COVER STORY
Anticipating AMOA ’91

This week, thousands of tradepeople prepare to converge on the city of Las Vegas, the site of the annual Amusement & Music Operators Assn. (AMOA) International Exposition and Seminar, to be held September 12-14. Hundreds of exhibitors with upwards of 700 booths will be displaying the very latest in all categories of amusement equipment at the Las Vegas Convention Center, located right next door to the AMOA Headquarters Hotel, the Las Vegas Hilton.

Included in this issue is a schedule of events and registration hours, complete listings of all exhibitors including their booth numbers and floor plan of the exhibits, welcoming addresses from AMOA president James Trucano and AMOA executive veepee John M. Schumacher, plus our weekly, up-to-the-minute news coverage.

—Special AMOA section begins on page 26.

CONTENTS

COLUMNS

Country Music
East Coast
Indie Focus
Music Publishing
On Jazz
Rock
Rap/Dance
Rhythm & Blues

CHARTS

Top 40 Rap/Dance LPs & Singles
Top 75 Rhythm & Blues LPs
Top 100 Rhythm & Blues Singles
Contemporary Jazz LPs
Top 200 LPs
Top 100 Pop Singles
Top 100 Country Singles
Top 75 Country LPs
Top 40 Gospel LPs

DEPARTMENTS

News
Executives on the Move
Country
Coin Machine
Gospel
Classifieds
**NEWS**

**WARNING SIGNS:** BMG Distribution and First Warning Records have signed a long-term, joint venture distribution agreement. First Warning, formed in 1989 by First Warning president Mike Lembo and BMG International senior vp Heinz Henn, has new albums scheduled by Divine Weeks, Drunken Boat and Clockhammer, as well as a Christmas album.

**GOLD DIGGING:** The Black Crowes’ debut album, *Shake Your Money Maker*, notched its three millionth sale last month, topping the RIAA’s August list of gold and platinum albums. The other recent release to go multi-platinum was Warrant’s *Cherry Pie*, which racked up its two millionth cash register ring.

Heading the list of platinum albums were N.W.A.‘s *Efil4zaggin‘*, Paul McCartney’s *Tripping the Live Fantastic - Highlights*, Boyz II Men’s *Cooleighharmony*, Van Halen’s *For Unlawful Carnal Knowledge*, Bonnie Raitt’s *The Luck of the Draw* and Ziggy Marley & the Melody Makers’ *Conscious Party*.

On the gold slate, along with the N.W.A., Van Halen and Raitt: Michael W. Smith’s *Go West Young Man and I 2 Eye*, London Beat’s *In the Blood*, Vince Gill’s *Pocket Full of Gold*, Travis Tritt’s *It’s All About to Change*, the all-star *For Our Children*, DJ Magic Mike’s *Bass is the Name of the Game*, Alexander O’Neal’s *All True Man*, Cher’s *Love Hurts* and the O’Jays’ *Funk东You Funk It East & West*. (top row, 1-1) are: Alan Shapiro, director, national sales, WEA; Nicole Behuchel, Peer Music; Gayle Corn, sales rep, WEA; Eric Gales; Eugene Gales, member of the Eric Gales Band. (bottom row, 1-1) are: unknown; Dave Mendenhall, manager, TDI Records; Bob Sider, regional marketing manager, West Coast, Elektra; Chuck Williams, sales rep, WEA; and Hubert Crawford, Jr., Eric Gales Band.

A smiling Felton Pilate (above) has been mixing the next M.C. Hammer album at Paisley Park Studios. Pilate and Hammer co-wrote and co-produced the LP, *Too Legit To Quit*, which is due sometime in October. Pilate is also a writer and producer on the B Angie B album currently in release, also on the B Capitall label. Pilate and Hammer also wrote the theme for *Hammersman*, the TV series.

**Babineau Resigns GM Post At DGC**

MARKO BABINEAU HAS RESIGNED his post as general manager of DGC (David Geffen Company)/Records to “pursue a personal life,” it was confirmed by Ed Rosenblatt, president.

“It’s been nearly 20 years on the record promotion battlefield for me, and I need to take a break,” said Babineau. “I’ve promised myself not to even think about what’s next” for at least six months. Needless to say, the past eight years at Geffen and DGC Records have been an incredibly exciting and rewarding experience. Ed Rosenblatt and David Geffen are like second fathers to me.” Babineau stressed he wants to spend more time with his family.

Babineau was named DGC GM when the label was launched in March of 1990. He had been director of promotion for Geffen Records since January, 1989 and had joined the label as AOR promotion director in 1983. Originally from Boston, Babineau got his start in the record business as a marketing representative for Arista Records in 1972 then moved into AOR promotion at A&M Records in 1977.
#1 SINGLE: Paula Abdul

**CASH BOX • SEPTEMBER 14, 1991**

| #1 | THE PROMISE OF A NEW DAY (Virgin 4-98752) | Paula Abdul | 2 | 9 |
| #2 | (EVERYTHING I DO) I DO IT FOR YOU (A&M 1567) | Bryan Adams | 1 | 12 |
| #3 | EVERY HEARTBEAT (A&M 7541) | Amy Grant | 3 | 14 |
| #4 | TIME, LOVE AND TENDERNESS (Columbia 46711) | Michael Bolton | 5 | 10 |
| #5 | THINGS THAT MAKE YOU GO HMMMM... (Columbia 73687) | C.C. Music Factory | 8 | 9 |
| #6 | CRAZY (Sire/Warner Bros. 4-19435) | Seal | 7 | 13 |
| #7 | I ADORE MI AMOR (Epic 9443) | Color Me Badd | 9 | 8 |
| #8 | WIND OF CHANGE (Mercury 88180-4) | Scorpions | 6 | 16 |
| #9 | THE MOTOWN SONG (Warner Bros. 4-19322) | Rod Stewart | 10 | 11 |
| #10 | MOTOWNPHILLY (Motown 29605) | Boyz II Men | 22 | 8 |
| #11 | LOVE OF A LIFETIME (Epic 73771) | Firehouse | 15 | 12 |
| #12 | GOOD VIBRATIONS (Interscope/East West 4-98764) | Marky Mark & the Funky Bunch/Lolatta Holloway | 16 | 8 |

**TO WATCH: Jesus Jones #37**

**HIGH DEBUT: Bryan Adams #50**

| #30 | CAN'T STOP THIS THING WE STARTED (A&M 1576-4) | Bryan Adams | DEBUT |
| #31 | PIECE OF MY HEART (Geffen 4-19304) | Tara Kemp | 41 | 17 |
| #32 | UNBELIEVABLE (EMI 5036) | Enuff Z'nuff | 38 | 22 |
| #33 | PLACE IN THIS WORLD (Reprise/Warner Bros. 1909) | Michael W. Smith | 43 | 20 |
| #34 | STRAIGHT TO YOUR HEART (Epic 73892) | Bad English | 71 | 3 |
| #35 | AFTER THE SUMMER'S GONE (Deluxe/EMI 62051) | P.C. Quest | 63 | 5 |
| #36 | KISS THEM FOR ME (Geffen 2031) | Stax and the Banshees | 65 | 4 |
| #37 | HEY DONNA (Mojo/MCA 54208) | Rhyme Syndicate | 76 | 2 |
| #38 | RUNNING BACK TO YOU (Wing/Mercury 88159-4) | Vanessa Williams | 64 | 5 |
| #39 | THERE SHE GOES (London/PLG 889370-4) | The Law | 54 | 7 |
| #40 | RUSH RUSH (Virgin 88809) | Paula Abdul | 39 | 19 |
| #41 | THE ONE AND ONLY (Cylkings 23730) | Cherish Hawkes | 67 | 6 |
| #42 | GOT A LOVE FOR YOU (Big Bad 4-96731) | Jammin' 76 | 57 | 7 |
| #43 | JUST WANT TO HOLD YOU (Warner Bros. 4-19300) | Jasmine Guy | 65 | 6 |
| #44 | ONLY TIME WILL TELL (OJC 19014) | Nelson | 55 | 13 |
| #45 | POP GOES THE WEASEL (Del Jam/Columbia 38-73278) | 3rd Bass | 62 | 8 |
| #46 | THE DREAM IS STILL ALIVE (SBK 07306) | Wilson Phillips | 57 | 16 |
| #47 | LILY WAS HERE (Arista 2187) | David A. Stewart feat. Candy Dulfer | 60 | 18 |
| #48 | CAN'T FORGET YOU (Epic 73906) | Gloria Estefan | 61 | 15 |
| #49 | FOR YOU (Reprise/Warner Bros. 2031) | Michael W. Smith | 79 | 3 |
| #50 | SOMETIMES IT'S A BITCH (Modern Atlantic 84675) | Stevie Nicks | 80 | 2 |
| #51 | EVERYDAYDAY (EPI 50356) | Or-N-More (Featuring Father M.C.) | 82 | 1 |
| #52 | MY BLUE ANGEL (Impact 1528) | Michael Learns to Rock | 78 | 3 |
| #53 | I WANN A SEX YOU UP (Geffen 4-19302) | Color Me Badd | 56 | 22 |
| #54 | THAT'S THE WAY IT GOES (Capitol 47440) | Young M.C. | 66 | 5 |
| #55 | I WONDER WHY (Arista 2331) | Curtis Stigers | 90 | 2 |
| #56 | MY HEART BELONGS TO YOU (SBK 07363) | Russ Irwin | DEBUT | |
| #57 | HERE I AM (COME AND TAKE ME) (Virgin 4-99141) | UB40 | 68 | 25 |
| #58 | SAVE ME (Elektra 4-64854) | Lisa Fischer | DEBUT | |
| #59 | ENTER SANDMAN (Elektra 4-64855) | Metallica | DEBUT | |
| #60 | SHE'S GONE (LADY)(MCA 54167) | Steelheart | 82 | 9 |

**LATIN ACTIVE**

Pump (Quality)/A Lighter Shade Of Brown/Feat.Kendall and Shino

**52 POWER OF LOVE (Epic 4-73778)**

Luther Vandross

**53 WALKING IN MEMPHIS**

(Atlantic 4-87747)

Marc Cohn

**54 GYPSY WOMAN/SHE'S HOMELESS**

(Mercury 880-209-4)

Crystal Waters

**55 I'LL NEVER LET YOU GO**

(MCA 50361)

Steelheart

**56 MORE THAN WORDS**

(A&M 75021-71572)

Extreme

**57 HEAVEN IN THE BACK SEAT**

(Columbia 73976)

Eddie Money

**58 NO ONE HAS TO CRY**

(EMI 51090)

The Firm

**59 GROOVY TRAIN**

(Reprise 12039)

The Farm

**60 TOO YOUNG TO LOVE YOU**

(Quality 15116)

Timmy T

**61 JUST ASK THE SKY**

(Queen/EMI 4-19207)

Tina Campbell

**62 CAN YOU STOP THE RAIN**

(Columbia 36-73745)

Peabo Bryson

**63 NIGHTS LIKE THIS**

(Vigin 4-98798)

After 7

**64 A BETTER LOVE**

(MCA 1937)

London Beat

**65 LOVE IS A WONDERFUL THING**

(Columbia 73719)

Michael Bolton

**66 STRIKE IT UP**

(RCA 2794)

Black Box

**67 KISSING YOU**

(Queen/Warner Bros. 4-19141)

Keith Washington

**68 I DON'T WANNA CRY**

(Columbia 36-73743)

Mariah Carey

**69 LOSING MY RELIGION**

(Warner Bros. 19302)

R.E.M.

**70 LIFE GOES ON**

(Capitol 44705)

Poison

**71 THE PROMISE OF A NEW DAY (Virgin 4-98752)**

Paula Abdul

**72 EVERYTHING I DO I DO IT FOR YOU (A&M 1567)**

Bryan Adams

**73 EVERY HEARTBEAT (A&M 7541)**

Amy Grant

**74 TIME, LOVE AND TENDERNESS (Columbia 46711)**

Michael Bolton

**75 THINGS THAT MAKE YOU GO HMMMM... (Columbia 73687)**

C.C. Music Factory

**76 CRAZY (Sire/Warner Bros. 4-19435)**

Seal

**77 I ADORE MI AMOR (Epic 9443)**

Color Me Badd

**78 WIND OF CHANGE (Mercury 88180-4)**

Scorpions

**79 THE MOTOWN SONG (Warner Bros. 4-19322)**

Rod Stewart

**80 MOTOWNPHILLY (Motown 29605)**

Boyz II Men

**81 LOVE OF A LIFETIME (Epic 73771)**

Firehouse

**82 GOOD VIBRATIONS (Interscope/East West 4-98764)**

Marky Mark & the Funky Bunch/Lolatta Holloway
**ALBUMS**

**BOB SEGER & THE SILVER BULLET BAND: The Fire Inside (Capitol CDP 7 91334-2)**  
The Fire Inside is state-of-the-art Bob Seger—the type of melodic yet gritty and basic, 1970s-style Mid-Western rock that AOR programmers have loved and continue to love. Among the AOR-friendly cuts to look out for are “Real At The Time,” “Missin’ You” and the title track. Producers on The Fire Inside include Don Was, Barry Beckett and Seger himself.

**DIRE STRAITS: On Every Street (Warner Bros. 9 26680-2)**  
Dire Straits is more than likely to return to the album charts in a big way with “On Every Street,” the band’s first album since 1985’s Brothers In Arms. Dire Straits can be quite effective without beating you over the head with aggression, and the band’s subtlety works really well on such haunting rock as “Calling Elvis,” the album’s first single; the moody “Fade To Black.” “When It Comes To You,” and the folky “Iron Hand.”

**JERRY GARCIA BAND: Jerry Garcia Band (Arista 18680-2)**  
The Jerry Garcia Band delivers an abundance of laid-back, relaxed Greatful Dead-ish rock on this live two-CD set, which was digitally recorded. But instead of embracing an abundance of dead songs, Garcia & Co. go for material by Bob Dylan (“Simple Twist Of Fate,” “Tangled Up In Blue,” “I Shall Be Released”), Peter Tosh (“Stop That Train”), Smokey Robinson (“The Way You Do The Things You Do”) and Bruce Cockburn (“Waiting For A Miracle”).

**OVERKILL: Horrorscope (Megaforce/Atlantic 7 82283-2)**  
At a time when many bands are incorrectly labeled metal when they’re actually hard rock, Overkill is a band that embraces real metal. Blistering and brutally aggressive yet slower and more accessible than such underground thrash bands as D.O.D., Carnage and Entombed, Overkill’s Horrorscope is comparable to albums by Metallica, Slayer and Testament. Highlights include “Nice Day... For A Funeral,” “Come,” “Blood Money” and “Funeralistic.”

**S’EXPRESS: Intercourse (Rhythm King/Sire/Warner Bros. 9 26528-2)**  
The duo S’Express, which consists of keyboardist Mark Moore and expressive female vocaliste Sonique, joins Sire/Warner Bros. with Intercourse, a pumpin’ collection of European-influenced dance music. Among the exuberant, aggressive, high-tech tracks-dance-club deejays should pay close attention to are “Supersemi,” “Trumpees,” “Nothing To Lose,” and “What Does It Take.” Intercourse, for the most part, was produced by Moore.

**THE SCREAM: Let It Scream (Hollywood HR-60994-2)**  
Grunge, gritty hard rock is what you’ll find plenty of on The Scream’s Let It Scream. “Love’s Got A Hold On Me,” “Outlaw,” “Catch Me If You Can” and other songs on this 12-track CD may not be the most innovative songs in the world, but they certainly rock in a no-nonsense, unpretentious way. Let It Scream was produced by Eddie Kramer, a veteran studio wizard who has worked with such greats as Jimi Hendrix and Led Zeppelin.

**SINGLES**

**GUNS N’ ROSES: “You Could Be Mine” (Geffen PRO-CD-4253)**  
Geffen Records says it has a confirmed release date of September 17 for Guns N’ Roses’ long-awaited Use Your Illusion I and Use Your Illusion II albums. “You Could Be Mine,” aarching hard rock song that finds Axl Rose singing a potential lover straight-up that she’s out of line, is to appear on Use Your Illusion II. Make no mistake—both albums will be the best-selling albums of 1991.

**DIANA ROSS: “When You Tell Me That You Love Me” (Motown CD45-1548)**  
Diana Ross, who has fared well with both R&B and pop audiences over the years, has a highly commercial pop ballad in “When You Tell Me That You Love Me.” Both CBIR and adult contemporary programmers should give a close listen to this slick single, which will appear on Ross’ The Force Behind The Power album. “When You Tell Me That You Love Me” was produced by Peter Asher, with Ross herself serving as executive producer.

**TIM OWENS: “I’m Hooked” (Atlantic PRCD 128020)**  
Tim Owens’ “I’m Hooked” is a mid-tempo romantic soul item that both “urban contemporary” and “quiet storm” programmers should pay close attention to. If you fancy the music of neo-traditionalists like Luther Vandross, Miles Jaye, Freddie Jackson and Gene Rice, “I’m Hooked” should be right up your alley. “I’m Hooked” was produced by Derek Bramble, with Atlantic Black music execs Sylvia Rhone and Merlin Bobb serving as executive producers.

**BULLET LA VOLTA: “Swan Dive” b/w “Between The Lines” and “Before I Fall” (RCA 72004-2)**  
Headbanger pose Bullet La Volta’s new single “Swan Dive” and its B sides “Between The Lines” and “Before I Fall” are somewhat punkish, somewhat Van Halen-ish chunks of guitar-crunching heavy metal or hard rock—forceful and aggressive yet melodic. All three songs will appear on Bullet La Volta’s forthcoming Swan Dive album.

**DINA D: “Groove With Me” (Solar/Epic ZSK 74539)**  
Female rapper Dina D is both smooth and “street” on “Groove With Me.” Although not a rap ballad, “Groove With Me” employs the melody from The Isley Brothers’ “Groove With You” and makes good use of that 1979 soul classic’s harmonic possibilities. “Groove With Me” appears on Dina D’s Solar/Epic album Never Seen A Rapper Like This (And I’ll Betcha).

