<td>Trazl Spencer</td>
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<td>WHAT IS THIS THING CALLED LOVE (Epic 73701)</td>
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<td>I CAN'T PLAY WITH MY Yo Yo (East West 4-98631)</td>
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<td>BORN AND RAISED IN COMPTON (Profile 5329)</td>
<td>D.J. Quik</td>
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<td>MY HEART IS FAILING ME NOW (SBK 07342)</td>
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<td>DO ME AGAIN (Capitol 79471)</td>
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<td>YOU GOTTA SERVE (MCA 2922-2)</td>
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<td>CHEAP TALK (MCA 54015)</td>
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<td>SPARK OF LOVE (Capitol 44659)</td>
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<td>DO YOU STILL DREAM ABOUT ME (Columbia 367-73717)</td>
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<td>CIRCLE OF ONE (Fontana/Mercury 876-1824)</td>
<td>Oleta Adams</td>
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<td>LIKE THE WAY (Jive 242-2-J)</td>
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<td>TREAT EM RIGHT (Tished FM62295)</td>
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<td>MAIN COURSE (Capitol 44691)</td>
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<td>ELEVATOR (Epic 347 73707)</td>
<td>Sweet Obsession</td>
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<td>NEW JACK HUSTLER (Capitol 19442)</td>
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<td>I GOT WHAT I NEED (Motown 2091)</td>
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<td>STONE COLD (MCA 10116)</td>
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<td>THIS IS AN EP RELEASE (Tommy Boy 964)</td>
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<td>RAMPAGE (Def Jam/Columbia 73701)</td>
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<td>GET WELL GO KRAZY (Arista 2195)</td>
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<td>HEAVEN (Atlantic 4-87717)</td>
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## To Watch: Alexander O'Neal #53

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<td>MARK THE DATE (Motown 4-6673)</td>
<td>Alexander O'Neal</td>
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<td>SIT THIS ONE OUT (Motown 4-6673)</td>
<td>Alexander O'Neal</td>
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The square bullet indicates strong upward chart movement. See Alphabetical and Publisher list page.
NEWS: The May 1st broadcast of MTV Unplugged marked the first ever acoustic rap show to air on television. It will feature performances by L.L. Cool J, MC Lyte, De La Soul, and A Tribe Called Quest. The show was taped at New York City's Chelsea Studios on April 10th and all acts were backed for the first time ever by a full band (not a turntable in sight). The band was spearheaded by Elektra recording act, Pop's Cool Love, who have worked with artists like Fishbone, David Bowie and Living Color.

AROUND THE WAY POSSE: After electrifying the crowd with their performances on MTV Unplugged, some of rap's elite took time out to pose with MTV staffers. Pictured (l-r) are: Mase, Posduno (De La Soul), Ali, Fife (A Tribe Called Quest), Trugoy (De La Soul), L.L. Cool J, MC Lyte, Moses Edinborough (producer, Yo MTV Rap), Bob Small (executive producer, Unplugged), Alex Coletti (producer, Unplugged), Sheil Howell (Managers, Talent Relations, MTV), Joel Gallien (executive producer, MTV), Jim Burns (executive producer, Unplugged) Sugar Pop.
The Blue Hearts

Sekijii Murata, wanted to find out if the Blue Hearts could be sold in the U.S., and if they could, would it be the band to build a prosperous American label around? Mr. Murata didn't want to have just international or Japanese bands—he wanted to sign American talent. Along with that, he wanted to see if we could sell The Blue Hearts. So we did all this market research and found that people liked the band and didn't seem to have a problem with the language barrier once they were exposed to the music.

Juggler, which became a full-fledged record company in 1990, has released a Blue Hearts EP, a full-length Blue Hearts album titled Blast Off and the compilation Live At The Satyricon, which focuses on local bands that have performed at the Portland club. In July, Juggler plans to release an African album by Zaire's Papa Wemba. Asked what types of music Juggler plans to explore, Noize notes, "I don't think we'd be particularly strong in jazz, blues or country. It's not that we don't like those genres, but right now, we're so geared into world beat and college alternative that I don't think we could do those genres justice... I would like to bring in metal. I love metal... I'd be real interested in reggae. I believe that the most important thing at a small label—and luckily, my boss agrees with me on this—is that the staff has to truly believe in an artist in order to sell." As Noize sees it, being Portland-based is a definite advantage. "We're on West Coast time the same as L.A.,” she asserts, “but we probably pay a quarter of the rent that anyone pays in New York or L.A. So we're able to use the largest part of our budget to promote our artists. The cost of living here is much lower. And because basic expenses can be met with a minimum of effort, there's a huge original music scene here. Not only in rock or alternative rock, but in blues and jazz. There are over 100 clubs in Portland that offer live music on a nightly basis. You can hear any kind of music you want. It may not always be the highest quality, but at least the musical climate in Portland is encouraging to artists. It's very easy to get a gig here. A lot of bands have moved here from surrounding states because it's so darn cheap.

INDIE NEWS

PRIORITY: Yo! Bust this! Priority has a release date of May 29 for N.W.A.'s long-awaited Niggaz 4 Life—the hardcore "gangsta-style" rappers' first release since the 1990 EP 100 Miles And Runnin' and their first full-length album since 1989's Straight Outta Compton. Among the song titles are "To Kill A Hooker," "One Less Bitch," "Findum, Futnum, Flaw," "She Swallowed It, Part 2," "Real Niggaz Don't Die," "I'd Rather F**k You" and "Don't Drink That Whine." Priority producer Lillian Matulic stresses that absolutely no advance copies will be available, the reason being that Priority doesn't want any cassette counterfeits making money off the album before it's even released.

ICHIBAN: Ichiban Records—a label that has recorded such veteran soul greats as Curtis Mayfield, Tyrone Davis, The Chi-Lites, The Three Degrees and William Bell, and has its share of blues and reggae artists as well—is opening a new office in Chicago. In the U.S., Ichiban's main office is Atlanta-based, while Ichiban's London office underscores Europe's appreciation of classic African-American music. With the opening of a Windy City office, Dolores Childs has been appointed Midwest promotion manager. Childs may be reached at (312) 745-2921.

CHEETAH: The Orlando, Florida-based Cheetah Records has named Fred Held vice president of operations, manager. McLees helped compile Rhinox's excellent series, Didn't I Blow Your Mind? Soul Hits Of The '70s...

Dave McLees

CASH BOX MAY 11, 1991

Nastymix, the now defunct Sleeping Bag and—you guessed it—Cheetah. Artists recording for Cheetah include rappers Vicious Base and "industrial alternative" act Schnitt-Acht...

RHINO: Rhinox has promoted Dave McLees, who has spent three years in Rhino's A&R department, to A&R manager. McLees helped compile Rhinox's excellent series, Didn't I Blow Your Mind? Soul Hits Of The '70s...

Fred Held

Fred Held is an effective mid-May. Previously, Held was general manager of the Atlanta-based Justin Record Distributors, for which he handled product by Priority, Next Plateau, Luke, Ichiban, Warlock, Goodwin's, among others, plus Priority's "Back To The Roots" series, which included various blues, reggae and soul artists.

INDIE CD REVIEWS

ALBUMS

FREDDIE REDD: Everybody Loves A Winner (Milestone/Fantasy MCD-9187-2)

Freddie Redd

Since the early 1960s, albums by acoustic jazz pianist Freddie Redd have been few and far between. Last year, Thriloka released the engaging Live At The Stodo Grill. While that CD was a trio offering, the digitally recorded Everybody Loves A Winner is a studio effort that finds Redd in the company of veteran Teddy Edwards, alto saxman Curtis Peagler, trombonist Phil Ranelin, bassist Bill Langlois and drummer Larry Hancock. The 61-minute CD consists entirely of Redd originals such as the moody "Melancholia," the Brazilian-flavored "So Samba" and the bluesy "One Down." Everybody Loves A Winner was produced by Eric Miller.

WALTER "WOLFMAN" WASHINGTON: Wolf At The Door (Rounder CD 2098)

A recent contribution to Rounder's Modern New Orleans Masters series is Crescent City singer/guitarist Walter "Wolfman" Washington's Wolf At The Door, a CD boasting gutsy, down-home soul music as we knew it in the 1960s and '70s. Washington's guitar playing on songs ranging from the ballads "Don't Say Goodbye" and "It Doesn't Really Matter" to the searching funk of "Heart It Up!" are clearly bluesy, yet the CD is also an instrumental jazz piece. But make no mistake, Wolf At The Door is a soul album first and foremost.

EVAN JOHNS & THE H-BOMBS: Rockit Fuel Only (Rhodisc RCD-10168)

If you're looking for sequenced synthesizer slickness, you won't find it on Evan Johns & The H-Bombs' latest CD, Rockit Fuel Only. The good ole' boys from Austin, Texas sound like they're having big fun on "Boogie Disease," "Back In The Backseat," "Who You Are (Where Are You?)" and other examples of bluesy, unpretentious rock 'n' roll. Singer Johns serves as producer on Rockit Fuel Only and handles much of the songwriting as well.

WALTER NORRIS TRIO: Lush Life (Concord Jazz CCD-4457)

Walter Norris isn't a household name in jazz circles, but he's an engaging acoustic pianist and a clever improviser with a knack for altering melodies and harmonies. Listening to "On Green Dolphin Street," "I'll Remember April," "Billy Strayhorn's Lush Life," "Edgar Sampson & Benny Goodman's Swallowed," and others, one recognizes the songs but is impressed by how much he interprets. Norris, who's joined by bassist Neil Swanson and drummer Harold Jones on this 10-track CD, shows his strength as a composer in the melancholy "C.I.'s Blues"—a fine example of his sparkling yet cerebral pianism.

LOUISE FREEMAN: Listen To My Heart (Chichan CPH 1111)

Louise Freeman, a big-voiced R&B/soul belter, sings it like she means it on her eight-song CD Listen To My Heart. At a time when "urban contemporary" radio is full of singers who can't sing, Freeman gives plenty of gospel-influenced emotion to songs like "When Push Comes To Shove" and "Maze & Frankie Beverly's..." Leonard Cohen's "Suzanne" and "Judy" are also covers on this CD.

BEAT CLINIC:...Same Bed, Different Dreams (Adijah 002)

Phaedra Phreek of Beat Clinic, who've been causing a buzz in the Delaware Valley area, follow up 1989's No Time To Walk with...Same Bed, Different Dreams. The CD's fairly melodic offerings highlights include "China Doll," "The Wedding," and "A Little Bit Confused." For more information on Beat Clinic (not to be confused with Beat Rodeo or Beat International), please contact Viikki Wall at (302) 734-1328.
**TOP 200 ALBUMS**

May 11, 1991

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<th>Artist(s)</th>
<th>Label(s)</th>
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<td>Out of Time</td>
<td>R.E.M.</td>
<td>Warner Bros. 26496</td>
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<td>Gonna Make You Sweat (Columbia 47093(P))</td>
<td>C+C Music Factory</td>
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<td>MC/MX A.D. (Charisma 91643)</td>
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<td>Mariah Carey</td>
<td>Columbia (45202(P))</td>
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<td>The Soul Cages (A&amp;M 6405)</td>
<td>Sting</td>
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<td>New Jack City (Columbia 24409)</td>
<td>Soundtrack</td>
<td>BMG/RCA</td>
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<td>Flashpoint (Columbia 47456)</td>
<td>Rolling Stones</td>
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<td>I'm Your Baby Tonight (Arista 86118(P))</td>
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<td>The Black Crowes</td>
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<td>Heart Shaped World (Reprise 258377(G))</td>
<td>Chris Isaak</td>
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<td>Coolin' at the Playground Ya Know! (Motown 6318)</td>
<td>Another Bad Creation</td>
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<td>Firehouse (Epic 42186)</td>
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<td>Joni Mitchell</td>
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</tr>
<tr>
<td>47</td>
<td>The Rhythm of Saints (Warner Bros. 26098(P))</td>
<td>Paul Simon</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>48</td>
<td>Extreme II: Pornograffitti (A&amp;M 75021)</td>
<td>Extreme</td>
<td>A&amp;M</td>
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<tr>
<td>49</td>
<td>X (Atlantic 82140(P))</td>
<td>Inxs</td>
<td>Atlantic</td>
</tr>
<tr>
<td>50</td>
<td>We Are in Love (Columbia 46146(P))</td>
<td>Harry Connick Jr.</td>
<td>Columbia</td>
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</tbody>
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The square bullet indicates strong upward chart movement.
December 1995. Under these contracts they will continue to be employed as chairman/CEO, and president/CEO, respectively, of SBK Records and they will also continue in their current respective roles of chairman/vice chairman of EMI Music Publishing, in both situations reporting directly to EMI's music president and CEO, Jim Fithian. The total initial consideration payable under these arrangements is approximately US $26 million, plus the return of their initial $5 million investment. Deferred consideration will also be payable to SBK Productions, Inc., calculated on multiples of sales and profits achieved by SBK records averaged over the calendar years 1991, 1992 and 1993. Any deferred consideration will be payable in 1994. It is estimated that the deferred consideration payable could be about US$100 million, but in no event more than US$400 million.