**DA PEACE FUNK: “What’s My Line” b/w “I’ll Face Nose” (TMG 1991-1)***  
Funky and hardcore yet with some melodic and harmonic touches, L.A. rap foursome Da Peace Funk are somewhat Digital Underground-ish on “What’s My Line,” which samples Kool & The Gang’s “Funky Stuff” and makes good use of that 1973 soul/funk classic’s get-down horns. On the humorous tip is the single’s more De La Soul-ish B side, “I’ll Face Nose,” which seemingly uses the term "I’ll face nose" as a synonym for the derogatory “gas face.”

**POP SINGLES LOOKING AHEAD**

**1. GOOD TIME (Vign) **(Atlantic)** Zipper Morris  
2. **GONNA CATCH YOU** (SBM)**(Capitol)** Lonnie Gordon  
3. **DEVIL CAME UP TO MICHIGAN** (Curb)** KMC Kru  
4. **WITH YOU** (Epic)** Tony Terry  
5. **WORD TO YOUR MUTHA** (MCA)** Bell Biv Devoe  
6. **LET’S TALK ABOUT SEX** (Motown)** Salt N Pepa  
7. **RUSH** (Columbia)** B.A.D. II  
8. **GET SERIOUS** (Epic)** Cut N’ Move  
9. **FANTASY** (RCA)** Black Box  
10. **MIX IT UP** (MCA)** Dan Reed Network  
11. **IF YOU’RE SERIOUS** (RCA)** Kool & The Gang  
12. **WISHING ON THE SAME STAR** (Motown)** Kool & The Gang  
13. **I’LL FIGHT FOR YOU** (Atlantic)** Foreigner  
14. **CHORUS (Sire)** Erasure  
15. **PRIMAL SCREAM** (Mercury)** Molotov Crew

New Edition sponn Bell Biv Devoe has been turning out one mega-hit after another from their multi-platinum selling Poison album. Now, MCA has released a remix album that features some hype new versions of their number one singles and also, some remixes of some of the other songs featured on Poison. “Word To The Mutha!”, “B.B.D. (I Thought It Was Me)?”, “Let Me Know Something?!” “She’s Dope!” and “When Will I See You Smile Again?” are the names of the tracks that are featured. For fans of Bell Biv Devoe, this album is a must.
EAST COASTING
By Lee Jasse

HOOKER 'N' HEAT: What does John Lee Hooker whisper into the ear of Taylor Dayne when he corners her at a New York soirée? Heck, we don't know.

HAUS! They called it "Western Swing" and, dagnabit, that's just what it was: A savvy good-time melding of hillbilly music and big band jazz that kept Texas dancefloors hopping beginning in the mid-'30s. Bob Wills and the Texas Playboys were its masters and the best of their masters have just been reissued on a dandy Rhino double CD, Bob Wills & the Texas Playboys: Anthology (1935-1973). It's the Wills Bucky package around, better than the CBS Special Projects compilation with which it shares a title (Anthology) but fewer songs than you'd expect. You know a lot of these songs—"Take Me Back to Tulsa," "New San Antonio Rose," etc.—but if you've never heard Wills and company do them, you've never really heard them right.

Western Swing experienced a momentary vogue during the late '60s and early '70s, thanks to Asleep at the Wheel (who are still at it, and still do it better than anybody), Commander Cody and others (some of whom, like David Bromberg and Vassar Clements gathered together for a swinging Flying Fish album called Hillbilly Jazz way back when). Now, with country traditionalism all the rage, it's time for Wills to be heard again this influence, on Lyle Lovett and others, is still quite strong, as is the influence of his guitarist Hank Garland and pedal steel guitarist Leon McAuliffe. Some of this stuff is a bit corny, but all of it is charming and all of it is swinging in a genre-crossing style that had more than a little bit of influence on rock and roll.

A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT: As the closing credits roll in the upcoming Terry Gilliam flick, The Fisher King, a crooner croons "How About You" (a song that recurs through the movie). The arrangement is pure '50s and the voice is awfully familiar, kind of a mature Harry Connick Jr. with a nice edge of raspiness. The voice, it turns out, belongs to one Harry Nilsson.

Harry Nilsson, you'll recall, recorded a stunning, Beatles-influenced debut album some 20-odd years ago, Pandemonium Adagio, and then followed it with an odd bunch of projects, including several albums of standards (he was one of the first pop stars to record Great American Songs, predating Willie Nelson, Carly Simon, Linda Ronstadt, etc., but not predating Kingo Starr, who did just that on his first solo album, in 1970, the soundtrack to the animated film The Point! with its catchy "Man and My Arrow"), an album of Randy Newman tunes, etc. Of course, his biggest hit was "Everybody's Talking," which he didn't write but did record for the Midnight Cowboy soundtrack, but he also has hits with "Without You," "Coconut" and a few others (his "One" was a smash for Three Dog Night).

RAO's quiet but steadfast Catalogue Music Division—-the folks who bring you all those Elvis Presley and Jefferson Airplane CDs—released a terrific, jam-packed Nilsson best-of package last year, an item well worth finding. But where has Harry Nilsson been all these years? We know he became a close friend of John Lennon and was there at John's elbow through some of the ex-Beatle's more aimless wanderings (those nights of getting thrown out of Hollywood clubs, filled with drink, drugs and who-knows-what-else), and he does show up doing guest slots here and there.

With the current interest in the artists of the '60s (the new Procol Harum sits here on my desk as I write), it would be nice to hear some new Harry Nilsson, if he's up to it. Whatever—his voice crooning "How About You" is one of the highlights of a really muddied movie.

ROOTING AROUND: Speaking of that BMG catalogue division, they've just unearthed three CDs worth of previously-unheard Elvis flotsam and jetsam: alternate takes, lost songs, live stuff from Vegas. It's called Collectors Gold, which is the right title: collectors will drool, but musicians won't find much of real interest here, unless the idea of an Elvis/Ann-Margret duet grabs you.

And speaking of Ann-Margret, she's actually opening an engagement at Radio City Music Hall later this month, which is kind of worrisome. Stuff like that usually skirts around Manhattan—going from Vegas to Atlantic City by way of theatres-in-the-round. What's next, Leslie Uggams at Carnegie Hall?

UK BUZZ
By Chrissy Hey

BOYS WILL BE BOYS: Recently I attended a square dance hosted by Ian Anderson of Jethro Tull.

Who? What? You may well ask. Jethro Tull is one of those Boys Bands that girls have always pooh-poohed. They surfaced in the early '70s, all intensive flute and abstract concept. The kind of music that meets mystical that selbant macho at the time. And they're still going, the flute still blowing over their latest single, "This Is Not Love."

Boys Bands have longevity and are always producing boxed sets. Led Zeppelin was the ultimate male bonding experience; girls who owned Houses of the Holy were considered misfits. At the end of rugby club discos, they always played "Going Underground" by the Jam. All the boys got up and pogo-ed, and the girls wouldn't touch it. Boy are there flirtatious Style Council and Peter Weller crooned "Girl From Ipanema"-style ballads.

Weller crossed the sexes, he is one of the few.

Girls music is pure juxtophob of the heart. David Cassidy, Jason Donovan, Rick Astley, New Kids, these are the tunes that girls are supposed to sing to. Music, after all, is very sexist.

Durian Durian were marketed mercilessly for the teen machine. So were Bros. Girls grow out of their music when they grow up and stopped confusing listening with lust. It has been the longtime dilemma of Simon le Bon, the unfortunate Limahl, et al.—how to cross over that "adult" market. How to be taken seriously. In other words, how to be taken by the boys. The answer, it seems, is that it is impossible.

Statistics show that men over 26 buy far more CDs than their female counterparts, because girls lost interest in music after a certain age. Unless it is family entertainment, like Phil Collins or Madonna.

Now there is a new influx of laddish bands. The Mission, the Happy Mondays, the Farm—with their anthem, "All Together Now"—are boys zones. They are as boring a cabaret and terrace culture.

Metal is traditionally macho, although clever marketing can cross over to capture the female market as well. For instance, Extreme have brought out a plaintive love ballad, "More Than Words," look extremely cute on the video and have appealed enough to both sexes to go straight up to the top of the charts.

Jon Bon Jovi knows that when his thighs thicken and his chiselled cheeks swell out it won't be long enough guys out there stomping their cowboy-booted hooves. EMM, who are the only candidates for heart throbs of all the new rave bands, took severe steps to avoid being tramelled by girlrends. Now they only play at over-18 venues and choose to turn down multiple covers of Smash Hits.

True Eccentrics like Morrissey appeal to both sexes. True eccentrics will always appeal to both sexes. Yet when he was in the Smiths, it was a dour boys club.

It's hardly surprising that women buy fewer records. There are fewer women performers, and even fewer of those who have the tenacity to span several decades without being overdosed or overindulged or considered too fat to sing. There are hardly any women DJs, there are no women keyboard wizards, and very few senior women executives of record companies. Women are not making the moves for other women to move to.

Even in the androgynous zone of dance music, it is the boys who are making the music for the girls to club to. You can be a diva, like Adeva and Karen Wheeler, but you are very much tip-toeing on eggshells male egos in the dance domain.

U2 can fill a stadium with mostly men. What stadium would be filled with mostly women, I wonder?

Music is for men. Girls can only happily hum a Wham! song like "Everything She Wants" in tune with their Hoover.

NEWS FROM JAPAN

THE TOTAL SHIPMENT OF AUDIO AND VIDEO SOFTWARE for fiscal 1990 (April 1990-May 1991) as reported by the 25 leading manufacturers affiliated with the Japan Phonograph and Record Assn. (JIPA), amounted to $4,158,000, up 5.93 percent over the 1989 fiscal year figure of $3,920,000. Sales of compact discs recorded the highest growth with an increase over the previous year of 1.85 percent and video increased slightly, up three percent. Pre-recorded cassettes, however, showed a sharp decline, dropping 27 percent from the prior year.

This past July, the JIPA gave a quadruple platinum award to the Billie Hughes single, "Welcome To The Edge." At the same time, platinum status was given to the single "Love Train"/"We Love The Earth" by TMN, while four other titles achieved gold status. In the album category, platinum awards went to Lucky by Misato Watanabe, Jalousie by X, Don't Want To Stay by Eikichi Yazawa and gold album prizes were awarded to Checkers 'I Have A Dream, Koji Yashikawa's Lucian Lion and the Pretty Woman soundtrack.

According to a survey recently conducted by the Cash Box Tokyo office, total sales of Nippon Columbia for fiscal 1990 dropped one percent from the previous year to $274 million. Net income after tax amounted to $8.5 million, down 51.7 percent. According to the company, the decline in the record division was mainly attributed to the return to normal after a "boom" was experienced with the passing of Hibi Misora, a prominent female vocalist in Japan.
STAGE REVIEW

Liza Helps Greek Theatre Celebrate

LOS ANGELES—Any time Liza Minnelli performs in Los Angeles, it’s an event of epic proportions. This time there was more reason to celebrate. Not only was the Greek Theatre crowd wowed by her splashy, fun-filled show, Stepping Out, which originated at Radio City Music Hall last spring, but the evening (August 30) was also a celebration of the Greek’s 60th anniversary.

The venue could not have chosen a better performer to help mark this milestone. Ms. Minnelli appeared in top form, aided by costumes by top designers Isaac Mizrahi and Julie Weiss, and a slam-bang, 12-piece orchestra led by drummer Bill Lavorgna.

The show, which was directed by longtime associate Fred Ebb, showcased Minnelli’s many talents: singing, dancing, acting (both comedic and dramatic). Act One opened with the standards “The Nearness Of You” and “Teach Me Tonight.” She also did a wonderful tribute to the late Roy Orbison, singing his classic “Crying.” Her rousing rendition of Mama Rose’s tune, “Some People” from Gypsy, gave the indication that Minnelli could possibly play that role someday and make us forget Ethel Merman.

The second act began with her Eurodisco, Pet Shop Boys-produced version of Stephen Sondheim’s, “Losing My Mind,” her recent single. She also included tributes to Bob Fosse and her director dad, Vincente. The latter featured a film, which unfortunately that night met with some technical difficulties. However, Minnelli, ever the trouper, adlibbed her way through it with style and humor.

Other standout numbers were “Stepping Out,” in which Minnelli’s tap-dancing talents shone; a medley about men which included such diverse tunes as “Stouthearted Men,” “It’s Raining Men,” “Somebody My Prince Will Come” and “Hit The Road, Jack,” and, of course, her finale, “New York, New York, New York.”

Also noteworthy were her “Friends,” a group of eight women of various ages and sizes who joined Minnelli for most of the second act. The women had terrific voices, danced well and even played drums during one particularly inspired number. A special treat that evening was the Greek’s 60th anniversary after-party at which plaques were given to Minnelli and James Nederlander (the Nederlanders operate the Greek Theatre, the city owns it). There was a cake-cutting ceremony (Minnelli did the honors), and many celebrities were on hand including Minnelli’s Arthur co-star, Dudley Moore; Donald O’Connor; Wynona Ryder; Ed McMahon; Angela Lansbury and Cesar Romero.

All in all, it was a wonderful evening.

—Keith Albert
Shiro Records, founder and president of Shiro Records and Shiro Music Productions, has found himself being compared to L.A. & Face—by the reason being that these superstar producers/songwriters, he is a producer and songwriter with his own companies. But Gutzie, who founded Shiro Records six months ago and Shiro Music Production, asserts that there are some key differences. “In a way,” Gutzie asserts, “it’s a compliment to be constantly compared to L.A. & Face, Teddy Riley, Jimmy Jam & Terry Lewis—pretty much say, ‘Here’s the money. Go at it.’ They’re giving a lot of freedom to these people. So why not have that same freedom, but be working for yourself instead of someone else? That’s how I see my company.”

The label’s first release, Cincinnati R&B singer Derrick’s sensuous “I’ll Be Loving You” is due out on September 24. “We’re trying to get that sound in a cutting-edge R&B sound,” Gutzie stresses. “I think that thing that sets us apart from other companies is the songs. That’s the basis of everything—we’re doing songs that you’ll be hearing five years down the road instead of jams that you’ll hear a month or two and won’t hear again. You’ll go to weddings, and people will be playing our songs. The difference is real strong songs with a cutting-edge production on top. I want to hear my songs played in five or ten years, and I think my artists have the same mentality—songs are the most important things to us. Anyone can come out with the flavor of the month. Another thing that makes me different is that I don’t have limitations—I grew up listening to jazz sounds.”

Will Gutzie be signing any jazz artists in the near future? “Jazz has always been a fascination of mine,” he responds, “but I don’t think that jazz will be a priority for the first year.”

**INDIE NEWS**

**CANDID: The jazz-oriented Candid Records has signed Shorty Rogers/Bud Shank & The Lighthouse All Stars. Besides Rogers (trumpet, flugelhorn) and Shank (alto sax), the posse’s current incarnation includes fellow West Coast jazz veterans Bob Cooper (tenor sax), Bill Perkins (baritone sax), Conte Candoli (trumpet), Pete Jolly (piano), Monty Budwig(bass) and Laronce Marable (drums). Back in the early 1950s, the first edition of the band called itself the Lighthouse All Stars because its members played regularly at the Lighthouse—a long gone jazz club that could be described as L.A.’s answer to Noy Yaw’s Village Vanguard.”

**INDIE CD REVIEWS**

**SINGLES**

* MADROK: “Skin Tight” b/w “Checkmate” (Life 71798)

While other rappers have sampled The Ohio Players left and right, Madrok’s slamming remake of “Skin Tight” actually boasts singing and real instruments by The Ohio Players themselves. Madrok’s version finds the hardcore L.A. b-boy rapping new lyrics about a straight-up freak with “a prominent chest and hellfire thighs” and long-time Players vocalist Sugar singing some of the original lyrics. “Checkmate,” meanwhile, is a boasting song that declares, “I’m the motherf**ker you hope never to cope with.” Both dopejams will appear on home’s forthcoming debut album, *Knowledge To Note*. Yeah, booyah!*

* ANGELICA: “Angel Baby” (Ultra/Quality 15171-2)

Mamansa Latina pop singer Angelica provides a remake of the ‘50s oldie (still a favorite among chulos y autitos locos) on this CD single. Like the original, 19-year-old Angelica’s version is clearly teen-oriented; unlike the original, this version contains a high-tech track and some lyrics en espanol. Thus, “Angel Baby” may be embraced by both Latin and non-Latin listeners. Entendidas.

**ALBUMS**

* CHARLIE PARKER: The Complete Birth Of The Behop (Stash STCD-535)

It’s been said that when you go down to it, there are two main types of jazz: before and after Charlie Parker, the founding father of bebop and modern jazz. Either directly or indirectly, everyone from Albert Ayler to Paul Desmond to Al DiMola has been influenced by Bird’s breakthroughs. The Complete Birth Of The Behop, which spans 1940-1945, presents Bird during his formative years and shows a musical revolution in the planning stages. The sound quality of these rare recordings ranges from fair to poor to awful (by 1940s standards); but given their historical importance, collectors shouldn’t mind. Essentially, this 20-track CD is for the serious collector, not the casual listener.

* BLACK ROCK COALITION: The History Of Our Future (Rykodisc RCD 102211)

The History Of Our Future spotlights artists who are down with the Black Rock Coalition (BRC), the organization Living Colour’s Vernon Reid and science-dropin’ media assaisin Greg Tate founded in 1985 to combat the pigeonholing of Black artists. Among the CD’s individualistic highlights are Blakassaurus Mex’s “Think Twice” and Jupiter’s “ Tough Times,” both of which are scorched hard rock numbers; PBSTreetgang’s “Didn’t Live Long,” a soul rock piece; Shock Council’s “Huster Man” and The Good Guys’ “Make It In My World,” both of which fuse rock and soul elements; and “Bluestime” by Michael Hill’s Bluesband, a soul/reggae/jazz rock item reflecting on hard times in the U.S. The History Of Our Future is full of inspired sounds by African-Americans who boldly refuse to follow the dictates of A&R men and “urban” radio programmers.