**ZOMBA MUSIC (N.Y.)**—This company is always hot! Their High Five (jive/BMG) LP is quickly approaching gold. The majority of the album written and produced by a new generation of Zomba hitmakers including Teddy Riley, Carl Burrely (of "Do Me!"/Bell Biv DeVoe fame) and the next single written/produced by Eric Foster White. Eric is enjoying much success with the current Whitney Houston "My Name Is Not Susan," Regina Bell's "When Will U Be Mine?" and is in the studio writing/producing with D'Atra Hicks... NEW SIGNINGS—Amored Saint (Metal Blade/ WB), managed by Q-Prime (Queensryche, Def Leppard) is set for their debut release. Newly released Metal Church is moving up the charts. Keep an ear for T.N.T. (Atlantic), Kix (Atlantic) and the new Bryan Adams (A&M) produced/co-written by Mutt Lange... The much anticipated new Jazzy Jeff & The Fresh Prince is in the mixing stage at Battery Studios (West 25th St. NY), and will feature writer/ producers (and also new signings) Hula & Fingers, who are currently climbing the R&B charts with Ruby Turner's (jive/BMG) "The Other Side."...
GODFLESH, A BRITISH GROUP FUSING HEAVY METAL AND "INDUSTRIAL ALTERNATIVE" NOISE, isn’t exactly known for "happy" music. Godflesh’s Streetcleaner album, recently released in the U.S. on the Relativity-associated Combat/Earache, offers such ominous song titles as “Like Rats,” “Mighty Trust Crusher,” “Dream Long Dead,” “Locust Furnace,” “Wound,” “Dead Head,” “Christbait Rising,” “Head Dirt” and “Suction.” And the music itself—dissonant, abrasive, noisy, amelodic—is hardly "pretty" or "pleasant." Although a departure from the straight-ahead thrash metal or "grindcore" for which Earache is known—such as Napalm Death, Carcass, Entombed and Hellbastard—Godflesh shares the thrashers’ pessimistic outlook.

"Godflesh is a musical reflection of everyday life in this world—paranoia, alienation,” notes Godflesh founder Justin Broadrick, formerly of the British industrial crew Head Of David. “Extreme awareness can be paranoia, and paranoia can be extreme awareness. It’s about a feeling of being trapped, or self-trapped, by one’s own ideals. The music reflects these feelings, releases these feelings...It’s the sound of extreme Sh***iness, basically...The way some people intellectualize what we do is baffling. But then, Godflesh does require that sort of explanation. It is intentionally damaging music, an excessive sound that demands excessive media."
IT WAS ONCE AGAIN COUNTRY MUSIC TIME in Hollywood and there was plenty of good music to be heard as the 26th annual Academy of Country Music Awards were telecast from the Universal Amphitheater in California. The show was well produced and flowed smoothly once you got through the awkwardness and drudgery of the hosts, Clint Black, Kathy Mattea and George Strait. It was just too obvious they were not seasoned in the art of hosting an awards show and reading cue cards. The nationally telecast awards show continued as in years before to give new acts more attention. Nominees in the newcomer categories were Matraca Berg, Canyon, Carlene Carter, Alan Jackson, Shelby Lynne, Pirates of the Mississippi, Prairie Oyster, Doug Stone and Travis Tritt. All pre-taped performances were from different locations around Universal Studios. Other performers on the show were Garth Brooks, The Judds, The Kentucky Head Hunters, Reba McEntire and the three hosts.

Garth Brooks won six awards: Single of the Year, "Friends In Low Places;" Album of the Year, No Fences; Song of the Year, "The Dance;" Video of the Year, Male Vocalist of the Year; and the highest ACM award, Entertainer of the Year. Other winners included The Judds, Top Vocal Duet; Reba McEntire, Top Female Vocalist; Shenandoah, Top Vocal Group; Shelby Lynne, Top New Female Vocalist; Alan Jackson, Top New Male Vocalist; and Pirates of the Mississippi, Top New Vocal Group. Also presented during the telecast was the Pioneer Award which is in recognition of outstanding and unprecedented achievement. Oscar-winning actor Robert Duvall presented the award to Johnny Cash. Instrumentalist, Nightclub and Radio awards were presented before the telecast.

Among the many stars serving as presenters were Alabama, Moe Bandy, Steve Gatlin, Vince Gill, Valerie Harper, Chris Hillman, Patty Loveless, Ronnie Milsap and Dwight Yoakam. The telecast is a presentation of dick clark productions, inc.

Pictured above (l-r) are: Clint Black, George Strait and Kathy Mattea, the three hosts for the 26th annual Academy of Country Music Awards which was recently held April 24 at the Universal Amphitheatre in Los Angeles and televised on the NBC-TV network.

In addition to performing on the special, The Judds were awarded with the Top Vocal Duet "Hat" trophies.

Garth Brooks had an outstanding evening at the ACM Awards show as he garnered multiple awards including Entertainer of the Year and Top Male Vocalist of the Year. Here he is pictured proudly displaying the six trophies he won.

Reba McEntire was named Top Female Vocalist at the 26th annual Academy of Country Music Awards. McEntire was also a performer on the TV special.