* RAY BARRETTTO: Handprints (Concord Picante CCD-4473)

Veteran salsa and Latin jazz master Ray Barretto joins Tito Puente and Poncho Sanchez on the Concord Picante label with Handprints, which falls exclusively into the latter category. If you’re seeking quiet introspection a la Chet Baker or Paul Desmond, you won’t find it on Handprints—the congoa generally keep things intense and extensive. Avoiding standards, the octet embraces songs by Barretto and sidemen Hector Martignon (piano), Steve Slagle (soprano and also sax), Ed Urrie (drums, percussion) and Barry Olsen (trombone). Vaya! A gozar, mi gentel.

* BFMI: The City O’Dope (Soldier/WRAX/Planchan ICH 1118)

Yo! Miami’s BFMI chills and ills in The City O’Dope, but the dope this hardcore rap crew be sellin’ ain’t no wack crack—they’re down with dope rhymes, dopebeats and dope tracks. Among the dopest dopejams are “Am I Black Enough?” and the title track, both of which avoid standard conditions brothers face in the inner city, The 2 Live Crew-ish “Why Y A Ain’t Tight”; and “Gimme A Bottle,” which some may denounce as promoting drunkenness, but is too ill and tongue-in-cheek to be taken seriously. Go BFMI! Pump pump pump it up!

* HANK CRAWFORD: Portrait (Milestone/Fantasy MCD-3192-2)

Nothing radically innovative here, just another fine collection of the type of gritty, funky, blues-drenched “rhythm & jazz” (or soul-jazz) altoist Hank Crawford has long specialized in. Crawford and sidemen Johnny Hammond (organ), Jimmy Ponder (electric guitar), and Vance James (drums) make it too damn soulful on Crawford’s “Planting The Blues” and the Buddy Johnson standard “Since I Fell For You.” And the quartet becomes a quintet when special guest David “Fathead” Newman (tenor & alto sax) gets busy on Joe Liggins’ “Tanya,” Sonny Stitt’s “Happy Faces” and “Don’t Know Much.” Can I get a witness one time?

* ELEVEN: Awake In A Dream (Morgan Creek 2659-2002-2)

Retro-rock trio Eleven recalls the psychedelic music of the late ’60s and early ’70s on its 12-song CD Awake In A Dream. Some songs are best described as psychedelic rock with a slight soul edge (“Flying – Break The Spell, “All Together”), while tracks like “Turning Your Bed” and “Learning To Be” succeed without the soul element. Eleven consists of Alain Johannes (guitars, vocals), Natasha Shneider (piano, organ, danzinet, bass vocals) and Jack Irons (drums).

* SWAMP DOGG: Surfin In Harlem (Volfi/Fantasy VCD-34-846-2)

Anyone who titles his album Surfin In Harlem has a wild sense of humor; Swamp Dogg has that and more. Surfin In Harlem ranges from fun rock & roll (“She’s Built To Kill”) and fun retro-soul (“Love Stinks #2,” “Couldn’t Live Without You”) to more serious pieces like “I’ve Never Been To Africa (And I’m Not Fault)” and an incisive indictment of slavery and colonialism. Swamp is a Dogg with a friendly bite, but a bite nonetheless.

By: Jeff Henderson
How big is Harry Connick Jr.? If you stop by Chicago's 59 West restaurant this month, you'll find pianist Phil Baker performing a "salute to Harry Connick, Jr." Maybe that's what Harry's talking about at this N.Y. shindig announcing A.T.& T.'s sponsorship of his next tour. Maybe not.

YOU KEEP YOUR NEW YORK JOYS: For decades, we who cover jazz and those who play jazz have been saying that if you can somehow get people to hear the music, a lot of them will like it. The thing is, it's hard to get them to hear it. The radio doesn't play much of it, the TV doesn't show much of it, and people aren't that willing to shell out 15 bucks for a CD or a trip to a jazz club to check out something they don't know much about.

The Chicago Jazz Festival has the answer: don't charge anything for the tickets. Bingo, you've got a crowd. Once you've got those folks there, it's amazing how easy it is to keep their attention, even if you're giving them avant-garde jazz or Kansas City swing or something else most of them have probably never heard.

Ray Anderson was one of the hits of the Chicago Jazz Festival, which filled Grant Park with no-cost jazz for four nights over Labor Day Weekend. Anderson—one hell of a trombonist and entertainer as many of us know—usually plays to audiences in the high two figures, not the low-to-mid five figures, but he had no trouble earning a standing ovation from the masses. And some of the masses probably went and bought a Ray Anderson album or two.

Okay, no-cost entertainment comes at a cost: the city of Chicago, and a bevy of sponsors, shelled out big-time for this, no question about it. And it wasn't all the Ray Andersons of the world: the ubiquitous Wynton Marsalis of the world was on hand, too, drawing a big crowd in a steady drizzle. But once you've got them there for Wynton, you can precede him with Marilyn Crispell's lightweight take on Cecil Taylor. They didn't necessarily dig it (neither did I), but they did sit politely through it (as did I, until I heard the call of a bravura)

The fact that the Chicago Jazz Festival is planned largely by jazz critics (the Jazz Institute of Chicago calls the musical shows) is largely the reason Crispell and Anderson other critics' favorites were on board. When 20 per cent of the headliners are women and 20 per cent of the headliners are non-Americans, you know George Wein isn't doing the planning. The need to sell tickets disappears when there are no tickets.

The most ambitious thing to hit the Petrillo Music Shell, nestled against what might be America's most beautiful skyline (this from a New Yorker), was George Gruntz's "Chicago Cantata."

Gruntz is Swiss, and the Swiss government commissioned this 60-minute piece as a gift to Chicago. Gruntz decided to go out and meld three of Chicago's most important music—jazz, blues and gospel—into a cohesive whole. What he ended up with was a somewhat incohesive whole, due, in part, to his insistence on using poems by a Chicago poet named Sterling Plump. The poems weren't lyrics, and the singers, including a couple of gospel groups and the Staple Holy People, had trouble singing them. Pity, because the piece had plenty of musical moments, most notably a duet between Ray Anderson and 83-year-old blues pianist Sunnyland Slim.

Other highlights:
The much-touted East St. Louis Senior High School Jazz Band, led by its much-touted director, Ron Carter. Untouted, but one of the hits of the festival, was their vocalist, Erica Johnson, a genuine talent.

Lee Konitz, who performed about six different ways during the weekend, most notably playing Bill Russo's Stan Kenton charts that he first played as a member of the Kenton band 30 years ago. Russo, whose music deserves to be heard more frequently, led a fine big band for the set.

Jaye McShan/Milt Hinton/Claude Williams/Bobby Durham/Buddy Tate. Swinging hard, naturally.

Violinist Johnny Frigo: sly, lightly swinging sounds from a local star and character.

Vandy Harris and the Front Burners: An impressive AACM tenorman whose pen is dipped in Benny Golson-like melodies and harmonies, but a bad note to dip your powder.

Yosuke Yamashita: Virtuosic, inside-inside piano playing. Yamashita, who began life as a Cecil Taylorclone, has found his own voice and it's a voice to reckon with: it uses, rather than parrots, Taylor's style.

Abby Lincoln: As pungent as old cheese but far more palatable, especially that bitter "Brother Can You Spare a Dime."

And others: Lores Alexander, a pleasant performer, but still kind of a poor man's Carmen McRae; Elvin Jones with his fierce, in-your-face Jazz Machine; Danny Barker's elegant, traditional Palm Court Jazz Band, the only thing I caught in the afternoon, where a small stage is nested amid deep-dish pizza stands and spiral french fry friers; and drummer Paul Wertico's tight Quintet Thing, with Guest Chicago Freeman (who showed up too late for the "Chicago Cantata" rehearsals and was booted by Gruntz).

I'd be sore with you with details of the annual, all-night, jazz critic's bowling tournament; suffice it to say that your favorite jazz critic bowl about as well as they play musical instruments. If anybody cares, Bill Shoemaker is probably the best bowling jazz critic in the country, the bowling Nolan Ryan of the all-night lanes.

Chicago has been hosting jazz since there has been jazz. Nobody really buys that up-the-river-from-New-Orleans line on jazz history anymore; but it's true that a lot of New Orleansans prospered in Chicago, and it's obvious that the city loves music as much as it loves clubhouse politics and stuffed pizza. The fact that its big jazz festival comes gratis is just a bonus.
R&B MUSIC

By Bryan DeVaney

MILLER LITE has joined with Luther Vandross to bring the Power of Love Tour to more than 40 cities. In addition, Miller Lite will conduct programs to raise funds and increase awareness of the Thurgood Marshall Scholarship Fund during the tour. Vandross’ current album, Power Of Love, and his single “Power Of Love/Love Power,” reached the number one spot on Cash Box’s R&B charts and hit the Top 10 on the pop charts. Each of his past seven albums has gone platinum, two have reached double-platinum status. Vandross also has 17 top R&B singles to his credit, including the 1990 Grammy Award for Best R&B Male Vocal Performance for “Here & Now.”

A&M ARTIST BARRY WHITE was joined by a couple of his peers in the recording industry at a recent recording with his 22-member string section at Ocean Way Studios in Hollywood. He was putting the finishing touches on his A&M album, Put Me In Your Mix, which is due for release October 8. His upcoming album is a 10-song compilation which includes “Dark & Lovely,” a duet with guest vocals and sax by Isaac Hayes. In addition, Barry does his version of the 1958 pop classic “Volare” which is said will “sweep you off your feet.” The first single taken from the album will be “Put Me In Your Mix,” and is due for release September 17.

PAULA ABDUL continues to be this summer’s hottest musical success story. Her album, Spellbound, has gone double platinum, sailing past the two-million sales mark after reaching number one album charts nationwide. The double-platinum performance of Spellbound reflects the success of Paula’s single, “Promise Of A New Day,” which is currently bulleted at number two on Cash Box’s singles chart and enjoying heavy rotation on MTV.

Spellbound, the first album released on Paula’s new Captive/Virgin label, has already yielded a smash hit. “Rush Rush,” the debut single, topped the singles chart earlier this summer. Fans can look forward to hearing more from Paula in the fall. Appearing on the MTV Music Awards on September 5th and performing her upcoming single “Video Killed the Radio Star,” the award show performance promises a sneak preview of her nationwide tour scheduled to begin in late October.

In Universal City, CA Paula Abdul stopped by to hang out with PolyGram recording artists Tony! Toni! Toné. Tony! Toni! Toné are touring with the Club MTV Tour that also features performances by Color Me Badd, Gerardo, C&M Music Factory and Tara Kemp. (Photo by Bill Jones)

Picture of Tony! Toni! Toné at Universal City

TOP 75 R&B ALBUMS

The square bracket indicates strong upward chart movement

1. UNFORGETTABLE (Elektra 610499)(P)  Natalie Cole  1 12
2. I HATE YOUR LOVE (Motown/MCA 10247)  Seal  2 16
3. BOYZ N THE HOOD (Chrysalis Warner Bros. 26643)  Soundtrack  3 8
4. COLOR ME BADD (Giant 26459)  Color Me Badd  4 6
5. NIGGAZ4LIFE (Priority 571269)  N.W.A.  5 14
6. KISS MY BUTT (Motown/MCA 10248)  A Tribe Called Quest  6 10
7. PEACEFUL JOURNEY (Jupiter/MCA 12028)  Heavy D & The Boyz  7 8
8. THE POWER OF LOVE (Epix 46789)(P)  Luther Vandross 18 16
9. CAN’T STOP THE FEELING (RCA 57161)  Geto Boys  9 9
10. DELIRIUM OF DIALECT (Def Jam/Columbia 47398)  Snoop Dogg & D’Cent Winans 20 9

11. WBBD BOOTCITY (MCA 10345)  Bell Biv Devoe  DEBUT
12. QUIK IS THE NAME (Profile 14402)(G)  D.J. Quik  14 29
13. 10 SECONDS OF GLORY (Sire/Warner Bros. 26639)  Ice-T  15 33
15. HI-FIVE (Jive/RCA 13029)(G)  Hi-Five  17 42
16. VOCALLY PIMPIN’ (Ruthless/Epic 47934)  Above The Law  16 7
17. PRIME TIME 2 (Priority)  Compton’s Most Wanted 13 10
18. MUSIC FOR THE PEOPLE (East West Atlantic/17137)  Marky Mark & The Funky Bunch 19 9
19. WICKED LIES (Jive/RCA 13030)(P)  Jodeci & Ce’Cinna 20 9
20. COOLIN’ AT THE PLAYGROUND Y’ALL (Motown 63183)(P)  Another Bad Creation 15 29
21. THE AULER’S BACK (Def Jam/Columbia 34732)  Stic Rank 21 9
22. PRIME OF MY LIFE (Phillele International/Zoo 11002)  Phyllis Hyman 22 8
23. NEW JACK CITY (Giant 24409)(P)  Soundtrack 26 18
24. GOOD WOMAN (MCA 10329)  Gladys Knight 23 9
25. KISS MY BUTT (Motown/MCA 10247)  A Tribe Called Quest 24 20
26. CAN YOU STOP THE RAIN (Columbia 66283)  Peabo Broy 26 11
27. MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46686)(P)  L.L. Cool J 27 49
28. THE EVOLUTION OF GOSPEL (Sire/Warner Bros. 26621)  Sounds Of The City 5 22
29. WHAT YOU SEE IS WHAT YOU SWEAT (Amr 88)  Aretha Franklin 25 9
30. THE COMFORT ZONE (Wang/Yug/Meta 843202)  Vanessa Williams 40 2
31. WARM YOUR HEART (MCA 5254)  Aaron Neville 30 12
32. HE WHITE ROOM (Arista 8577)  Compton’s Most Wanted 20 10
33. M.C.’S BREATHE & B.P.C. (S.D.E./Atlantic 14033)  M.C. Breed & B.D.C. 33 8
34. SPECIAL (A&M 5347)  Vesta 34 9
35. BRAINSTORM (Capitol 96337)  Young M.C. 43 3
36. LATIN ALLIANCE (Virgin 91926)  Latin Alliance 37 4
37. THE ONE (Selected 21640)  Chubb Rock 36 16
38. ROPE A DOPE STYLE (Atlantic 82164)(G)  Levert 39 43
39. SO INSECT (Columbia 90382)  Lisa Fischer 40 14
40. MAMA SAID (Virgin 91810)  Lenny Kravitz 45 4
41. LET THE BEAT HIT EM’ (Columbia 46035)  Lisa Lisa & Cult Jam 44 2
42. LOVE OVERDUE (Scooti Bros. 5225)  James Brown 31 6
43. SOMEBODY (Arista 84353-2)  Carl Thomas 22 15
44. I’M ON YOUR SIDE (Arista 8578)  Jennifer Holiday 36 8
45. AS RAW AS EVER (Epic 47310)  Shabba Ranks 11
46. I NEED A HAIRCUT (Cold Chillin’/Reprise 266568)  Biz Markie DEBUT
47. SOMEBODY (Arista 84345-2)  Carl Thomas 22 15
48. FUNKE PUNKY WISDOM (Jive/RCA 1386)  Kool Moe Dee 32 12
49. I’M YOUR BABY TONIGHT (Arista 86116)(P)  Whitney Houston 47 43
50. SURPRISE (Marquee 846594)  Crystalline 38 33
51. KILL AT WILL (Priority 72207)  Ice Cube 40 38
52. THE FUTURE (MCA 10119)(P)  Guy 50 42
53. GONNA MAKE YOU SWEAT (Columbia 47003)(P2)  C&M Music Factory 54 35
54. MUNCHIES FOR YOUR BABS (Priority 1411)  Lisa Fischer 28 18
55. EMOTIONALLY YOURS (Capitol 90396)  O’Jays 30 7
56. ALL FOR ONE (Elektra 60546-2)  Brand Nubian 32 13
57. B ANGIE II (Ruff C 95296)  B Angie B 33 17
58. LADY GAGA (Elektra 610496)(P)  Lisa Fischer 28 18
59. TERRY JERRY (Epic 45015)  Tony Terry 61 13
60. MAKE WAY FOR THE MOTHERLORD (Atlantic 91106)  Yo Yo 48 24
61. TERMINATION X & THE VALLEY OF THE DOLLS (Sire/Warner Bros. 26630)  Termination X 34 17
62. DAMIAN DAME (Lafe/Arfa 26003)  Damian Dame 56 15
63. TRULY BLESSED (Elektra 60581)  Teddy Pendergrass 29 26
64. MARAH C. GREGORY (Columbia 52023)(P)  11 1
65. BORN TO SING (Atlantic 82084)(P)  En Vogue 72 6
66. BRAND NEW HEAVIES (DeLuxe Vinyl 422 86074)  Brand New Heavies 44 23
67. WAIT YOUR TIME TO ROLL (Arista 84353)  Rodney Jerkins 45 16
68. KAO’S II WIZ ***77M (Luta/Arista 9721)  Professor Griff 65 6
69. CHAPETHE (Columbia 45402)  Cheryl Pepsi Riley 67 15
70. POISON (MCA 63079)(P)  Bell Biv Devoe 68 38
71. TONI MORRIS (MCA 63079)(P)  Bell Biv Devoe 69 36
72. SOUNDTRACK (Virgin 91926)  The Five Heartbeats 69 19
73. JAHMEKIA (Virgin 91926)  Ziggy Marley & The Melody Makers 70 11
74. LIFE OF A KID IN A GHETTO (Motown/MCA 10248)(P)  Ed O.G. & D Bulls 77 8
75. THE REVIVAL (Wang/Polygram 841202)(P)  Tony Toni Tone 72 69
<table>
<thead>
<tr>
<th>#</th>
<th>Single</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ADDICTIVE LOVE</td>
<td>Bebe &amp; CeCe Winans</td>
<td>14</td>
</tr>
<tr>
<td>2</td>
<td>LET THE BEAT HIT 'EM</td>
<td>Lisa &amp; Cult Jam</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>SPECIAL (AM)</td>
<td>Vasista</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>DON'T WANT TO BE A FOOL</td>
<td>Luther Vandross</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>DON'T WANNA CHANGE THE WORLD</td>
<td>Phyllis Hyman</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>I ADOR MI AMOR</td>
<td>Color Me Badd</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>WHY CAN'T YOU COME HOME</td>
<td>Eric Clapton</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>NEVER STOP</td>
<td>Brand New Heavies</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>SO MUCH LOVE</td>
<td>B Angie B</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>JUST ASK ME</td>
<td>Tevin Campbell</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>RUNNING BACK</td>
<td>Vanessa Williams</td>
<td>17</td>
</tr>
<tr>
<td>12</td>
<td>ROMANTIC(Warner Bros, 1931)</td>
<td>Karyn White</td>
<td>16</td>
</tr>
<tr>
<td>13</td>
<td>MY NAME IS NOT SUSAN</td>
<td>Whitney Houston</td>
<td>18</td>
</tr>
<tr>
<td>14</td>
<td>IT AIN'T OVER 'TILL IT'S OVER</td>
<td>Penny Kravitz</td>
<td>19</td>
</tr>
<tr>
<td>15</td>
<td>UNFORGETTABLE</td>
<td>Natalie Cole</td>
<td>12</td>
</tr>
<tr>
<td>16</td>
<td>LONG HOT SUMMER</td>
<td>James J.T. Taylor</td>
<td>10</td>
</tr>
<tr>
<td>17</td>
<td>GET OFF</td>
<td>Pebbles</td>
<td>3</td>
</tr>
<tr>
<td>18</td>
<td>ARE YOU STILL IN LOVE WITH ME</td>
<td>Keith Washington</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>NOW THAT WE FOUND LOVE</td>
<td>Heavy D &amp; The Boys</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>ALWAYS</td>
<td>Peabody</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>CAN YOU STOP THE RAIN</td>
<td>Peabo Bryson</td>
<td>17</td>
</tr>
<tr>
<td>22</td>
<td>O.P.P.</td>
<td>Naughty By Nature</td>
<td>26</td>
</tr>
<tr>
<td>23</td>
<td>MEN</td>
<td>Gladys Knight</td>
<td>4</td>
</tr>
<tr>
<td>24</td>
<td>WORD TO THE MUTHA</td>
<td>Bell Biv DeVoe</td>
<td>30</td>
</tr>
<tr>
<td>25</td>
<td>TURN IT UP</td>
<td>Gatowkin 3:5-7</td>
<td>27</td>
</tr>
<tr>
<td>26</td>
<td>TONIGHT</td>
<td>D.J. Quik</td>
<td>20</td>
</tr>
<tr>
<td>27</td>
<td>SUMMERTIME</td>
<td>Jazzy Jeff &amp; The Fresh Pince</td>
<td>15</td>
</tr>
<tr>
<td>28</td>
<td>GOODBYE TO YESTERDAY</td>
<td>Boyz II Men</td>
<td>34</td>
</tr>
<tr>
<td>29</td>
<td>THAT'S THE WAY YOU LOVE GOES</td>
<td>Young M.C.</td>
<td>36</td>
</tr>
<tr>
<td>30</td>
<td>SAVE ME</td>
<td>Lisa Fischer</td>
<td>33</td>
</tr>
<tr>
<td>31</td>
<td>SUMMER BREEZE</td>
<td>Atlantic 8766</td>
<td>29</td>
</tr>
<tr>
<td>32</td>
<td>I'M ON YOUR SIDE</td>
<td>Jennifer Holiday</td>
<td>35</td>
</tr>
<tr>
<td>33</td>
<td>TENDER KISSES</td>
<td>Traci Spencer</td>
<td>42</td>
</tr>
<tr>
<td>34</td>
<td>IF YOUR SERIOUS</td>
<td>Riff</td>
<td>32</td>
</tr>
<tr>
<td>35</td>
<td>EMOTIONS</td>
<td>Mariah Carey</td>
<td>41</td>
</tr>
<tr>
<td>36</td>
<td>EVERYDAY PEOPLE</td>
<td>Aretha Franklin</td>
<td>24</td>
</tr>
<tr>
<td>37</td>
<td>IN YOUR EYES</td>
<td>Shirley Murdock</td>
<td>31</td>
</tr>
<tr>
<td>38</td>
<td>I CAN'T WAIT ANOTHER MINUTE</td>
<td>Hi-Five</td>
<td>18</td>
</tr>
<tr>
<td>39</td>
<td>D-O-G ME OUT</td>
<td>Uptown/MCA 5415</td>
<td>4</td>
</tr>
<tr>
<td>40</td>
<td>6 MINUTES OF PLEASURE</td>
<td>L.L. Cool J</td>
<td>13</td>
</tr>
<tr>
<td>41</td>
<td>JEALOUS GIRL</td>
<td>Another Bad Creation</td>
<td>43</td>
</tr>
<tr>
<td>42</td>
<td>THAT KIND OF GUY</td>
<td>Terry Thompson</td>
<td>38</td>
</tr>
<tr>
<td>43</td>
<td>FOR THE LOVE OF MONEY</td>
<td>Trophy/Letchup/Queen Latifah</td>
<td>40</td>
</tr>
<tr>
<td>44</td>
<td>SOMETIMES I WONDER</td>
<td>S.O.S. Band</td>
<td>32</td>
</tr>
<tr>
<td>45</td>
<td>WHEN LOVE CRIES</td>
<td>Donna Summer</td>
<td>47</td>
</tr>
<tr>
<td>46</td>
<td>ALL ABOUT YOU</td>
<td>Pretty In Pink</td>
<td>48</td>
</tr>
<tr>
<td>47</td>
<td>FUN DAY</td>
<td>Stevie Wonder</td>
<td>53</td>
</tr>
<tr>
<td>48</td>
<td>OPTIMISTIC(Philadelphia)</td>
<td>Sounds Of Blackness</td>
<td>39</td>
</tr>
<tr>
<td>49</td>
<td>A ROLLER SKATING JAM CALLED SATURDAY</td>
<td>Tommy Boy 990</td>
<td>50</td>
</tr>
<tr>
<td>50</td>
<td>MAIN COURSE</td>
<td>Freddie Jackson</td>
<td>19</td>
</tr>
</tbody>
</table>