Johnny Cash was honored with the ACM's Pioneer Award, which is given "in recognition of outstanding and unprecedented achievement in the field of Country Music." Pictured with Cash (r) is Oscar-winning actor, Robert Duvall, who presented him with the award.
COUNTRY
SINGLES

May 11, 1991

1. IF I KNOW ME (MCA 3025) George Strait 3 6
2. ARE YOU LOVIN' ME (Epic 2506) Ronnie Milsap 4 9
3. HEROES (RCA 2780) Paul Overstreet 5 7
4. IN A DIFFERENT LIGHT (Capitol 79535) Doug Stone 6 6
5. TIME PASSES BY (Mercury 391) Kathy Mattea 7 6
6. I'D GO CRAZY (Step-Oh Record 427) Clinton Gregory 9 9
7. ROCKIN' YEARS (Columbia 73711) Dolly Parton/Rick Van Shelton 2 9
8. BLAME IT ON TEXAS (MCA 54053) Mark Chesnutt 11 5
9. YOU'RE THE ONE (Reprise 4884) Dwight Yoakam 10 6
10. LUCKY MOON (RCA 2779) The Oak Ridge Boys 12 6
11. IF THE DEVIL DANCED (Epic 73747) Joe Diffie 15 6
12. MEET IN THE MIDDLE (Arista 2182) Diamond Rio 14 7
13. OH WHAT IT DID TO ME (Capitol 79535) Tanya Tucker 13 12
14. WE BOTH WALK (RCA 2748) Lorrie Morgan 16 6
15. TILL YOU WERE GONE (Columbia 73736) Mike Reid 18 6
16. FEED JAKE (Capitol 79529) Pirates Of The Mississippi 17 8
17. ONE HUNDRED AND TWO (RCA 2782) The Judds 22 4
18. THE SWEETEST THING (Reprise 4701) Carlene Carter 20 7
19. ONE OF THOSE THINGS (Arista 2200) Pam Tillis 21 4
20. RESTLESS (Warner Bros. 4717) Mark O'Connor/Nashville Cats 23 5
21. FANCY (MCA 54022) Reba McEntire 1 10
22. DRIFT OFF TO DREAM (Warner Bros. 4656) Travis Tritt 8 12
23. ONE MORE PAYMENT (RCA 2818) Clint Black 36 3
24. CAN I COUNT ON YOU (MCA 54022) McBride & The Ride 25 9
25. BING BANG BOOM (Warner Bros. 4763) Highway 101 31 3
26. SHE DON'T KNOW THAT SHE'S PerfECT (Atlantic 3772) Bellamy Brothers 28 6
27. I WONDER HOW FAR IT IS OVER YOU (RCA 2747) Aaron Tippin 30 5
28. DOWN HOME (RCA 2778) Alabama 19 11
29. TEN WITH A TWO (Columbia 3047) Willie Nelson 24 10
30. THE BALLAD OF DAVY CROCKETT (Mercury 868122) The Kentucky Headhunters 34 5

31. DADDY ON THE RADIO (Capitol/Curb 78954) John Andrew Parks 33 5
32. POCKET FULL OF GOLD (MCA 54026) Vince Gill 26 11
33. WHAT ABOUT THE LOVE WE MADE (Epic 73716) Shelby Lynne 37 6
34. WHATSOEVER IT TAKES (MCA 54047) J.P. Pennington 38 6
35. TILL I FOUND YOU (MCA 54065) Marty Stuart 44 3
36. SCARS (Atlantic 3780) Ray Kennedy 40 5
37. SHE'S A NATURAL (Arista 2180) Rob Crosby 47 3
38. WITH THIS RING (Capitol 79541) T. Graham Brown 45 3
39. RIGHT NOW (Columbia 73769) Mary-Chapin Carpenter 27 12
40. YOU CAN'T BLAME THE TRAIN (VOC 120) The Hollanders 46 6
41. UNBELIEVABLE LOVE (Capitol 79595) Sharon Anderson 48 3
42. BABY TAKE A PIECE OF MY HEART (MCA 54050) Kelly Willis 48 3
43. ARE YOU SINCERE (AVI 1956) Cricket Rhodes 50 4
44. THINGS I WISH I'D SAID (Columbia 73780) Rodney Crowell 55 4
45. THE MOON OVER GEORGIA (Columbia 73777) Shenandoah 56 3
46. I AM A SIMPLE MAN (Columbia 73870) Ricky Van Shelton DEBUT
47. ONE BRIDGE I DIDN'T BURN (MCA 54077) Conway Twitty DEBUT
48. I GOT A MIND TO GO DRIFTING (Epic 73712) Les Taylor 32 7
49. GET RHYTHM (Atlantic 3420) Martin Durlin 39 11
50. TRUE LOVE NEVER DIES (Reprise 4546) Kevin Welch 35 7

51. MAMA'S LITTLE BABY LOVES ME (Curb/Capitol 79593) Sawyer Brown 57 3
52. BLUE MEMORIES (MCA 54078) Patti Loveless DEBUT
53. SMALL TOWN SATURDAY NIGHT (Curb 054) Hal Ketchum 65 2
54. LET HER GO (MCA 54071) Mark Collie 41 13
55. SOME KINDA WOMAN (Capitol 79546) Linda Davis 67 2
56. FEELIN' MORE HAGGARD THAN ME (Fox Fire 823) Cody Austin 59 9
57. HONKY TONK LIFE (Epic 73767) Charlie Daniels 69 2
58. IT'S NOT ME (Soundwaves 346) Billy Parker 63 5
59. YOU AIN'T THE ONLY COWBOY (Robsinha 1001) Sharon Cumberbatch 61 9
60. THE RAINBOW (Stargram 2489) Shucks 62 6
61. BORN IN A HIGH WIND (Curb/Capitol 79566) T.G. Sheppard 42 5
62. HAVE A LITTLE FAITH (Curb 037) J.J. Cale 43 8
63. ONE HUNDRED LOVERS (Klier 135) Timmy Chase 66 5
64. MEN (Warner Bros. 4620) The Forester Sisters 52 14
65. TWO OF A KIND (Capitol 79537) Garth Brooks 54 13
66. BETTER LOVE NEXT TIME (Curb 70856) John Brown 53 6
67. REMEMBER ME (Memory 414) The Sister Brothers 72 2
68. WHEN WAS THE LAST TIME (Atlantic 37932) Donna Ulisse 70 5
69. MARY AND WILLIE (MCA 2448) K.T. Oslin 51 12
70. HANK & GEORGE, LEFTY & ME ( playback 1302) Tommy Cash/George Jones DEBUT
71. SHE WENT TO TEXAS (MCA 2739) John Pennie 74 2
72. TURTLES AND RABBITS (Warner Bros. 4602) Mel McDaniels 75 2
73. PRESERVATION OF THE WILD LIFE (One Way 001) DeWayne Spaw 77 4
74. SHAMROCK MOTELO (Badger 011) Ernie Ashworth 79 4
75. I FOUND SOMEBODY TO LOVE (Klier 136) Debbie Williams 81 4
76. I'LL BE COMING HOME (Badger 2012) Charlie Walters 85 2
77. SEVEN YEARS OF TEARDROPS (Epic 3879) Holly Lipton 90 2
78. IF YOUR MEMORY SERVED ME RIGHT (Capitol 73787) Lisa Rich DEBUT
79. APARTMENT # (MCA 1104) Tracy Ramsey 82 2
80. DANCE WITH ME (Fouranteed 2469) Crossover 80 4
81. THE FACE BEHIND THOSE BOTTLES (Sadd/Instore) 87 3
82. RENDEZVOUS (Capitol 79590) Joe Lansdale/Northland 87 3
83. I'M IN A WORLD OF HURTS (Lighwater 1) T.K. Hilton 86 3
84. THE MAN BEHIND THE MAN (Stargram 2485) Eddie Bond 91 2
85. UNTIL I HEARD YOU ON THE RADIO (Badger 2018) Michael Bruch 92 2
86. SAY IT LIKE YOU MEAN IT (MCA 7370) Trisha Thomason 88 3
87. I'VE BEEN BRANDED (Badger 2019) Hannah Onassis 89 3
88. AIN'T NO FUTURE IN THE PAST (Mercury 868230) Ronna Reeves DEBUT
89. YOUNG LOVE (One Way 004) Roger McDowell DEBUT
90. TURN OFF THAT ROCK & ROLL MUSIC (Door Knob 306) Wade Everett DEBUT
91. ONE SMOKY ROSE (Broadland 0191) Billy Joe Spears DEBUT
92. COLOR BLIND (Sundial 183) Eddie French DEBUT
93. I'M JUST THAT KIND OF FOOL (Epic 3879) Eddy Raven 97 3
94. ROCK ME IN THE RHYTHM OF YOUR LOVE (Capitol 79549) Eddy Raven 97 3
95. I'LL KEEP HOLDING YOU (RCA 819) Emie Bivens 97 3
96. MY BABY'S COMING HOME (EMC 1001) Garry Conley 64 7
97. THE SOUND OF HER VOICE (Capitol/Curb 79565) Doc Holiday 68 5
98. I WOULDN'T GIVE UP (RCA 80-7) Melanle Ryan 73 5
99. GOD AND COUNTRY (Music City 129) Marvin Creech 85 3
100. FOREVER (Door Knob 365) Brandy Wine 83 4

The square bullet indicates strong upward chart movement. See Alphabetic and Publisher list page.
Once upon a time, in the not too distant past, a CLINTON GREGORY single* was released.

* ...the ever popular "title cut from a forthcoming album..."

Country radio heard it, Country radio liked it,
Country radio played it.
Country music fans heard it,
Country music fans LOVED IT!

and on MAY 6, 1991 Country music fans can BUY IT (the album, that is)

at CAMELOT, CAT'S, DISC JOCKEY, ERNEST TUBB RECORD SHOPPES, HARMONY HOUSE, HASTINGS, MUSICLAND, PEACHES, PEPPERMINTS, PICKLES, SAM GOODY, SOUND SHOPS, SOUND WAREHOUSE, TARGET, TOWER, TURTLE'S, WAL-MART

(IF IT WEREN'T FOR COUNTRY MUSIC)
I'D GO CRAZY
(SOR 0064)
1/4/2
Fellow Texans and MCA/Nashville recording artists Joe Ely and Kelly Willis recently got together in a recording studio in Nashville. Ely was re-mastering his first four recordings, which have just been re-issued by MCA. Willis was finishing up her second album for the label, Bang Bang, which was released last month. Willis recorded one of Ely’s songs, “Settle For Love,” on her new album. Shown here visiting in the studio are from l-r: Willis; Ely; Tony Brown, executive vice-president & head of A&R, MCA/Nashville; and Bruce Hinton, president, MCA/Nashville.

The National Songwriters Assn. International (NSAI) recently announced the election of officers for 1991-92. Pictured from (l-r) are: Beckie Foster, vice-president; Peter McCann, treasurer; Pat Alger, sergeant-at-arms; Keith Stiegall, vice-president; and Merle Kilgore, president.

The American Society of Composers, Authors and Publishers (ASCAP) continues construction on a new Nashville building with offices for its Southern regional membership staff. The new building will also house a computer facility. On the occasion of the groundbreaking for the building, ASCAP president Morton Gould said that “our decision to construct this exciting and much-needed facility symbolizes our ongoing commitment to the writers and publishers who make up the Nashville music community. Pictured from (l-r) are: Wade Brown, superintendent and Ed Rodgers, Jr., president of American Constructors, Inc.; ASCAP’s Connie Bradley; ASCAP board member Buddy Killen; Nashville Mayor Bill Boner; ASCAP president Morton Gould; ASCAP’s Gloria Messinger; John Madole, project manager of American Constructors, Inc.; ASCAP’s Paul Adler; and Tom Bulla of Bulla and Associate architects.

Country Tid-Bits...

CMF RECORDS RELEASE BRISTOL SESSIONS—Country Music Foundation Records’ Grammy-nominated collection of pioneer recordings, The Bristol Sessions, will be released on compact disc this month. Digitally re-mastered and including 36 songs from the original albums on two compact discs, The Bristol Sessions include the first recordings of The Carter Family and Jimmy Rodgers, and some of the first recordings of the Stone Family.

UNITED NATIONS HONORS NASHVILLE SONGWRITER—Nashville tunesmith Marjolin Wilken received a special honor at the United Nations as part of the annual World Children’s Day celebration, which included a performance of her song, “We Are One.” The 6th annual celebration, held at the U.N. General Assembly, drew children from all around the world.
COUNTRY RADIO

High Debuts
1. RICHY VAN SHELTON—"I Am A Simple Man"—Columbia
2. CONWAY TWITTY—"One Bridge I Didn't Burn"—MCA
3. PATTY LOVELESS—"Blue Memories"—MCA

Most Active
1. CLINT BLACK—"One More Payment"—RCA
2. LINDA DAVIS—"Some Kinda Woman"—Capitol
3. HAL KETCHUM—"Small Town Saturday Night"—Curb

Hot Phones
1. CLINTON GREGORY—"If It Weren't For Country Music (I'd Go Crazy)"—Step One
2. DOLLY PARTON/RICKY VAN SHELTON—"Rockin' Years"—Columbia
3. GEORGE STRAIT—"If I Know Me"—MCA

Beyond The Mic...