**Cash Box • September 14, 1981**

**Top 100 R&B Singles**

**#1 Single:** Bebe & CeCe Winans

**To Watch:** Mariah Carey #55

**High Debuts:** Salt-N-Pepa #93
CASH BOX • SEPTEMBER 14, 1991 12

RAP/DANCE MUSIC

By Bryan (B-Style) DeVaney

DEF JAM RECORDING ARTIST Slick Rick has an "adopted" 40 inner-city youths from the Church of the Ascension's community-based program in Mt. Vernon, New York in an effort to send a message to teens about staying on the positive side of life and to offer tips on how to break into the music industry.

Rick was approached by the community service office of the Mt. Vernon Police Department about volunteering whatever time he could for the program. He felt performing such a service would give him the opportunity to not only help others, but make him feel good about himself.

He was convicted and sentenced to a 3 1/3-10 year prison term for attempted murder in June and is currently serving his sentence. While out on bail, he amazingly managed to record enough material for two albums and completed five videos. It was during this period that Rick vowed his time and friendship to the teens.

"I'm not going to get any less jail time by doing this, but if I see someone come out of this ahead, I'll feel real good," admitted the platinum-selling rapper. "I'm willing to help somebody get straight as long as they have the willpower."

Rick also brought the group, many for the first time, into a recording studio to observe him and DJ Vance Wright put the finishing touches on his current hit single "I Shouldn't Have Done It" and its upcoming single "Mistakes." Neither song relates to his conviction or the crime that happened.

The teenagers anxious to know about the rapper's life found his responses honest and to the point. But they were also anxious to learn how to make it in the world of rap. Rick advised: "The best thing you can do is make 10 raps, put it on a tape and see how you do. Don't compare it to the different record labels. If it's good, you'll get a response." He made a commitment to help those interested in getting their foot in the record company door.

Slick Rick and his new friends recently bid a tearful farewell to one another before he reported to his correctional facility, but made a firm commitment to maintain the relationship. These young people are looking forward to the return of 'The Ruler.'

Members of Virgin Records' Latin rap group, Latin Alliance, recently completed the video for their first single "Lowrider" (featuring WAR) in Los Angeles (directed by photographer Wayne Mason). The group's self-titled, debut album just hit the streets. Pictured on the "Lowrider" video set (l-r) are: Kid Frost, DJ Ralph M, Virgin Records co-president Jeff Ayeroff, Mellow Man Ace, Stevie and ALT.

"Ain't No Future In Yo Frontin'..." Ichiban recording artist MC Breed recently stopped by Cash Box and was greeted by 2001 recording artist Saxxy. Pictured (l-r): MC Breed, Saxxy, and Robert Breed (Breed's road manager).

TOP 30 DANCE SINGLES

CASH BOX • SEPTEMBER 14, 1991

The square bullet indicates strong upward movement
Last Week: Total Week:

1. Things That Make You Go Hmmm (Columbia 8873636)
   - CAC Music Factory
   - B.G. Music
   - Crystal Waters
   - Numerica
   - Heavy D & The Boyz

2. I'm Gonna Make You Feel Like A Whore (Mercury 8873437)
   - Fresh
   - Ty Dolla Sign
   - The Beat
   - The Style Council
   - The Human League

3. It Ain't Nothin' (Jive/RCA 62002)
   - Isley Brothers
   - Tupac
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers

4. Ain't No Other Man (Polka Dot Records 002)
   - N.W.
   - Slick Rick
   - N.W.
   - Slick Rick
   - N.W.

5. I'm Gonna Make You Feel Like A Whore (Mercury 8873437)
   - Fresh
   - Ty Dolla Sign
   - The Beat
   - The Style Council
   - The Human League

6. It Ain't Nothin' (Jive/RCA 62002)
   - Isley Brothers
   - Tupac
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers

7. Ain't No Other Man (Polka Dot Records 002)
   - N.W.
   - Slick Rick
   - N.W.
   - Slick Rick
   - N.W.

8. I Can't Help Myself (MCA 8873437)
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers

9. Ain't No Other Man (Polka Dot Records 002)
   - N.W.
   - Slick Rick
   - N.W.
   - Slick Rick
   - N.W.

10. It Ain't Nothin' (Jive/RCA 62002)
    - Isley Brothers
    - Tupac
    - The Isley Brothers
    - The Isley Brothers
    - The Isley Brothers

TOP 30 RAP SINGLES

CASH BOX • SEPTEMBER 14, 1991

The square bullet indicates strong upward movement
Last Week: Total Week:

1. Growing Up In The Hood (Epic 6979929)
   - Compton's Most Wanted
   - Naughty By Nature
   - De La Soul
   - The Sugarhill Gang
   - The Sugarhill Gang

2. The Other Side (Epic 8683171)
   - Boogie Down Productions
   - Wu-Tang Clan
   - The Sugarhill Gang
   - The Sugarhill Gang
   - The Sugarhill Gang

3. Ain't No Other Man (Polka Dot Records 002)
   - N.W.
   - Slick Rick
   - N.W.
   - Slick Rick
   - N.W.

4. I'm Gonna Make You Feel Like A Whore (Mercury 8873437)
   - Fresh
   - Ty Dolla Sign
   - The Beat
   - The Style Council
   - The Human League

5. It Ain't Nothin' (Jive/RCA 62002)
   - Isley Brothers
   - Tupac
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers

6. Ain't No Other Man (Polka Dot Records 002)
   - N.W.
   - Slick Rick
   - N.W.
   - Slick Rick
   - N.W.

7. I Can't Help Myself (MCA 8873437)
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers
   - The Isley Brothers

8. Ain't No Other Man (Polka Dot Records 002)
   - N.W.
   - Slick Rick
   - N.W.
   - Slick Rick
   - N.W.

9. I'm Gonna Make You Feel Like A Whore (Mercury 8873437)
   - Fresh
   - Ty Dolla Sign
   - The Beat
   - The Style Council
   - The Human League
CASH BOX SEPTEMBER 14, 1991

GOSPEL MUSIC

SONGS OF PRAISE

**WES KING** Sticks And Stones Reunion
What jumps out quickly when listening to a Wes King album is his immense talents as a singer, musician and songwriter. He doesn't disappoint on this release, displaying his innate ability to translate a story through music. This will become clear after one listen to the initial single, "I'm Not The Only One." An additional promotional plus is that King is appearing as a featured performer on red-hot Amy Grant's Heart In Motion tour.

**MARILYN MARILYN McCoo The Me Nobody Knows**
McCoo's debut gospel release keeps her in the same smooth, melodic vein that gained her popularity as a member of the Fifth Dimension. Poignant ballads and mid-tempo material dominates her musical menu. Husband Billy Davis, Jr. joins McCoo on the beautiful ballad, "Keep The Lovelight Burning," a definite A/C format add-on.

**APocalypse**
Group follows the direction of labelmates P.D., opting for the "hard" style of rap, on this their debut project. There's no weak, watered-down stuff here. Strong lyrics and arrangements give this LP crossover appeal into the secular marketplace. Apocalypse has a bright future, with this release just the beginning.

**FRED "RERUN" BERRY** Always On Time
Former star of the hit TV sitcom Whar's Happening Has overcome the hard times that befell him, coming back strong with this release on the gospel side. Berry raps as well as displaying his ability as a singer on this LP. The strength of the record lies in the up-tempo, dance-oriented material.

**EAST COAST REGIONAL MASS CHOIR**
*Live In NY Pepper*
A very hot debut from this new company. Recording quality ratings a "10" as does the music packaged within. Good mix of slow to up-tempo material makes this a pleasant listening experience. Traditional, progressive and contemporary styles are well represented. Even John P. Kee steps by to make a guest vocal appearance on a couple of songs.

**Tim A. Smith**

**GMWA CONVENTION CONVERSES IN UTAH:** Salt Lake City, Utah rolled out the red carpet recently to the nearly 20,000 delegates who attended the Gospel Music Workshop of America convention. Seminars, record company-sponsored luncheons, nightly concerts and the annual live recording session were among the many activities conventioners a valued themselves to. Capping off the week-long convention was the annual Excellence Awards ceremony. Tyson Records artist John P. Kee was the evening's big winner, walking away with six awards.

Following is a list of award winners: Group of the Year-Traditional: New Life Community Choir; Contemporary: Commissioned; Urban Contemporary: Take 6; Male Vocalist of the Year-Traditional: John P. Kee; Contemporary: Daryl Coley; Urban Contemporary: Beaux Williams; Female Vocalist of the Year-Traditional: Tramaine Hawkins; Contemporary: Vicki Wynans; Urban Contemporary: Deniece Williams; Quartet of the Year-Traditional: Jackson Southernaires; Contemporary: Christianaires; Best New Artist of the Year-Traditional: Chicago Mass Choir; Contemporary: Ricky Dillard's New Generation Chorale; Urban Contemporary: Fred Hammond; Choir of the Year-Traditional: New Life Community Choir; Contemporary: New Jersey Mass Choir.


**UGIC MEETS DURING GMWA CONVENTION:** The United Gospel Industry Council (UGIC), the organization representing the black segment of the gospel music industry, held their second meeting during the GMWA convention in Salt Lake City. Reports were made to the general council regarding recommendations the advisory committee had made during the organization's inaugural gathering held during the Chicago Black Expo this past July. Discussions also took place concerning (1) how the organization should be structured, (2) who should comprise the governing body, and (3) how that process should take place. A nominating committee was structured for the process of electing a board of directors for the UGIC. The voting, to be done by ballot sent to the general membership, will take place within the next three to six weeks. UGIC will hold its third general meeting in November preceding the Stellar Awards in New York.

**ARTIST SPOTLIGHT**
*By Tim A. Smith*

Katina Boyz-(l-r): John, Sam, Jesse, Joe and James

**KATINA BOYZ, ARCADE RECORDS**—Fresh, new, vibrant and highly energized—these are the words that best describe the music of five brothers from American Samoa known as the Katina Boyz.

Their debut album on Marantha Music's new youth-oriented label, Arcade Records, mixes pop, R&B and dance music together with the brothers' strikingly smooth vocal harmonies.

Sam, Joe, John, James and Jesse, ranging in age from 16 to 24, spent most of their early life on the Samoan island of Tutuila in the village of Vaitogi. After their father returned home from a tour of duty during the Vietnam War, he became an abusive alcoholic. His life changed when he received the love of God during a five-night crusade. He then began to raise the 10 children that comprised the Katina household in the ways of the Lord, encouraging them to seek out their own talents and directions in life. For five of the boys, singing gospel music became their life's calling.

In 1988 the brothers moved from Samoa to the state of Washington. After their mother's death, they decided to stay in America to sing and deliver the message of God's love that she so fervently taught them.

Since then, the Katina Boyz have traveled extensively, averaging over 75 concerts a year. Through their hot, driving rhythms and softly textured ballads, inspired by Andre Crouch's music (whom they listened to religiously while growing up), they hope to, according to their purpose, "minister to, while at the same time, draw young hearts, whatever age they may be."
FEATURE STORY

BeBe & CeCe Winans: Addicted To The Music Of A Different Lifestyle

By Tim A. Smith

MUSIC SEEMS TO BE A WAY OF LIFE for the first family of gospel music, the Winans. Brother/sister duo, BeBe & CeCe, have this time out, meeting with immediate success. The album, along with the project's initial single, "Addictive Love," has rocketed up the black gospel, contemporary Christian as well as the urban charts.

This should not be too surprising since their last album, Heaven, was certified gold by the RIAA—only the second gospel album to achieve such status, the first being Aretha Franklin's gospel classic, Amazing Grace.