POWERFUL ON THE PLAYLIST—Curb Records newcomer, Hal Ketchum, kicks off his debut single, "Small Town Saturday Night," with big-time radio action. At #83 with only 10 weeks on the chart, the single makes significant movement this week as reported by WSFT in Thomson, Georgia; WHM in Providence, Rhode Island; KRLW in Walnut Ridge, Arkansas; and WPLK in Palatka, Florida. Linda Davis' second release entitled "Some Kinda Woman" makes major movement this week on the playlists of KTNN in Windrock, Arizona; WOOD in Chattanooga, Tennessee; WMHH in New Castle, Indiana; KVCL in Winfield, Louisiana; and WSLC in Roanoke, Virginia. As expected, Clint Black's "One More Payment" creates one more song for radio, as reported this week by KPLT in Paris, Texas; KRRK in Albany, Oregon; KZOC in Osage City, Kansas; WRLC in Warren, Virginia; and WWIN in Anderson, South Carolina.

BRANSON BOUND—Whitetail, Wisconsin's WHTL Radio hosts the 2nd annual spring trip to famed Branson, Missouri this week, as the annual trip kicks off on May 9 for four fun-filled days. WHTL's Bob and Marge Zank will accompany guests who will visit such Branson hot-spots as Sadie's Saloon, Silver Dollar City, the Christy Lane Theatre, the Roy Clark Celebrity Club and the Box Car Willie Theatre.

RIDE 'EM COWBOY—KFXR Radio in Tulsa, Oklahoma, recently sponsored the Broken Arrow Rooster Days Rodeo. The annual event marks the largest outdoor rodeo in eastern Oklahoma. It was only a short time ago that recording artist Clint Black performed during the rodeo's after-dance—a time which also marked Black's first #1 single. Black was quoted during the performance, "Isn't this fun. I have the #1 song in the nation and I'm playing in this ole barn out in the country!" Nevertheless, Black agreed to return.

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

SINGLE RELEASES

OUT OF THE BOX

GARTH BROOKS: "The Thunder Rolls" (Capitol 79722)
Producer: Allen Reynolds
Writer: Pat Alger/Garth Brooks
The ACM's Entertainer Of The Year proves once again that his coat of many talents is geared to do much more than entertain his listeners. Brooks' diverse style and delivery has also managed to deeply touch those who've witnessed his work. Unlike previous barn-dancing country swingers and heartfelt ballads of love and memory, his latest endeavor presents a much more emotion-shattered picture, and is again aimed to touch. Brooks brilliantly brings the picture to life, however, with a mysterious, yet driving, conversational delivery. "The Thunder Rolls," which it actually does throughout this cut, leaves much for the imagination and even more for Brooks' renowned gift to music.

DESSERT ROSE BAND: "Come A Little Closer" (MCA/Curb 54107)
Producer: Paul Worley/Ed Seay
Writer: Chris Hillman/Steve Hill
What a band, what a sound, what a song! The Desert Rose Band has successfully managed to create its own recognizable sound, and with its latest release, the sound undoubtedly sparks a best yet! With a driving hit-n-go pulse and a plead-of-love theme, the Desert Rose Band delivers an unusual "live" approach with "Come A Little Closer." In addition to an expected fire-tinged harmony blend, this spicy number lends time for a commanding instrumental performance.

SKIP EWING: "I Get The Picture" (Capitol 79709)
Producer: Jimmy Bowen/Skip Ewing
Writer: Skip Ewing/Red Lane
Skip Ewing's deep-toned vocals grab onto this blues-enhanced tune and builds an interesting explosion of the soul. "I Get The Picture" sparks the latest release from Ewing's Natural project, and draws a picture of love's lonely side.

GET BRANDED BY HANNAH
Her New Single Is Capturing Playlist Everywhere!

“I’ve Been Branded”
by
Hannah Onassis
Produced By Billy Tim Atwood

BADGER RECORDS
1302 Division Street • Suite 101
Nashville, TN 37203
Telephone (615) 242-5782

(Distributed By SSS Corp.)

National Promotion By:
Chuck Dixon • Gary Bradshaw
Eddie Carr • Beverly Bradshaw • Sherry Lynn
New Compilation Cd Service Bolsters Independent Artists

DUE TO MORE AND MORE RADIO STATIONS changing to either an all or mostly CD format, those independent artists whose product is released on vinyl are receiving less and less airplay. A new company called Indie Pool CD's has recently formed to alleviate such a situation—by offering an affordable price to combine cuts by various artists. The compilation discs will then be mailed to those radio stations which are measured by various trade publications. Nationwide Sound Distributors and Music City Mailing Service have combined to offer this service and have developed two programs from which to choose. Program #1 includes discs having one song by no more than five different artists. Program #2 will be comprised of the artists' current single and follow-up single on the same CD, and will contain no more than six separate songs. Indie Pool CD's also plans to maintain approximately 100 disc copies in reserve to re-service radio as needed. The new company also states that its service will hopefully strengthen ties with promoters and provide the kind of service the artists' product deserves. For more information, contact David Gibson at 615-327-9708 or write to: Indie Pool CD's, c/o NSD, 1012 18th Avenue South, Nashville, TN 37212.

Country music veteran Carl Butler recently released a new single on Castle Records entitled, "A Life Time Of Love." Butler is perhaps best remembered for his hit recording of the classic "Don't Let Me Cross Over," which stayed on the charts for 23 weeks and garnered him his first gold record. Butler is also known for penning such memorable songs as "If Teardrops Were Pennies" and a more recent release entitled "Crying My Heart Out Over You." Shown here visiting one of Music City's famed night spots, The Nashville Palace, from (l-r) are: Doug Cotton, recording artist; Ed Russell, Butler's producer/manager; and Butler. (Photo credit: Frank Lee)

**UP AND COMING**

May 11, 1991 Independent product most likely to reach the Top 100 Country Chart

1. MY TENNIS SHOES ARE TOO BIG (Fox Fire) ............... Karl Stein
2. I WISH I HAD MORE MEMORIES OF YOU (Country Star) ...... Bob Stamper
3. THE TIES THAT BIND US (GIBS) .......... Doc Dexter
4. WILD TURKEY AND SEVEN UP (GIBS) ...... John Campbell
5. MISSISSIPPI MAN (Cost Digger) ............. Jerry Croston
6. WHEN I GET THROUGH WITH YOU (Soundwaves) .... Connie St. John
7. JUST TO CELEBRATE (Tried & True) .............. Jerry Jeff Walker
8. GOD'S COUNTRY (NSD) .............. Jay Holley
9. OVERPAID MY DUES (MN) ............... Ruby Tuesday
10. DREAM BOY (Music City) .............. Ann Marie
11. I LIKE ROCK (Holton) .............. Jack Adams
12. TENT MEETING BLUES (Country Showcase) .... Johnny Anthony
13. A FOOL ABOUT YOU (Chappo) .......... James Thornton
14. THE END OF TIME (Apache Rose) ....... Lanette
15. YOU CAN'T LOVE WITHOUT ME NOW (DCT) .... Bo "T"

**INDIE FEATURE PICKS**

- **RAZZY BAILEY:** "Fragile (Handle With Care)" (Saddlestone SS-020AA)
  Producer: Razz Bailey
  Writers: Candice James/Julio Blomhard
  After fulfilling an exalted recording career that's garnered him numerous top ten hits, in addition to recently being named Indie Artist of the Year at last year's Cash Box Country Awards Show, singer/songwriter Razz Bailey is once again right on target. Bailey's latest release entitled "Fragile (Handle With Care)" presents an intriguing full-force country appeal that's sure to hit radio with a positive punch. Enhanced with a blues-n-soul seasonings and Bailey's shale-tinged vocals, this tender-hearted ballad spills out instrumentation and a melody in which listeners will melt.

- **BILLIE JO SPEARS:** "One Smokey Rose" (Broadland BR1-0191)
  Producer: Gary Buck
  Writer: Tim Taylor
  Her name alone speaks for itself, but long-time-no-hear-from-Billy Joe Spears bounces back on the scene with a taste of what's credited her as being one of country music's most authentic female vocalists. "One Smokey Rose" sparks an extremely luring and emotional delivery from Spears, whose grueling vocals flow with an unusual, spice-n-charm appeal.

- **SCOTT HOYT:** "Somebody Else's Angel" (Twixty 191-1)
  Producer: Scott Hoyt
  Writers: Wayland Holyfield/Peter McCann
  What vocalist could turn down a heck of a good song? Recording artist Scott Hoyt is here to deliver just that. With a slight rock-a-country edge and a vigorous rhythmic melody, "Somebody Else's Angel" tells a hiss-loss-is-my-gain story and reveals stellar production, as well as a top-notch vocal delivery.

- **GERRY KING:** "Boots And Jeans" (Saddlestone SS-019)

- **SANDY ELLWANGER:** "Give Me Just A Little More Time" (Decca)

- **NORTHERN GOLD:** "Woman In Control" (Royal Master RM-9111)

- **RONNIE RUSSELL:** "Boy's Birthday" (Killer K-137)

- **MICHAEL ANTHONYE:** "Biggest Bars Of All" (NSD 0275)
New Appointments At Data East

CHICAGO—Data East USA, Inc. announced the appointment of Stephen D. Bristow as vice president of engineering. He brings to the firm more than 20 years of experience in engineering and management, having served with such firms as Atari, Inc., Texas Instruments Advanced Design Center and most recently Verifone, Inc.

As vice president of engineering, Bristow, 41, will oversee all coin-operated engineering projects including redemption and video, and will also be responsible for all engineering interaction between Data East USA, Inc. and Data East Corporation in Japan.

A graduate of UC Berkeley, Bristow earned a Bachelor of Science degree with highest honors in electrical engineering, as well as a Masters of Science degree in electrical engineering from the University of Santa Clara.

"We are very excited to have Steve Bristow join the Data East team," stated Joseph F. Keenan, president of Data East USA, Inc. "His experience and accomplishments set him apart as a true leader. With Steve's enthusiasm and past successes Data East engineering is looking forward to setting new standards in the industry."

John W. Slater has been named western regional sales manager at the firm. He previously founded Slater, Russo & Co., a trading and risk arbitrage firm; in addition, he has held positions with Dean & Co., Oppenheimer & Co., Drexel Burnham Lambert and, most recently, served as an independent financial consultant.

Slater, 33, will be based out of the corporate office in San Jose, California, and will be responsible for sales and management of coin-op accounts located in the western United States.

He attended Humboldt State University and is presently completing a Bachelor of Science degree in economics at the University of San Francisco.

Commenting on the appointment, Gene Lipkin, executive vice president of the coin-op division, said "We are happy to have John as part of our sales force. With his sales expertise he will be a great asset to our expanding coin-op division. In addition, we look forward to John adding a fresh perspective to our business."

TEAM USA! The 5th annual North American electronic darts championships were staged at the Imperial Palace Hotel in Las Vegas (3/23), climaxing a series of qualifying tournaments throughout the U.S. that began in the fall of 1990 and ended early in 1991. Event produced the members of TEAM USA, which will represent America at the upcoming Valley World Cup competition, scheduled for May 8-10 in Klagenfurt, Austria. These top players will compete with their counterparts from 12 countries of the world who will be vying for the prestigious Valley World Cup, which the Americans have won three times up to this point. Pictured, following the awards ceremony in Las Vegas, is Valley Recreation president Chuck Milhem (r) with TEAM USA members Joe Beecroft, John Gray, Cathy Perot and Tammy Tjapkes. Based on the growing popularity of darts in Europe and other world countries, it is expected that by 1992 teams from Hungary, Yugoslavia, Poland and possibly even Russia will be participating in this event.

HOW'S IT GOING? Fantastically! We're talking about Konami's Simpsons video, which went into volume delivery a couple of weeks back. From what sales chief Frank Pellegrini tells us, this piece has consistently ranked number one on test and, in some instances, has been bringing in four-digit earnings! Wow! Konami is not one to rest on its laurels so, as Simpsons continues to heat up the market, a couple of other exceptional pieces are scoring high grades on test, earnings-wise meaning, you can look forward to terrific follow-ups down the road... Elsewhere in this column you'll see a photo of that was taken in Konami's ACME '91 exhibit and you'll recognize technical service manager Jerry Korbecki, as he was entertaining the Simpsons family!

GETTING BIGGER. As evidence of its continuing growth and commitment to membership needs, the National Automatic Merchandising Association's board has appointed 13 chairpersons to head up key standing committees. The lineup of committees runs the gamut from Education & Training, to Government Affairs, Operating Statistics, Public Health & Safety, among others. The Vending Electronics Standards Committee is chaired by Don Hesch of A.H. Vending & Food Services in Rolling Meadows, IL.

AROUND THE ROUTE

BY CAMILLE COMPASIO

IN THE AFTERMATH OF A HIGHLY SUCCESSFUL ACME '91 convention, plans are now underway for the 1992 American Coin Machine Exposition, to be held at the San Antonio Convention Center in San Antonio, Texas during the period of March 15-17.