Like the Andrae Crouch albums of the '70s and '80s, only a Winans release can command the participation of secular music superstars who lend their talents to Different Lifestyles. "The Blood" features the popular rap styling of MC Hammer. There's a stunning remake of the Staple Singers classic, "I'll Take You There," with the duo sharing lead vocal honors with Mavis Staples. Adopted "sister" Whitney Houston joins in on the festivities, making a special appearance on "Addictive Love." Also dropping by to share a vocal lick or two is R&B super-crooner Luther Vandross.

Church and making sweet, heavenly music has always been a by-product of the Winans upbringing, which included 18 children, headed by father David and mother Dolores, who also happen to be award-winning recording artists in their own right. CeCe reflects, "Our parents were extremely strict. We had to go to church, and gospel music was the only music we were allowed to listen to. Andrae Crouch and the Hawkins Family were our favorites. We were extremely grateful for the direction our parents steered us in kids. That strong, spiritual foundation has been a constant help in dealing with many of the circumstances that we've faced as adults as well as artists."

This musical family (often compared to their secular counterparts, the Jacksons) eventually went on to form different components: the Winans (comprised of Ronald, Michael, twins Marvin and Carvin); Daniel Winans; Vicki Winans (Marvin's wife); Debbie and Angie Winans (who have performed with BeBe and CeCe as background vocalists, and are now embarking on their own career); and, of course, BeBe and CeCe. During the early '80s, BeBe and CeCe went on to perform on the syndicated PTL program hosted by Jim and Tammy Bakker. It was on that show that the gospel world became acquainted with the duo's talents through a gospel rendition of the secular hit "Up Where We Belong." The song appeared on their initial project, a custom album titled, Lord Lift Us Up, released on the PTL label. The tremendous response they received through live appearances coupled with radio airplay spawned contract offers from numerous record labels.

BeBe and CeCe turned down several record companies to sign a unique dual recording contract with Capitol and Sparrow. "It's a plan when it comes to distributing the album and promoting it the way it should be promoted," explains BeBe. "On the other hand, it can be difficult trying to please both companies. Remember with the Heaven album, one label would like something, and the other wouldn't. That's why it took us four years prior to the first album, trying to find songs that would satisfy both companies. But in the end, it all works out." The Sparrow/Capitol relationship was also the catalyst behind the development of another important relationship, the one between BeBe, CeCe and songwriter/recording artist Keith Thomas, who has worked with the duo on all three albums. "I met Keith about four years prior to the first album, we did together," Belles recalls. "Keith invited me to appear vocally on an instrumental album he was doing on (which BeBe was not a part of). It was a different project (Male for the single, "It's Only Natural"). After that, I started counting the days we could record together again. I felt born with an incredible gift for producing, and I had something to offer on my end. So when we eventually got together, I knew without a doubt that there was a certain chemistry between us that would work. We're a team." That teamwork has resulted in albums and songs that have been either nominated and/or received Dove, Grammy, Stellar, GMA Horizon and NAACP Image awards.

The entire music industry has recognized the talents of BeBe and CeCe Winans. Recently BeBe has appeared on jazz saxophonist Gerald Albright's latest release; he produced and arranged Melba Moore's version of "Lift Every Voice And Sing," and also worked on all-star project, which appeared on her Soul Expansion album; wrote material for Whitney Houston; and produced a song for Bobby Brown's next album. Not to be outdone, CeCe has performed a duet with R&B artist Phil Perry on his hot debut album.

BeBe & CeCe Winans is simply the fusion of two talented beings of kindred mind and spirit, producing music guaranteed to continue to transcend the boundaries of today's musical spectrum while simultaneously bringing joy to the hearts and souls that hear them.

Bobby Jones Top 10 Videos

1. BBEBE & CECE WINANS . . . Different Lifestyles (Capitol)
2. DARYL COLEY . . . Live (Sparrow)
3. DFW . . . . I'll Let Nothing Separate Me (Savoy)
4. REV. JAMES MOORE Rev. James Moore/Miss. Mass Choir (Malaco)
5. EDWIN HAWKINS Edwin Hawkins (PolyGram)
6. KEITH PRINGLE No Greater Love (Savoy)
7. WALTER HAWKINS Love Alive IV (Malaco)
8. TRAMAIN HAWKINS Live (Sparrow)
9. WILMINGTON-CHESTER He's Preparing Me (Savoy)
10. REV. MILTON BRUNSON Open Our Eyes (Rejoice)

The Bobby Jones Video Chart is based on viewer requests.


Public Praise Crosses The Atlantic

CROWN HIM, FROM Hosanna! Music, is the first release of music from the exciting new movement in Praise and Worship called Public Praise. Public Praise gatherings are events scheduled in parks, public halls, and even in the streets with the main purpose being to draw Christians together to build relationships and demonstrate unity; to take the church out of the pews and into the public; to take a stand against evil and injustice, to wage spiritual warfare; and to evangelize and call for repentance.

The music from Crown Him will be featured at Great Britain’s March for Jesus later this month. The March, an annual event since 1987, is considered to be the first event in the Public Praise movement. That first year, despite threatening weather, more than 15,000 people turned out to sing songs of praise as they marched through the streets of London. Each year the number of participants has increased and last year over 200,000 people marched in 600 praise events across England, Scotland, Wales and Northern Ireland.

Well-known British songwriter and worship leader Graham Kendrick found that Public Praise needed a special kind of music, so he began writing songs in a new way, using simple, compelling rhythms and lyrics with clear messages without religious jargon to reach the unchurched audiences, as well as minister to fellow believers. Word about Public Praise leaked across the Atlantic and in 1990, 1,200 people from 20 area churches marched in Austin, Texas. Public Praise events have now been held in South Korea and South Africa as well as a small but growing number of U.S. cities. Kendrick admits, “The concept of Public Praise is new to many Americans, but once you’ve actually experienced it and been caught up in the power and joy of proclaiming our Lord to the world, you realize that Public Praise is a valid means of focusing public attention on God, and it not only strengthens believers, but it makes non-believers aware of His life-changing power.”

Kelly Nelon Thompson Goes Solo

KELLY NELON THOMPSON, ONE OF CHRISTIAN MUSIC’S MOST POPULAR FEMALE VOCALISTS, recently announced that she will be leaving her family group, The Nelons, to pursue a full-time, solo ministry. Long recognized as one of Christian music’s most distinctive voices, Thompson has received numerous music industry awards as well as several Dove Award nominations from the Gospel Music Association, including Female Vocalist Of The Year and Inspirational Album Of The Year.

Thompson made the decision to devote her life to the music ministry when she was 17, and began touring with The LeFevres, a group that has evolved to be The Nelons—perhaps one of the most popular family ensembles in gospel music today. Thompson continued to tour with The Nelons and in 1983 recorded her first solo album entitled Her Father’s Child, which was followed by Body Light, Praise Him Now, Called by Love and Knit.

“For several years now, the Lord has been preparing me for a change in my ministry,” Thompson exclaims. “I’m excited and thankful that He is allowing me the opportunity to follow His calling. However, it’s also been one of the hardest decisions I’ve ever had to make. The Nelons are not just another group—they’re my family. I’ll always treasure the commitment they have made and the years we’ve spent together on the road.”

New Releases...

1. WHAT A GREAT DAY (Morning Gate Music 751-170-0616) — TERRI GIBBS
2. ALL STAND TOGETHER (Broken Records C08793) — BLOODGOOD
3. ROCK, STOCK & BARREL (Intense Records SPCN-7-5126-1042-4) — ANGELICA
4. SMALL TOWN GIRL (Frontline Records SPCN-7-5126-1013-0) — CINDY CRUSE
5. GO TO THE TOP (Benson CD02771) — DEGARMO & KEY
6. HE WALKS THROUGH WALLS (Myrrh 7016928616) — JULIE MILLER
7. KINETIC FAITH (Pure Metal SSD197) — BRIDE
8. HOME FREE (Dayspring 7014192620) — WAYNE WATSON
9. THE ME NOBODY KNOWS (Warner Alliance WBD-4109) — MARILYN MCCOO
10. CROWN HIM (Hosanna! Music HM0039) — PRAISE & WORSHIP: PUBLIC PRAISE

SPEERS GO 70!!! The Speers recently celebrated their 70th anniversary with a concert at The First Church of the Nazarene in Nashville, TN. The concert was a moving tribute to all the past and present members of The Speers. Pictured from (l-r) are the current members: Daryl Williams, Karen Apple, Ben Speer, Faye Speer and Brock Speer.
PLAYHARD MUSIC—Playhard Music (the music publishing division of Shankman DeBiasio Melina), in association with Warner/Chappell has signed an exclusive, long-term, worldwide co-publishing deal with writer/producer/artist Gina Gomez. The deal brings over 50 songs in Gina’s catalogue including “Roll The Dice” (co-written with producer Nick Mundy) which has been recorded by Color Me Bad for their debut album and songs she has written for Sheena Easton (Gina wrote the rap on Sheena’s recent hit “What Comes Naturally”), Christopher Williams, Na Color, Regina Belle, Martha Wash and Cold Premier, to name just a few. Gina is continuing to write with partner Nick Mundy for various new recordings and film projects and is also working on new material for her second solo album, under her stage name of Gina Go...Go.

WRITER/PRODUCER MICHAEL CRUZ has signed a long-term publishing administration agreement with Playhard Music. Michael is very active with a considerable degree of experience in TV and commercial work where his credits include Fame (NBC), Kids Incorporated (Disney), Night Tracks (TBS), Life Goes On (Warner Bros. TV) and commercials for Taco Bell, Sea World, McDonalds and Colt 45, to name just a few. His writing and producing for Coors, Coors Light and Extra Gold commercials in the growing Hispanic market earned him a Clio Award for “Best Hispanic Commercial.” As a songwriter, he co-wrote the Donny Wahlberg/Seliko international hit single “The Right Combination” and has also had his songs recorded by Martika, Anna Marie and Brenda K. Starr. He is currently collaborating with Evelyn King (EMI) and Cheri Jeacocke (BMG), has cuts on Martika’s (Columbia/Sony) new LP and is co-writing/co-producing four sides for Andrew’s (Motown) debut album...

SPOTLIGHT: BRAD FIEDEL—COMPOSER—If you were griped with suspense and excitement in the movie Terminator 2, it was due in part to the emotion-lightening music created by composer/musician Brad Fiedel. Fiedel, who composed the music for the original Terminator, worked closely with director James Cameron in order to make the score fit this highly ambitious film. Working day and night for several months, Fiedel created unusual sounds using a combination of organic sources and highly advanced computer equipment. “I wanted to convey the contrast between the highly mechanical elements and the depth of human emotion in the film. I experimented with various sounds and found that using primitive, almost tribal rhythms evoked more emotion in the action sequences.” His wide range in film scores reaches far beyond the technoid-futuristic, making him not only one of the most diverse, but one of the most sought-after composers in Hollywood. For example, he created the orchestral score for the Academy Award-winning The Accused, the sexy New Orleans-style score for The Big Easy and the exotic, mysterious score for The Serpent and the Rainbow. Among his many other motion picture credits are Blue Steel, Immediate Family, True Believer, Fright Night, Desert Bloom and Compromising Positions. Among his many made-for-television movies, mini-series and specials including the Emmy Award-winning Playing For Time with Vanessa Redgrave, Right of Way starring Jimmy Stewart and Bette Davis, and The Bunker with Anthony Hopkins, he also composed the title themes for Midnight Caller, Life Stories and this season’s Reasonable Doubt with Marlee Matlin and Mark Harmon. Fiedel says that being a musician “isn’t exactly revolutionary” in his family. It’s clear that music is in his genes when you hear about his background. His great-grandfather headed a family orchestra in Eastern Europe, his grandfather played violin for the silent movies in New York, his cousin played bass on the Arthur Godfrey Show, a cousin Max was a well-known drummer, his father was a pianist and composer and his mother was a modern dancer and choreographer. Born in New York City in 1951, Brad was raised in the midst of his parents’ school of the performing arts. He was playing and writing songs with his father (who was also his music teacher) at the age of five. By age seven, he was playing Mozart sonatas and had composed the first piece of his very own. As a teenager, he earned pocket money by creating music compositions on the spot for modern dance classes. This is one of the experiences he attributes to preparing him for scoring films. Throughout high school, he played piano and guitar in various bands where he first began performing his original songs. During his college years he pursued a career as a professional musician and composer, playing clubs and universities in the Northeast. In ’72, he was signed as a songwriter for Paul Simon’s DeShuffling Music. That same year, he took a job at the City University of New York as the dance department’s first full-time resident composer. His earlier jobs include writing the scores for award-winning educational films for Harcourt-Brace-Jovanovich and Harper and Row. He toured with Daryl Hall & John Oates, playing synthesizers and singing. He wrote the score for Howard Goldberg’s first feature, Apple Pie and liked scoring the film so much he decided to concentrate on getting film work, leaving the rock and roll world behind. He scored several films in New York before moving to Los Angeles where he currently resides. If you couldn’t get enough of Brad Fiedel’s energy-charged music for T2, that’s ok. The score/soundtrack is now available at your local music store. And if you want to hear even more of Fiedel’s music, that’s ok too, because he’s currently working on the score for “The Bells,” a sculpture installation by Donald Lipski commissioned by the Cincinnati Contemporary Arts Museum set to open November 15. The exhibit will then tour across the USA and abroad over the next two years. He’s also begun work on his next film called Straight Talk from Hollywood Pictures starring Dolly Parton and James Woods. This is one young man who has already given us a lifetime of wonderful, exciting and memorable music, and there’s more to come. What a great talent Brad Fiedel is...

THE ADDAMS FAMILY’S MUSIC—Felton Pilate and M.C. Hammer will have several cuts in the upcoming Paramount film, The Addams Family. Pilate recently jetted in to L.A. to mix the Addams tracks. He and the Hammer have been in Minneapolis mixing Too Legit To Quit, the M.C. Hammer (Bust It/Capitol) album due in October...

Next Week: THE CASHBOX ANNUAL MUSIC PUBLISHER’S SPECIAL...
CONTACT OUR ENTERTAINMENT DIVISION:

BARBARA D. HOFFMAN
Senior Vice President
Manager
(213) 282-7860
TOP 200 POP ALBUMS

CASH BOX • SEPTEMBER 14, 1991

The square bullet indicates strong upward chart movement

Last Week  Total Week

1. METALLICA (Elektra 61113)  1  3
2. UNFORGETTABLE (Elektra 61049/P)  2  12
3. LUCK OF THE DRAW (Capitol 96111)  3  10
4. FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)  4  11
5. OUT OF TIME (Warner Bros. 26949/P)  5  4
6. COLOR ME BADD (Epic 24928/B)  6  5
7. COOLEY HIGH/HARMONY (Motown 62209)  7  6
8. GONNA MAKE YOU SWEAT (Columbia 28290)  8  7
9. SPELLBOUND (Virgin 91611/P)  9  6
10. BOY'S N THE HOOD (Warner Bros. 26943)  10  8
11. EXTREME II: PORNOGRAFFITTI (A&M 75021/P)  11  14
12. TIME, LOVE & TENDERNESS (Columbia 46771/P)  12  19
13. HOMEBASE (Jive/RCA 1320)  13  8
14. SHAKY YOUR MONEY MAKER (Del Amun 24279/P)  14  7
15. INTO THE GREAT WIDE OPEN (MCA 10917)  15  7
16. GIGAFLIP (Priority 575126)  16  9
17. SEAL (Sire/Warner Bros. 26267)  17  12
18. ROBIN HOOD: PRINCE OF THEIVES (Morgan Creek 20004)  18  12
19. MAMA SAID (Virgin 91610/P)  19  22
20. HEART IN MOTION (A&M 15321)  20  17
21. THE FIRE INSIDE (Capitol 91134)  21 21
22. WE CAN'T BE STOPPED (Rap-A-Lox/ Priority 57511)  22  23
23. PEACEFUL JOURNEY (Motown/MCA 20299)  23  22
24. SLAVE TO THE GRIND (Atlantic 824243)  24  20
25. CRAZY WORLD (Polo/Ram 84658/P)  25  23
26. SHUBERT DIP (Capitol 92832)  26  16
27. ATOMIC KILLER B'S II (MegaTone/Island 848004)  27  10
28. EMM (EMI 92008/P)  28  50
29. SEXTUALITY (Anita 8674)  29  12
30. DERRICLES OF DIATOP (Del Jamm/Columbia 47398)  30  29
31. DOUBT (Capitol 97157)  31  35
32. MUSIC FOR THE PEOPLE (Interscope/East West 91737)  32  36
33. MARKY MARK & THE FUNKY BUNCH 33  6
34. THE POWER OF LOVE (Epic 46789/P)  34  16
35. O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 26492/P)  35  14
36. FIREHOUSE (Epic 46108/P)  36  28
37. THE WHITE ROOM (Anita 8679)  37  13
38. MARIAN CAREY (Columbia 45282/P)  38  35
39. COOLIN' AT THE PLAYGROUND YA KNOW (Motown 63189/P)  39  29
40. BILL & TED'S BOO HOUND JOURNEY (Interscope/East West 91739)  40  32
41. NO FENCES (Capitol 98968/P)  41  35
42. QUIK IS THE NAME (Poly 14020/P)  42  29
43. THE COMFORT ZONE (Warner Mercury 843522)  43  26
44. WBDD BOOTY (MCA 10395/P)  44  22
45. WARM YOUR HEART (A&M 5354)  45  32
46. VAGHOBONewart (Warner Bros. 26300/0)  46  23
47. SUPERSTITION (Capitol 26267)  47  44
48. FACELIFT (Columbia 60779)  48  22
49. MUSIC FROM THE MOVIE 'JUNGLE FEVER' (Motown 62910/P)  49  12

#1 ALBUM: Metallica
HIGH DEBUT: Bob Seger #21

MTV TOP 20VIDEOS

SEPT 14 & 15

1. YOU COULD BE MINE (Caffine)  12  1
2. PROMISE OF A NEW DAY (Virgin)  13  4
3. MOTOWNPHILLY (Motown)  14  2
4. THINGS THAT MAKE YOU GO HMM... (Columbia/C & M Music Factory)  15  2
5. RUNAROUND (Warner Bros.)  16  1
6. GOOD VIBRATIONS (Interscope/East West)  17  9
7. EVERYTHING I DO I DO IT FOR YOU (A&M)  18  6
8. I ADORO MI AMOR (Giant/Reprise)  19  3
9. LOVE OF A LIFETIME (Epic)  20  7
10. CRAZY (Sire/Warner Bros.)  21  5
11. HOLE HEARTED (A&M)  22  1
12. SUMMERTIME (Jive/RCA)  23  1
13. ENTER SANDMAN (Epic)  24  1
14. SKAT STRUT (Capitol/Virgin)  25  1
15. REAL REAL REAL (SBK)  26  3
16. PRIMAL SCREAM (Epic)  27  2
17. WORD TO THE MOUTH (MCA)  28  2
18. LIES (EMI)  29  2
19. NOW THAT WE FOUND LOVE (Uptown/MA)  30  2
20. CAN'T STOP THIS THING WE STARTED (A&M)
Judds Face Final Curtain

JUST SHY OF TEN YEARS AGO A STAR WAS BORN! Actually, two stars were born; both just happened to share the same last name. Naomi and Wynonna Judd entered into the legendary story of flash and fame—launching #1 records after another, going gold, passing platinum and becoming one of the most interesting acts to hit the realm of country music and ears, and by far, perhaps one of the top duo country acts of all time.

On October 17, 1990, from the empty room where the mother-daughter duo performed their legendary acoustic audition, The Judds (with first-time, tearful eyes in the public eye) announced what would eventually be an end to their recording and touring career. Having been diagnosed with hepatitis, Naomi admitted her health prompted the decision. "I have always told Wy and our fans the only thing that could stop me from this career that I so desperately love would be my health," said Naomi when making the almost year-old announcement. "Unfortunately, that is what has happened."

The Judds announced recently that their final step across their Late Can Build A Bridge farewell tour will be held on December 4 at Middle Tennessee State University's Murphy Center in Murfreesboro, just outside Nashville. For those who cannot attend the final performance, Viewer's Choice will bring The Judds live concert into homes across the country through pay-per-view. Ken Stills Company, producer of the event, has assembled a renowned film team to direct this live broadcast, including producers Bud Schaetzle, Martin Fischer and Doug Forbes; director Louis Horvitz, and lighting directors Allen Branton and Peter Morse.

Nominees announced for IBMA '91

WINNERS WILL BE BROADCAST TO WORLDWIDE RADIO NETWORK THIS MONTH—Bluegrass music's night of all nights, the second annual International Bluegrass Music Awards ceremony, will be presented by WSIX on Thursday, September 26 during the IBMA's "World of Bluegrass" 1991. This year's event will be radio broadcast live via two satellite networks around the world. Bluegrass legend Mac Wiseman, Chris Hillman of the Desert Rose Band and rock-and-billy man Marty Stuart, who played in Lester Flatt's band before launching his own solo career, will host the distinguished presentation.

This year's IBMA nominees are:

ENTERTAINER OF THE YEAR: Allison Krauss & Union Station, Doyle Lawson, Del McCoury, The Nashville Bluegrass Band and The Seldom Scene


INSTRUMENTAL GROUP OF THE YEAR: Jim & Jesse and the Virginia Boys, Alison Krauss & Union Station, The Del McCoury Band, the Nashville Bluegrass Band.

MALE VOCALIST OF THE YEAR: Del McCoury, Tim O'Brien, Alan O'Bryant and Peter Rowan.


ALBUM OF THE YEAR: A Dream Come True by Rhonda Vincent, Don't Stop The Music by Del McCoury, I've Got That Old Feeling by Alison Krauss, Singing My Troubles Away by Laurie Lewis & Grant Street and Take It Home by Hot Rize.

SONG OF THE YEAR: "Colleen Malone" by Hot Rize, "I Feel The Blues Moving In" by Del McCoury, "I've Got That Old Feeling" by Alison Krauss, "Steel Rickin'" by Alison Krauss and "Trainwreck Of Emotion" by Del McCoury.

INSTRUMENTAL RECORDING OF THE YEAR: Norman Blake & Tony Rice II by Norman Blake & Tony Rice, Simple Pleasures by Alison Brown, Right Hand Man by Tom Adams, "Leavin' Cottondale" by Alison Brown and New Market Gap by Wyatt Rice.

The International PERFORMERS OF THE YEAR category features banjo, fiddle, bass, guitar, dobro and mandolin nominees.

ARTISTS SING TO BENEFIT CHILDREN! Secretary of Education Lamar Alexander, Tennessee Governor Ned McWherter and a crowd of country music stars gathered recently to announce the release of "Let's Open Up Our Hearts," the recording, which coincides with a video, is part of Project HOSS, initiated and co-written by WSIX air personality Chuck "Hoss" Burns, with all proceeds benefitting Cities in Schools, a nation-wide dropout prevention program. Approximately 60 various stars of country music contributed their talent to the project. Pictured from (l-r) are: William E. Miliken, president of Cities In Schools; David Manning, VP/GM of WSIX; Charlie Daniels; Burns; Alexander; and Don Huber, co-writer of the song.

COUNTRY TID-BIT—The Songwriters Guild Foundation will hold the next two sessions of its ongoing educational program at the SCA office located at 1222 16th Avenue South (Suite 25) in Nashville. Scheduled for October 14 is the Foundation's monthly Song Critique, Peer-Talbot's Jana Talbot will be critiquing Guild members’ material this month. Talbot has been with the company for seven years and has previously worked at BMI as well as the CMA.

ASCAP recently held its annual Nashville Membership meeting at the Loews' Vanderbilt Plaza Hotel. Pictured during the meeting from (l-r) are: ASCAP writer Lee Gannon; Morton Gould, ASCAP president; Wayland Holyfield, ASCAP board member; #1 writers Fred Lehrer and Jim McBride; ASCAP’s Connie Bradley; #1 writer Richard Leigh; ASCAP writer Pat McManus; #1 writer Danny Flowers and ASCAP board member Buddy Killen.
By Kimmie Wix

OUT OF THE BOX

THE JUDDS: “John Deere Tractor” (Curb/RCA 62038)
Producer: Brent Mahur
Writer: Lawrence Hammond

The success these two ladies have conjured over the years will no doubt go down in country music history, and this single which was originally recorded and released on The Judds’ first mini-LP in 1983, will go down as the duo’s final single offering to radio. “John Deere Tractor,” which taps into action with a soft-laced tempo, eventually picks up momentum and allows the two to unleash that daring, leather-meets-lace, vocal harmony—an authentic quality, in addition to a luring sibling bond, which has carried them to the top time and time again.

FEATURE PICKS

BILLY DEAN: “You Don’t Count The Cost” (Capitol/SBK 79832)
Producers: Chuck Howard/Tom Shapiro/Jimmy Gilmer
Writers: Bucky Jones/Tom Shapiro/Chris Waters

When Billy Dean sings, the power seems to build to an enormous, emotional broil. Whether the emotion is one of great height and energy or that of a tender-felt moment, Dean manages to grasp the listener’s heart strings with just the right grip and welcoming personality. “You Don’t Count The Cost,” which follows up Dean’s “Somewhere In My Broken Heart” hit, explains love’s 100-percent discount. Once again, soft strings and piano licks cushion the new artist’s performance with full support.

VARIOUS ARTISTS: “Let’s Open Up Our Hearts” (Capitol 79875)
Producer: Project N.O.S.S.
Writers: Donald Charles Huber/Robert Charles Burns

Towering appeal and the crossing of all musical formats has recently placed country music on a level which calls for a description such as “the music that reaches the most.” With this release, which is recorded by more than 50 top country artists, in addition to the Rainbow Kids (a group of elementary school children from Sam Houston School in Middle Tennessee), perhaps the music and lyrics which plea for Americans to help children pursue their dreams will actually “reach” even more. If this star-studded production comes off as country’s “We Are The World,” then so be it—let’s just hope it sells.

KEITH PALMER: “Don’t Throw Me In The Briarpatch” (Epic 73988)
Producer: Bob Montgomery
Writers: K. Brooks/C. Waters

Newcomer Keith Palmer enters the radio world with a bouncy-drivin’ tune that wonderfully showcases his gripping vocals. “Don’t Throw Me In The Briarpatch,” with its spicy instrumentation and toe-tappin’ melody, unrolls a gutsy performance and a message which caution’s a rather sticky situation.

By Cliff Gerken and Kimmie Wix

High Debut
1. KEITH WHITLEY & EARL THOMAS CONLEY—“Brotherly Love”—RCA—#49
2. PATTY LOVELESS—“Hurt Me Bad (In A Real Good Way)”—MCA—#51
3. K.T. OSLIN—“Cornell Crawford”—RCA—#56

Most Active
1. ALAN JACKSON—“Someday”—Arista—#31
2. TRAVIS TRITT—“Anymore”—Warner Bros.—#2
3. PAM TILLIS—“Put Yourself In My Place”—Arista—#22

Hot Phones
1. GARTH BROOKS—“Rodeo”—Capitol—#11
2. BROOKS & DUNN—“Brand New Man”—Arista—#8
3. CLINTON GREGORY—“One Shot At A Time”—Step One—#9

POWERFUL ON THE PLAYLIST—Returning to the scene of the climb is jukebox rocker Alan Jackson, who is dubbed this week’s heaviest chart mover. Jackson’s follow-up to “Don’t Rock The Jukebox” makes a stunning 20-position jump this week to #31. “Someday” continues to garner significant playlist action this week from stations such as KPGO in Fargo, ND; KITO in Vinita, OK; KSAN in San Francisco, CA; WKCG in Augusta, ME; KWZF in Abilene, TX; and WYXC in Cartersville, GA.

Country hitmaker Travis Tritt slides up the chart this week with “Anymore,” the follow-up to his #1 single “Here’s A Quarter (Call Someone Who Cares).” Tritt climbs 17 notches to #2 after only two weeks on the chart. Heavy radio airplay has been reported by stations like KBOE in Oskaloosa, IA; KCKL-FM in Malakoff, TX; KICE-FM in Bend, OR; WDXN in Clarksville, TN; WGOH in Grayson, KY and WHEW-FM in Fort Myers, FL.

Daughter of Mel and perhaps one of the hottest country newcomers to hit the radio and retail charts, released the title cut of her Put Yourself In My Place LP only a few weeks ago. Since then, Pam Tillis has managed to advance to slot #22 on Cash Box’s Top 100 Country Singles Chart. Her 14-position jump places her into this week’s top three most active single category. It’s stations like KMMJ in Grand Island, NE; KWKH in Shreveport, LA; KYYK in Palestine, TX; WKE in Newport, VT; WTRI in Brunswick, MD; and WHEW in Fort Meyers, FL that put Tillis in her place.

Chris LeDoux

says thanks to all the stations continuing to play his singles now that he is with Capitol Records. His Western Underground album is moving nicely up the charts . . . thanks to all of you.

AMERICAN COWBOY SONGS, INC.
3015 Leeville Road, Mt Juliet, TN 37122
(615) 444-8431 FAX (615) 443-3211
<table>
<thead>
<tr>
<th>#1 SINGLE: Ronnie Milsap</th>
<th>TO WATCH: Keith Whitley &amp; Earl Thomas Conley 48</th>
<th>HIGH DEBUT: Alan Jackson #31</th>
<th>#1 INDIE: Debra Dudley #42</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINCE I DON'T HAVE YOU (RCA 26489/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHADOW OF A DOUBT (RCA 2626/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOWN AT THE TWIST AND SHOUT (Columbia 7308/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOUR LOVE IS A MIRACLE (MCA 54136/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEAP OF FAITH (MCA 54078/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHERE ARE YOU NOW (MCA 62016/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIRROR MIRROR (RCA 2626/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRAND NEW MAN (RCA 2626/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE SHOT AT A TIME (Capitol 7971/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I THOUGHT IT WAS YOU (RCA 62017/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RODEO (Capitol 7908/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOWN TO MY LAST TEARDROP (Capitol 7971/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE WALK (Curb/Capitol 79755/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEW WAY (TO LIGHT UP AN OLD FLAME (Capitol 79755/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A PICTURE OF ME (WITHOUT YOU) (RCA 62014/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BALL AND CHAIN (RCA 62012/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CALLED OUT HANDS (MCA 54079/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPEAK OF THE DEVIL (Capitol 79783/VL)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS SIMPLE AS THAT (Columbia 73888/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHOLE LOTTA HOLEY (Mercury 444/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEEP IT BETWEEN THE LINES (Columbia 73956/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PUT YOURSELF IN MY PLACE (Arista 2008/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOTHING'S CHANGED HERE (Reprise 44895/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SILVER AND GOLD (Columbia 73086/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ONE LOVE (Reprise 44868/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LILLIE'S WHITE LIES (Atlantic 67680/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE VERY LAST LOVING (Epic 73904/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAME OLD STAR (MCA 54129/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE GARDEN (Columbia 73946/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEMPTED (MCA 54145/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOMEDAY (Arista 20595/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANYMORE (Warner Bros 44683/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHE MADE A MEMORY OUT OF ME (RCA 62016/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVEN NOW (Arista 20239/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARD HEADED MAN (Columbia 7307/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIGHT AT THE END OF THE TUNNEL (BNA 62037/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHE'S GOT A MAN ON HER MIND (MCA 54180/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANGELS ARE HARD TO FIND (Warner Bros 44626/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIFE'S TOO LONG (TO LIVE LIKE THIS) (Epic 73947/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOU COULDN'T GET IT RIGHT (MCA 54176/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WE'RE STRANGERS AGAIN (Epic 73956/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAN'T YOU JUST STAY GONE (Columbia 60626/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOR CRYING OUT LOUD (MCA 54180/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YOU KNOW ME BETTER THAN THAT (MCA 54217/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HANG UP THE PHONE (Capitol 79080/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOW IT BELONGS TO YOU (Warner Bros 44913/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DANGEROUS (Playback/Laurie 13590/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOUSE ACROSS THE STREET (Compact Discs 1451/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BROTHERLY LOVE (MCA 62037/CD)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The square bullet indicates strong upward chart movement (VL = Vocal, CD = Compact Disc)
"Can't You Just Stay Gone" by Debra Dudley

Produced by Bill Walker on

Concorde International Records

P.O. Box 24454 Nashville, TN 37202  615-269-7095

National Promotion - Chuck Dixon, Gary Bradshaw, Betty Gibson, Ken Woods, Bill Wence
COUNTRY MUSIC

CHECKING OUT THE CHART—After eight weeks on Cash Box's Top 100 Singles chart, Debra Dudley continues to three-step it into the winner's circle by keeping her song, "Can't You Just Stay Gone," three places higher each week, as it moves from last week's #15 chart position to #12 this week. Not far behind is Michele Bishop with her "Dangerous" single in the #17 slot after a rise of three from last week; while Sandra Brown is holding her own at #48 with "House Across the Street." As these songstresses keep clumping up the charts, some new artists are etching a place for themselves as well. Sandy Ellwanger's "I Really Meant Forever" really means to move as it debuts at #87 this week just behind Bobby Hitt's "Hard Times For My Heart."

Despite all the new artists bursting on the scene lately, the legends of country music will not be overshadowed. Here's to Jeannie C. Riley, who's "Here's To The Cowboy" single continues positive chart movement up three from last week to claim the #55 spot after six weeks on the countdown.

CORRECTION REVISITED—The AMOA ASCAP Songwriter of the Year Award will be presented to Clint Black. It was also erroneously reported that Garth Brooks, a member of ASCAP, was the BMI recipient this year. We regret any inconvenience this may have caused.

Gary Dale Parker and JGS Express recently performed on the "big stage" in Staunton, VA during the Statler Brother's 22nd "Happy Birthday, U.S.A." July 4th celebration. 81,000 fans, representing the 50 states and 18 foreign countries gathered for the event. Shown, from left, are Bryan Christiansen on fiddle, Bob Angelo on steel, Parker, Ernie Bivens on drums, Jeff Knight on Bass, Dean Hall on lead guitar, and Bill Wence on piano. Parker's three releases, on the Six-One-Five label, were charted both nationally and internationally.

TOP 5 SINGLES-10 YEARS AGO
1. DON WILLIAMS: "Miracles" (MCA)
2. CONWAY TWITTY: "Tight Fittin' Jeans" (MCA)
3. RONNIE McDOWELL: "Older Woman" (Epic)
4. MICKEY GILLEY: "You Don't Know Me" (Epic)
5. RONNIE MILSAP: "(There's) No Gettin' Over Me" (RCA)

TOP 5 SINGLES-20 YEARS AGO
1. FREDDIE HART: "Easy Loving" (Capitol)
2. TAMMY WYNETTE: "Good Lovin' (Makes It Right)" (Epic)
3. BILLY "CRASH" CRADDOCK: "Dream Lover" (Cartwheel)
4. TOM T. HALL: "The Year That Clayton Delaney Died" (Mercury)
5. BILL ANDERSON: "I Quit" (Decca)

TOP 5 SINGLES-30 YEARS AGO
1. GEORGE JONES: "Tender Years" (Mercury)
2. DON GIBSON: "Sea Of Heartbreak" (RCA)
3. CLAUDE GRAY: "My Ears Should Burn" (Mercury)
4. BUCK OWENS: "Under The Influence Of Love" (Mercury)
5. PATSY CLINE: "I Fall To Pieces" (Decca)

COUNTRY UP & COMING

1 SHAKE, RATTLE AND ROLL (Capitol) .................. Joey Welz
2 DUST OF YESTERDAY (Mat) ......................... Johnny Scharch
3 GOOD OLE DAYS (Brookland) ...................... George Hamilton IV
4 LAST CALL (Killer) ................................. Crossdyre
5 WISHING WELL (Apache Rose) ..................... Lanette Fellows
6 ONE HEARTBEAT AWAY (Sky Boy) ............... Daniel Hobbs
7 I'M GOING OUT OF YOUR MIND (Bob) ........... Dewey Watson
8 WE NEED TO WALK (Tennessee Star) ............. Billie Jo Spears
9 IT'S ALL OVER TOWN (Chinook) ................. Bo Harrison
10 EVERYBODY THINKS I'VE GOT IT MADE (Music City USA) ...... Dover Conley
11 A FRIEND IN HIGHER PLACES (Antique) ........ Dewayne Bowman
12 IN THE WINK OF AN EYE (Legend) ............. Debbie Henry
13 GONNA HAVE ME A GOOD CRY (Mesquite) ...... Norwood Carter
14 YOU NEVER CROSS MY MIND (BeachHouse) .... Janie Frickie
15 WE DON'T SAY WE'RE SORRY ANYMORE (Doorknob) . Sonya Smith

INDIE FEATURE PICKS

ALISON KRAUSS: "I've Got That Old Feeling" (Rounder 1009)
Publisher: The Sidney Lawrence Co.-BMI
Writer: Sidney Lawrence

After waiting patiently, a youthful Alison Krauss finally delivers the title track from her award-winning I've Got That Old Feeling LP. Krauss, who's previously been pinholed into the bluegrass arena, has recently broken the barriers of today's wide-open country. With this release, Krauss perhaps flaunts her best of the bunch so far—displaying warm balladry with her mountain-tenor vocals chiming to lyrics of romance.