ON THE LEGISLATIVE FRONT. Spoke briefly with Ray Shroyer, chairman of the ICMAA Truth In Amusement Committee, just prior to his departure for Springfield to testify at the judicial hearing (4/23) on the bill (H.R. 1245) to legalize video lottery in the state of Illinois. He was being accompanied by IG's Jerry Youngman and a heap of Tom Fiedler; and he was quite optimistic when we spoke. Over the past year, and his colleagues on the committee have been bringing the message to operators via a series of regional presentations throughout the state and the response has been most encouraging. Hope to receive a follow-up report soon... NAMA and its Coin Coalition allies have endorsed the new Family Business Act (H.R. 1245), which was introduced in the House this past March. The new version specifies that the coin be similar to the Susan B. Anthony so that it can work in existing vending equipment but be different in color (gold with a smooth rim) so as not to conflict with the quarter, and bear a design recognizing America's veterans. Ops are being urged to express their support by making contact with their representatives.

ON THE ROAD. Keith White, who joined the NSM America team this past January as field service training engineer, has already chalked up plenty of mileage conducting service schools at factory distributor premises across the country. His April itinerary included upstate New York, Connecticut and Massachusetts (4/8-11); Houston, Ardmore and Oklahoma City (4/15-19); Indianapolis and Cleveland (4/22-25), following which he headed out for Florida to the FAVA state convention. Factory's objective is to sponsor two service schools per year for every distributor in the network—so keep your travelin' shoes on, Keith!
INDUSTRY CALENDAR

MAY
May 3-5: Third annual Northeast Regional Trade Show; Trump Regency; Atlantic City, NJ; state convention ($8 exhibit). For info contact AMOA-NY at 518-439-0381.
May 21-23: Ohio Coin Machine Asso.; Radisson Hotel Airport; Columbus, OH; state convention ($8 exhibit). For info contact Judith Martin at 614-486-6677.

JUNE
June 14-16: Illinois Coin Machine Operators Assn.; Drake Hotel; Oak Brook, IL; state convention. For info contact Adonna Joman at 708-389-2406.
June 20-23: California Coin Machine Assn.; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Urban at 916-441-5451.

JULY
July 12-14: Amusement & Music Operators of Idaho; Cour D'Alene, ID; state convention. For info contact Bret Yagges at 208-888-2700.
July 19-20: Amusement & Music Operators of Texas; Radisson Hotel; Austin, TX; state convention. For info contact Vincent Taddeo at 409-776-6870.
July 19-20: Oregon Amusement & Music Operators Assn.; Inn of the Mountain; Bend, OR; state convention. For info contact Cheryl McGowan at 503-343-6642.
July 22: Latin America Expo (sponsored by AMOA); Sheraton; Mexico City; Show will run one week. For info contact AMOA at 703-404-2758.
July 26-28: Montana Coin Machine Operators Assn.; annual summer meeting; site to be announced. For info contact Chris Warran at 406-442-7089.

AUGUST
August 22-24: Wyoming Candy, Tobacco and Coin Vendors Assn.; Holiday Inn; Cheyenne, WY; State Convention. For info contact Jim Perry at 307-638-6865.

SEPTEMBER
Sept. 27-29: Rocky Mountain AMOA; Hilton Inn South (125 & Orchard Rd.); Denver, CO; state convention ($8 exhibit). For info contact Jo Anne Hacket at 303-293-6200.

Community Calendar

Valley Honors Distributors

CHICAGO—Valley Recreation Products of Bay City, Michigan recently paid tribute to various members of its distributor network for their contribution to the success of the Valley product line. The awards presentation took place during the ACME convention in Las Vegas.

Brady Distributing Company of Charlotte, North Carolina was singled out for the 1990 "Distributor of the Year" award. Commenting on the proliferation of Cougar dart games in the Brady territory, Alan Schafer, Valley's vice president of marketing, said "the Brady staff performed particularly well... and I am very proud of this team for a job well done."

Post-ACME '91 Regional Showings

CASH BOX'S CONTINUING COVERAGE of the various regional showings that were hosted by distributors throughout the country following the 1991 American Coin Machine Exposition focuses this week on Betson Enterprises in Moonachie, New Jersey and Mondial Distributing in Philadelphia. Both events saw full participation on the part of manufacturer representatives, operators and guests, and an outstanding layout of new product releases.
CLASSIFIED AD RATE
Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT encloswed with your order your classified ad will be held for following issue pending one of payment. NOTICE - $260 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $0.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday. 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

ATTORNEYS

AUTOS FOR SALE
GOVERNMENT SEIZED vehicles from $100.00. Fords, Mercedes, Corvettes, Chevys. Surplus. Buyers Guide (1) 805- 687-6000 Ext. 5-4415.

COIN MACHINES FOR SALE: ATARI: Escape from the Planet - 2 pl. U/R, Skull 'N Crossbones - 2 pl. dedicated game; AM. TECHONS: Batmaters - 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 - 2 pl. dedicated game 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 Fighter - 2 pl. dedicated game, Mechanized Attack - 2 pl. dedicated game; SEGATA: Golden Axe - dedicated game, Columns - 2 pl. (rare perfect cocktail model); TAITO: Battle Shark; TEK-HAN: 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; GOTT-LIEB: Bonebuster - 4 pl.; PREMIER: Silver Slugger - 4 pl. (baseball season about to start). USED KITS: 88 Games H; Block- out H; Bloody Wolf H; Bottom of the Ninth H; Buster Bros. H; Cabal H; Castle of Dragon H; Cyberball 2072 H; Heavy Barrel 2; Leader Board Golf 5; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Showdown H; Sky Soldier V; Super Champion Baseball, Tecmo Knight H; V Ball H; Wrestling War; V; Dragon Breed V; Golden Axe H; Snow Bros. H; S.P.Y. H; Punk Shot; Bloodead H; Sport March H. CHANGERS: Standard $1.00 changers as it. Call Celine for games and kits and Darren for parts. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

SEEBURG Jukeboxes and Used Amusement Games for sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffl Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bar-top) games.

DYNAMO POOL TABLES $48-$1000 each, 1/4 deposit & balance C.O.D. I want to buy 22 Crownline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P.O. Box 3644, Temple, TX, 76501.

FOR SALE - Blue Chip Stock Market Wall street tickertapes, Hi-fiers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique lots, legal parts. Call 600 Pmers. Call Wassick Dist., Morgantown, W. Va., (304) 292-3791.

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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

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