BACK IN TIME:
AUGUST 26—Jeannie C. Riley's "Harper Valley PTA" awarded a gold record 1968
AUGUST 28—Bibliy Grammer born 1925; and George Strait's first #1 single, "Fool Hearted Memory," topped chart in 1982.
AUGUST 29—Buell Kazez born 1900; and Archie Campbell died 1987.
AUGUST 30—Kitty Wells born 1919.
By Teresa Chance & Kimmy Wix

Most Active
Brooks & Dunn—Brand New Man—( Arist-ta 07822)

Product Pick
Marty Brown—High and Dry—(MCA 10330) (The Product Pick is determined each week by Cash Box’s retail account panel.)

Hittin’ The Street
(9-10-91) Texas Tornadoes—Zone Of Our Own—(26683)
(10-1-91) Reba McEntire—For My broken Heart—(MCA 10400)
(10-1-91) Karen Tobin—Carolina Smokey Moon—(Atlantic 82323)

ALBUM ACTION THIS WEEK focuses heavily on Marty Brown, whose down-home feel and honky-tonk vocals capture the attention of Country music lovers everywhere; hittin’ high on the retailers list of favorites as his debut album High and Dry is named the product pick of the week. Since its release only a couple of weeks ago, Brown’s album has been reported in the “top 10” sales bracket from accounts such as Scott’s One Stop in Indianapolis; Tower Records #133 in Nashville and Pacific Coast One Stop in Chatsworth, CA. High And Dry debuts this week at #46 and will no doubt be moving rapidly up the chart in weeks to come.

Meanwhile, Sooner Sounds in Tulsa, OK, reports a sell-out crowd of approximately 9,000 came to hear Garth Brook’s August 24th performance at the Tulsa Civic Center, with opening act Vince Gill. “The show sold out in about two and a half hours,” reported Jeff Jakober of Sooner Sounds.

Garnering the Most Active recognition this week is newcomers-duo Brooks & Dunn’s Brand New Man LP. With the twosome’s debut release of the title cut, in addition to its towering chart success, the product’s jump from #50 to #44 comes as no surprise.

COUNTRY MUSIC ON AN OUT-SELL SWING—When it comes to actually selling the product, Country Music is on an up-hill swing, as it continues to often out-sell other format sales figures. According to the 1990 Simmons Study of Media & Markets and a recent release announcement from the Country Music Association: “Adults buy Country albums more frequently than rhythm & blues, rap, heavy rock, contemporary rock and oldies. The recent survey reveals Country music’s selling percentage (by adults) at 15.25%; contemporary rock bands at 11.49%; contemporary rock vocals at 11.41%; 60’s rock at 10.05%; heavy rock at 9.65%; 40’s/50’s/60’s pop at 5.57%; dance at 5.19%; contemporary black at 4.89%; soul, rhythm & blues at 4.32; and rap at 4.19.

MCA/Nashville recently sponsored its first annual Road Ralley and Scavenger Hunt, with this year spotlighting Patty Loveless and her new Up Against My Heart disc. The event was a listening party with a twist: participants were divided into teams and placed in vans with a list of clues whose answers were found in the provided tape of Up Against My Heart. Eight teams headed out, looking for scavenger items and trekking to locations where they received new clues based on clues from the new project. The mystery party was, where else, Nashville’s Loveless Motel. Shown here at the party from (l-r) are: Bruce Hinton, president, MCA/Nashville; Loveless; Larry Fitzgerald, Fitzgerald-Hartley, manager of Loveless, Chuck Flood of Flood, Bumshead, McCready & Sayles, Inc.; and Tony Brown, executive vice-president and head of A&R, MCA/Nashville.

#1 (If It Weren’t For Country Music)
I’D GO CRAZY

TOP 10 One Shot At A Time

NEXT UP: Satisfy Me & I'll Satisfy You
(SOR 434)

& moving UP the chart now
I Give You What You Need
JERRY LANSOWNE (SOR 431)

Don’t Worry (I’m Not Staying Very Long)
RAY PRICE (SOR 432)*
* From his upcoming “Hall of Fame” project

RECORD TO WATCH:
Triple Play
BUDDY EMMONS (SOR 433)*
* From the “Swingin’ Our Way” project (SOR 0060)
Expo '91 Convention Hotel

THE TOWERING LAS VEGAS HILTON, with 3,174 luxurious rooms and suites, is the AMOA Expo '91 headquarters hotel, and it is located at 3000 Paradise Road, on a picturesque 80-acre site only a block away from the glittering Las Vegas strip and only steps away from the famed one-million-square-foot Las Vegas Convention Center.

The rooftop recreation deck on the third floor includes a swimming pool, six lighted tennis courts and an 18-hole putting green. Directly beneath the deck is the magnificent Hilton Showroom, the casino, 13 distinctive restaurants and over 220,000 square feet of meeting and convention space that is fully equipped to accommodate every need; from a board meeting for 10 to an elegant sit-down banquet for up to 10,000.

Among the Hilton’s numerous specialized accommodations for guests are a 2,900-car parking lot with 24-hour valet service; a computer system for instant check-in and check-out; complete men’s and women’s health spas and two extensive shopping promenades housing a beauty salon and barber shop, a video arcade, fine women’s and men’s ware stores, gift shops, an art gallery, a jewelry store and a toy shop.

The Hilton introduced a new entertainment policy in 1986 that produced a continuous line-up of some of the top names in show business appearing in the hotel’s showroom. The list includes Bill Cosby, Engelbert Humperdinck, Eddie Murphy, Dionne Warwick, Jeffrey Osborne, Gladys Knight and Wayne Newton, to name a few. Concerts, fights and other special events such as World Championship Tennis are also part of this vast entertainment scenario.

Las Vegas Hilton

WELCOME—From AMOA President James Trucano

Las Vegas is the greatest showplace on earth. From world class entertainment to the finest in gaming, this city is second to none. I’d like to take this opportunity to thank you for attending and sincerely hope your time spent here in the “City of Glitter” will be both entertaining—and profitable!

EDITORIAL

You Can’t Afford To Miss Expo!

THE FIRST THING THAT COMES TO MIND when you are considering a company expenditure, whether it be for a business trip or a business venture, is “what will it cost me” and “what will I get out of it.” That has always been (and will continue to be) a sensible approach, which takes on new meaning, especially during trying times when you have to keep a closer watch on your bucks! I however, when you give it a little thought you realize that trying times call for an extra effort on your part to turn things around.

Attending AMOA Expo '91 might not be the total cure-all, but it should help. At this show, you will see the latest in equipment; and, very possibly, that special piece that could breathe new life into your route. You will be able to attend seminars that will keep you in tune with what has been happening in the industry and will also provide you with informative data you can take home and apply towards the improvement of your business practices. Many showgoers we queried from last year consider the opportunity Expo affords for dialogue with manufacturers, distributors and office colleagues as one of their key reasons for attending.

And then there’s the convention locale. The exciting city of Las Vegas, which beckons after you have put in your time on the exhibit floor! So for the price of your transportation and accommodations you are getting a combination business/pleasure trip that is unbeatable. Not a bad r.o.i., right?

WELCOME—From AMOA’s Executive Veepee

John M. Schumacher

WITH NEARLY 200 EXHIBITING COMPANIES and organizations and 780 booths, Expo '91 is, by far, our biggest exhibition ever!

Expo '91 tops off a year in which we had our largest attendance for our Government Affairs Conference in Washington, D.C. It was a year in which pinball, through the International Flipper Pinball Assn., gained widespread attention. Darts, through our National Dart Assn., are growing faster than ever.

Cigarette vending came under fire, but the industry responded responsibly. Redemption gained a widespread following. But the big news continued to be the industry’s efforts on behalf of video lottery involving the private sector at the state level.

This year our jukebox promotions were probably the best—and most sophisticated—ever. And introduction of a new dollar coin continued to be of primary importance to our industry.

As you look at this dynamic industry during the next three days, I will repeat what I’ve said many times before: the key to AMOA’s—and the industry’s—continued success, is your involvement! Whether you’re an operator, distributor or manufacturer, your support and dedication to AMOA’s goals will help us all to be a stronger, more viable industry.

Enjoy this great show!
DOUBLE AXLE lets you experience the realistic sensation of driving using off-road excitement and demanding superior technique of the driver. The amazing level of perfection achieved marks the unveiling of a new age in simulation games. Climb behind the wheel and give it a try!

There is no game more exciting!
Wreck cars. Knock over trees. Destroy houses. Roll up your sleeves and get ready to demolish everything! There has never been a racing game this powerful until now. From the moment you start your engine, you’re in for a whole new experience.

The race is about to begin.
• You can choose from a variety of races with this game. In the sprint race, you rocket down the road while avoiding obstacles such as volcanic rock showers, tornadoes, avalanches, and many others. However, if you don’t finish your race within the time limit, you can’t go on to the next round. Eliminate rival trucks and blast down the road toward the finish line as fast as you can!

• In the demolition derby, you must earn points by destroying all obstacles in your path. But be warned: If you can’t get enough points within the set time limit, you can’t proceed to the next race. So, buckle up and destroy more obstacles than your rival trucks!
**Coinbiz Supports Special Olympics**

CHICAGO—More than 6,000 athletes from 90 countries participated in the International Special Olympics Games, which were held in Minneapolis, July 19-27, and many of these athletes took advantage of the opportunity to play the assortment of coin-op amusement games that were set up, especially for them, in an arcade—on free play.

The arcade, which was enjoyed to the fullest, was sponsored by Lieberman Music Company of Minneapolis, the American Amusement Machine Assn. of Woodbridge, Virginia and the Amusement & Music Operators Assn. of Chicago, Illinois.

The official ribbon-cutting ceremony took place at the arcade on July 23. On behalf of AAMA and AMOA, Steve Lieberman, president of Lieberman Music Co. and AMOA board member Craig Johnson (President of TATAKA), presented a check in the amount of $10,000 to Roy Smallhay, executive director of the International Special Olympics Games and former Minnesota Twins baseball player. Also present were Gene Winstead, vice president of American Amusement Arcades, and Linda Winstead of Lieberman Music Co.

As noted by Steve Lieberman, whose company played a key role in setting up the arcade, "It was rewarding to see athletes who didn't speak the same language communicate and enjoy one another's company through a friendly game of air hockey pinball and video." Johnson added, "It was a very enriching experience, and the coin-operated industry should be proud to have supported such a worthwhile event."

---

**Summer Scorecard**

By Doc English

**In the Fledgling Science of Video Games, in Analysis** the standard operating procedure is to see a game before regular production and by applying the arcanes of reason and logic, take an educated but still unerring guess if its going to be a winner.

This analysis, however, is a 20-20 hindsight review, a post-production summary of the current games. Many operators are waiting longer to make their purchases. They want to be assured that a machine has not only legs, but arms, head, and a body, before they buy. They have 'caution' tattooed on their forearms. This is for those who waited.

It has been six months between shoots and the name of the game. The way the juice is flowing, the video does making it on the street. What is the secret of its success? Who knows? It looks like most other chop-socky extravaganzas that are nearly dead and flitting with buried, but the cash box does not lie.

It hasn't been all Street Fighter II, though. The irrepressible Simpsons may have been the sleeper hit of the Ninja Turtles, but it has put up strong numbers; and if you scout around you can find The Simpsons kit available at many distributors. Atari Ramparts is a pick-your-spots game. The strategy appeal is more to the college crowd, but knowing Atari's history (Paperboy, Pole Position, Road Blaster, Turtles, etc.) this machine will probably make steady money long into the future. Sega had the summer game—Clutch Hitter, a heavy-hitting baseball kit with exceptional graphics, realistic sound effects, pitch stories and claims. You could have your own fantasy league.

Iron's Gun Force was the sleeper kit of the last six months of the current games. Raden, a well-kept secret that just makes money. Nobody notices the number 10 game, even though it may stay number 10 for a year! Namco Steel Gigante was another act that has been a blockbuster if it were priced like Operation Thunderbolt or Beast Busters, but the big ticket subdivided an excellent game. SNK Neo Geo rolled merrily along—King of the Monsters, Sengoku, Burning Fight—all hit kits. Despite some irritating service problems, Konami's Mad Dog McCree has been a boon to the big arcades. It's an effective draw piece, something different to attract players to an arcade. Sometimes, however, you can't really blame the prospect or the undertaking.

Probably the most popular group of games over the last six months are the drivers, an avalanche of them—but why not. The country is the car, just check your gas receipt! As Dinah Shore once said, "See the U.S.A. in your Chevrolet." After initial trepidation, whichever driver the operator picks, the new games will include Final Lap II and then Atari Road Riot Deluxe dominated; Sega Rad Mobile had its supporters; Jaleco Cisco Haat gradually gained acceptance especially after it became one of the best closeouts around; and Leland Indy Heat was the sleeper keeper. Many operators unfailingly condemned it out of hand because of the small cars and awkward-looking cabinet, but the more open-minded bought it, made money with it, and said thank you very much.

Probably the most anticipated game of the season was Sega's Time Traveler, a three-dimensional, high-g, high-speed, advanced machine. The operators' reaction seemed to fall into two classes—the pioneers who grabbed the game first, hoping that the new technology would attract new players to the industry. But others said they would want to "behave us the only one on the block" and the skeptics who monitored the pioneers. Before they bought they wanted assurances the hologram would be a long-running play and not a 30-day novelty that closed in New Haven. Who is right? This article was written a month after the machines hit the market and reports strong, but too soon to tell. However, when you read this in September you will likely have your answer.

In video, the summer ended with a bang, not a whimper. Three strong pieces led us brightly into the fall—Konami Vendetta, one step beyond Crime Fighters, has collected surprisingly well; Atari's jumbo two-player helicopter gunship simulator Steel Tornado is a potent centerpiece with Race Driver's style graphics and America Technos Westaleet is a four-player pile driving powerhouse building on the triumphs of WWF Superstars and took the show on the road in Street Fighter II.

Fierce competition among pinballs. Data East's The Simpsons, Checkpoint and Ninja Turtles, Williams' Pinhouse, The Machine, Terminator 2, and Premier's Cactus Jack's, Bally's Gilligan's Island. The pinball business remains strong, taking advantage of popular tie-ins and trends. Pinballs, as much as video (maybe more), have plugged into names and themes recognizable to the general public.

Redemption stayed on course. The hottest item turned out to be Data East's Hop-A-Tic-Tic-Toe and the time-tested, bouncing rubber balls! The game typifies the redemption formula—keep it simple and spit a spate of tickets. Now if redemption were only less expensive!

Few would quarrel with the quality of equipment released over the last six months. The true problem is making the playing public aware of these games, drawing them in to play them, capturing the player base of the early '80s or even the late '80s.
COUGAR DARTS

THE NEXT GENERATION

New features to cut service time and costs, improve play and profits!
- "Fold-Down" design for ease of movement
- Simplified front entry for easier maintenance
- Attractive multi-colored display
- New INFRA-RED automatic player change

New COUGAR DARTS can be moved, installed and serviced faster and easier by only one person with the all-new cabinet design.

Valley Recreation Products, Inc., 333 Morton Street, P.O. Box 656, Bay City, MI 48707 / (517) 892-4536 / 1-800 248-2837
World Wide Dist. Hosts “Greatest Show…” Ever!

By Camille Compasio

MORE THAN THREE MONTHS OF PLANNING, scheduling and perfecting every detail paid off richly on Aug. 21 when World Wide Distributors entertained its customers at what was billed as the “largest open house and schooling” in the firm’s history! It was quite evident, in the final days preceding the big event when responses had already topped the 300 mark, that World Wide would deliver exactly what was promised.

Operators came in from far and wide, knowing full well that they could expect not only the usual provisions of food, beverages and an equipment display, but numerous extras as well—especially the service school program. One hour service schools were held throughout the day, covering such accounts as Dixie Narco, USI, NSM, Data East, Ardac, Pioneer and Arachnid; in addition to which there was a special session on video lottery. The service school program drew SRO attendance across the board.

The World Wide Dist. Chicago headquarters were decked out just beautifully on this special occasion. The main showroom resembled an outdoor beer garden with its umbrella-topped tables; and as you went further into the room you saw a popcorn stand and an adjoining cart that provided hot dogs to your liking. Later on in the evening a piano player came in to entertain and hot pizza was provided along with other goodies.

In addition to all of the above, a special sale was in progress with everything from parts to equipment being offered at reduced prices. There was a raffle held every hour during which a lot of terrific prizes were won, including CD players, clock radios, TV sets, speakers, golf balls, tools and more. Operators received a free cellular telephone, just for attending! Manufacturer representatives from the respective music, games and vending lines on World Wide’s roster were present to demonstrate new equipment and assist operators with any questions they had.

Bob Danko of the World Wide sales staff deserves special mention for his personal efforts in putting this entire affair together.

The accompanying photos will further dramatize what an outstanding event this was! (photos by Pam Caposieno)
Relaxing at a Valley pool table (l-r) are: Valley’s Bob Corrigan, World Wide’s Doug Skor and Prism’s Joe Bundra.

We said the service schools were all very well attended; and this was just one of them.

This smiling foursome is composed of (l-r): George Spanos (Crete Family Fun Center); Charlene Spanos; World Wide’s Joe Carone; and Curt Hildebrand (Elite Vending Service).

World Wide’s key technician Jerry Ney (who’s been with the distrib for 20 years), with proxy Fred Skor and Arachnid’s Sam Zammuto.

What a terrific group shot of (l-r): Frank and Jim Happ (Happ Controls); Doug Skor; Taito America’s Natalie Kulig, Rick Rochetti and Emilio Cabrera.

You’ll recognize Data East’s Pete Gustafson at the firm’s red hot Hop-A-Tic-Tac-Toe redemption piece, which was monopolized by this little player named Dan Bashaw.

Bundra Games is currently testing a unique, new Top Skill egg dispenser game (!), which we might see at Expo; and that’s Joe Bundra with his left hand perched atop Bromley’s Rock ‘N Bowl.

Enjoying some liquid refreshments in World Wide’s ‘beer garden’ (l-r) are: Chicago op Ed Velasquez, retired World Wide staffer Howie Freer and vet op Richard Nomden.

Williams’ Commitment to Excellence.
It goes all the way to your bottom line.

• Pins • Videos • Shuffle Alleys

3401 N. California Ave., Chicago, IL 60618, (312) 267-2240, Fax (312) 267-8435, ©1991 WILLIAMS ELECTRONICS GAMES, INC.
Hank Tronick: Celebrating 45 Years In The Biz... And, Loving It!

By Mark Albert

We started from a very humble beginning and went from there. We didn’t have any lines to speak of and eventually, after Al bought out the business from Charlie, we progressively went forward to build the C.A. Robinson & Co. as you know it today.” And today, of course, C.A. Robinson & Co. is one of the biggest, highly respected and most successful coin machine distributors in the country.

“In March,” he continued, “I celebrated 34 years with C.A. Robinson & Co. I would have been there longer, but I’m not that stable.”

I asked Hank if he would elaborate on his position at the company and his special relationship with the late Mr. Al Bettelman and his family. Paraphrasing General MacArthur’s famous “old soldiers never die” speech, he quipped, “Old coin machine salesmen never die, they don’t even fade away. Today at the ripe old age of 75, I’m still actively engaged in sales, still maintain the title of vice president/sales manager, and really I’m very grateful that I’m able to do what I’m doing today. I’m still somewhat actively engaged in some decision-making process, working together with Sandy and Ira Bettelman and Mrs. B.

“Of course, my relationship with Mr. B. was always great, and it’s really rewarding in a sense to see his sons take up the reins of the company and develop it even beyond Mr. B.’s expectations. I’d like to think that the Bettelman legacy continues in the company, and it’s a credit to the company. And I’m happy to be part of it.

“And I might add that the Bettelmanns, throughout my association with them, have been very supportive of some trying times that I’ve gone through... I guess we all go through these things in the course of a lifetime... their support has been really terrific and is something I am very grateful for.”

Even though he’s been at it for forty and a half decades, Hank believes that the role of the distributor has remained pretty much the same as it was years ago.

“We’re still the intermediary, so to speak, between the manufacturer and operator, and today the arcades. It’s my personal opinion that the distributor is an important part of this business by virtue of the fact that he is helpful to the operator in every facet of the business like advice and financing, and to the manufacturers, of course, by carrying their products to the consumer.”

One change that Hank noted, however, was in the number of distributors in business today. “I guess financial situations have thinned the ranks of distributors. I remember when I first started, we had on Pico Blvd., alone at least a dozen distributors of various sizes, shapes and forms, whereas today we can count just two major distributors. Quite a few have been swept out of the picture, but perseverance and good business practices have kept us going and actually growing throughout the years.”

I asked Hank if his customers had any major gripes that they express today and he replied, “The operators have been expressing these gripes not only today, but for the past 45 years I’ve been in this business. They sometimes resent a successful distributor making money and, of course, they’re always griping about the manufacturer’s prices and not getting product on time... and these things have been going on for years and years. It’s easy to gripe, but I think you’ll find that your good businessman can appreciate the help as well as the problems confronting the distributors and the manufacturers.”

“Rather than dwell on negativity,” he continued, “I like to look at things positively. If we could turn our negativity into a positive approach to our business, I think we would all be better off.”

“Let’s face it, the operators, the customers, are necessarily part of our success. It’s a two-way street. I think one of the true successes, and I can only speak for myself, is the basic honesty that goes along with the relationship with our customers.”

Forty-something years of a man’s career and his life cannot possibly be done full justice in a couple of paragraphs of a story, but some observations by the man can certainly be made.

“There are so many people you associate with in this business that are ready to write the business off... and I’ve seen this business go through trying periods where business was down, and I’ve seen it come up again. And I’ve seen it go down, and I’ve seen it come up again. And somehow we come back with a strength and flourishes then we had before... I guess these are the exciting times in our business... when we flourish. When times get tough, naturally, it means harder work.”
"In terms of excitement, I guess it's during periods where you have great volumes of business by virtue of product being exceptional. And we can go back, at least I can go back, to the introduction of the 100 selection Seeburg where sales were tremendous; the intro of the shuffle alley and bowling alley; we're still feeling the impact of the first video Pong game! Preceding that was the boom in pinball machines when they became legal in the state of California (any ball-under-glass was illegal until the early '70s); the tremendous rush and development of arcades; the advent of Pac Man and Ms. Pac Man...

"There have been a lot of very exciting things I've seen in this business, and hopefully I'll see a lot more. You know, if we ever send a video game up on the space shuttle or put a pinball on the moon, I'd like to be there with it."

Life can be difficult at times and physical setbacks can be a bit frustrating for a veteran "warrior" who, while his "foremost interest in life is enjoying going to work," likes to play golf and tennis, and has even experienced more adventurous activities like para-sailing and jet skiing.

"I try to be as active as God will let me be," Hank said. "I think through all, I try to keep a positive attitude—that goes for my business life and my personal life as well. And I think, basically, that keeps me a happy man. But I've got to say in retrospect, I am happy that I am in this coin machine biz... it's a great business, I've met a lot of great people along the way and I don't think I could ask for a better lot more. It's been rewarding, full of just good associations, a lot of happy days. Even the trying days weren't all that bad."

"Maybe my friend upstairs had something to do with it. I still believe that faith, trust in God is extremely helpful to me. I enjoyed 35 years of happy marriage to my late wife Ronnie. I have three wonderful children, Steven, Michael and Nancy, and two grandchildren, Andrew and Allison. God has been good to me, and still is."

I realize that there are many people who have been at their jobs even longer than Hank. Mazel Tov! But I don't know them. I do know Hank. There is something genuine about the man—whether it's his honesty and good humor, or fortitude and positive outlook on life no matter what else is going on—whatever, it's endeared him to countless numbers of people through the years, both in his business life and in his personal life. From me and the rest of us at Cash Box, congratulations Hank, on 45 glorious years in this business. We wish you many, many more.

Cleveland Coin Machine Exchange

Exclusive distributors for:

WILLIAMS • BALLY/MIDWAY
and NSM Jukeboxes in
Indiana • Michigan • Ohio

HEADQUARTERS
17000 S. Waterloo Rd., Cleveland, OH 44110
Phone: (216) 692-0960 • Fax: 216/692-0085

INDIANAPOLIS
8735 Boehning Ln., Indianapolis, IN 46219
Phone: (317) 895-4270 • Fax: 317/895-4279

MICHIGAN
33975 Autry Rd., Livonia, MI 48150
Phone: (313) 458-2646 • Fax: 313/458-2652

ORLANDO
5422 Carrier Dr. #106, Orlando, FL 32819
Phone: (407) 345-2952 • Fax: (407) 345-2981

NATIONWIDE NUMBER:
1-800-776-6699
# AMOA Expo '91 Registration Hours:

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>Sept. 11</td>
<td>3:00 p.m. - 8:00 p.m.</td>
</tr>
<tr>
<td>Thursday</td>
<td>Sept. 12</td>
<td>8:30 a.m. - 5:00 p.m.</td>
</tr>
<tr>
<td>Friday</td>
<td>Sept. 13</td>
<td>8:30 a.m. - 5:00 p.m.</td>
</tr>
<tr>
<td>Saturday</td>
<td>Sept. 14</td>
<td>8:30 a.m. - 2:00 p.m.</td>
</tr>
</tbody>
</table>

# Exhibit Hours:

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>Sept. 12</td>
<td>9:00 a.m. - 10:00 a.m. (Exhibit Hall Open To Distributors Only)</td>
</tr>
<tr>
<td>Thursday</td>
<td>Sept. 12</td>
<td>10:00 a.m. - 5:00 p.m. (Exhibit Hall Open To General Attendance)</td>
</tr>
<tr>
<td>Friday</td>
<td>Sept. 13</td>
<td>9:00 a.m. - 10:00 a.m. (Exhibit Hall Open To Distributors Only)</td>
</tr>
<tr>
<td>Friday</td>
<td>Sept. 13</td>
<td>10:00 a.m. - 5:00 p.m. (Exhibit Hall Open To General Attendance)</td>
</tr>
<tr>
<td>Saturday</td>
<td>Sept. 14</td>
<td>10:00 a.m. - 4:00 p.m. (Exhibit Hall Open To General Attendance)</td>
</tr>
</tbody>
</table>

# Schedule of Events:

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday</td>
<td>Sept. 11</td>
<td>7:30 a.m.</td>
<td>(Annual Golf Outing; Legacy Golf Course)</td>
</tr>
<tr>
<td>Thursday</td>
<td>Sept. 12</td>
<td>9:00 a.m.</td>
<td>(Educational Seminars; Las Vegas Convention Center) Topics Include: Retail/Marketing; CD Jukebox Library; Banking; Video Lottery Update.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10:30 a.m.</td>
<td>(Spouses' Programs &amp; Lunch; Las Vegas Hilton)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1:00 p.m.</td>
<td>(Educational Seminars) Topics Include: Theft/Security; Grassroots Legislative Issues; Technical Troubleshooting; Redemption.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:00 p.m.</td>
<td>(Hesch Raffle Drawing &amp; Auction; Registration Area)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:00 p.m.</td>
<td>(Cash Bar in Exhibit Hall)</td>
</tr>
<tr>
<td>Friday</td>
<td>Sept. 13</td>
<td>9:00 a.m.</td>
<td>(Educational Seminars) Topics Include: Buying &amp; Selling Routes; Coin-op Maintenance; Breaking Into Billiards; Location Profit Analysis.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Noon</td>
<td>(State Assn. Executive Lunch/Meeting - invitation only; Ballroom D; Las Vegas Hilton)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12:30 p.m.</td>
<td>(Educational Seminars) Topics Include: Pinball/ Ways To Profit; Billiard Equipment Repair; Dart, Pinball &amp; Pool Leagues; Video Lottery at the State Level.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:00 p.m.</td>
<td>(Hesch Raffle Drawing &amp; Action; Registration Area)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6:00 p.m.</td>
<td>(AMOA Awards Show &amp; Banquet; Las Vegas Hilton Pavilion)</td>
</tr>
<tr>
<td>Saturday</td>
<td>Sept. 14</td>
<td>9:00 a.m.</td>
<td>(AMOA Annual Business Meeting; Ballroom C, Las Vegas Hilton)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10:30 a.m.</td>
<td>(Cash Bar in Exhibit Hall)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3:00 p.m.</td>
<td>(Hesch Raffle Drawing &amp; Auction; Registration Area)</td>
</tr>
</tbody>
</table>

(Note: Registration and all educational seminars will be held in the Las Vegas Convention Center).

## AMOA Expo '91 Floor Plan

![AMOA Expo '91 Floor Plan](image-url)
American Vending Sales will help you attract more guys like this.

American Vending Sales delivers the names, the service and maximum profitability your operation needs. Representing the top names in coin-op equipment, Arachnid, Automatic Products, Bally, Betson Redemption, Coffee Mat, Coin Concepts, Coinco, Dixie Narco, Doyle, Dynamo, Fabtek, Grand Products, Irem, Jaleco, Kaneko, Kramer, Mars, Menumaster, Merit, Microprose, Midway, RMI, Rock-ola Vending, Romstar, Rowe Music & Vending, Royal, SMS, SNK, Sega, Strata, Tecmo and Williams.

Our complete service department will handle all your logic board problems. Our computerized parts department insures that if problems arise, you’ll be back on line and earning profits quickly. American Vending Sales also offers full planning services including training, technical assistance and after sales support. When you’re looking for the names in coin-op, look no further than American Vending Sales.
THE COMPETITION'S WORST NIGHTMARE

Vendetta™

FEATURES:

- 1-4 Players
- Horizontal Monitor
- Buy-In & Continuation
- Dedicated Upright

KONAMI® is a trademark of Konami Industry Co., Ltd.
VENDETTA™ is a trademark of Konami Inc.
© 1991 Konami Inc. All rights reserved.
• 1–4 Players
• Horizontal Monitor
• Buy-in & Continuation
• Dedicated Upright
• Each Player’s Controls Are:
  1. 8-way Joystick
  2. Buttons: Punch  Kick

Evil is lurking in Dead End City. In a turf war, the Dead End Gang has kidnapped Kute Kate from the rivals, the Cobras. The Cobras set out to save her and stop the expansion of the Dead End Gang in **Vendetta**.

The Dead End Gang is looking to expand their territory, so the Cobras must infiltrate every area around the city. First, they must gain entrance to Dead End City. Relying on their fighting skills, the Cobras face a multitude of enemies. However, each member is up for any challenge from the Dead End Gang. The Cobras are a powerful team consisting of Blood, an ex-prize fighter; Hawk, a former professional wrestler; Boomer, trained in the martial arts; and Sledge, an ex-military convict. Together they must destroy members of the Dead End Gang to get to the leader, Faust, who knows where Kute Kate is being held.

With fists of fury, the Cobras make their way through various areas of Dead End City. They search the construction site for Kate, battling the humanic weapon The Missing Link to gain information. From there, they are sent on futile chases through other sections of the city, including downtown, the waterfront, and the slums, where the final confrontation with Faust takes place. Throughout the game, the Cobras can pick up special weapons and food for more energy. Each player also has his own “special attack” method to help defeat the toughest enemies.

Once Kute Kate is rescued and Dead End City is liberated, the Cobras victoriously start back to their home turf. However, much to their surprise, the entrance to their town is blocked by Dead End Gang bosses. The Cobras must gear up once more for the ultimate showdown to restore peace to Dead End City.
FLIPPER GAMES

WORLD WIDE DISTRIBUTORS, INC.
2730 W. FULLERTON AVE., CHICAGO, IL 60647
(312) 384-2300 FAX: (312) 384-0639
TOLL FREE ILLINOIS ONLY: (800) 572-4285

EXPORT SPECIALISTS FOR 48 YEARS

WORLDWIDE DISTRIBUTORS OFFERS THE WORLD'S FINEST THROUGHLY RECONDITIONED COIN-OPERATED EQUIPMENT

JUKE BOXES VIDEO GAMES

For Further Fun & Information, Please contact:
Frank or Joe Bundra
(708) 705-5991
(708) 705-8095: FAX

Outside the U.S. Please contact:
Lauran Bromley
(312) 267-6030
(312) 509-9508: FAX

We can help you with the ups and downs

C.A. ROBINSON & CO., INC.

COME SEE THE LATEST NEW PRODUCTS AT OUR FALL SHOWS!

Southern California
Friday, September 27
9:00 AM - 4:00 PM
Lunch
2851 W. Fox Boulevard
Los Angeles, CA 90006
Fax: 213-735-7322
(213) 735-3001
(415) 871-4280

Northern California
Wednesday, September 25
9:30 AM - 4:30 PM
Lunch
1950 Utah Avenue
So. San Francisco, CA 94080
Fax: 415-588-8538

REPRESENTING:
American Technos • Arachnid • Ardac • Atari • Automatic Products • Bally • Choice Vend • Coinco • Data East Video • Dynamo • Exidy • Fabtek • Fabur World • Grand Products • Jaleco • Kaneko • Konami • Leland • Leprechaun • Litton Microwave • Mimi • Namco • Nissin • NSM-America • Premier • RMI • Romstar • Sega • SNK • Taito • Tecmo • Valley • Wedges/Ledges • Williams
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 ADVERTIS-
ING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - $250 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 ad each week if you so desire. All words over 40 will be billed at a rate of $3.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6646 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


COIN MACHINES


FOR SALE - Blue Chip Stock Market Wall street tickertapes, Hi-flyers, Dolls and uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. 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, 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

Disc Jockey General Liability Insurance of 1,000,000 limit with equipment coverage of 5,000 for $500 annual premium. Other limits are available for all states. Call 800-486-0030, ask for Jim Kingston or Ray Walsh to place your order.

MUSICIAN/ARTIST OPPORTUNITIES

Planning to record in Nashville? Let us handle your production with top studios and pickers, plus we can help you with press promotion and mailing. Colonel Buster Doss, Stardust Records, Drawer 40, Estill Springs, TN 37330. Tel: (615) 649-2577. Call today!

PRODUCTION

Visit your 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday, BUDGET HOST; I-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

PROMOTION

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

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Reposessions. Call (800) 687-6000 Ext. CHI415 for current repo list.

A unique opportunity! Now you can receive personalized instruction from professionals. Nationally recognized Composers and Lyricists with Top 40, T.V., and Movie credits will work on your songs. For information: send S.A.S.E. to SILVER WILLOW MUSIC, 791 Princeton St., New Milford, N.J. 07646 or call: (201) 265-7595.

MISCELLANEOUS

Composer-Writer-Musician-Entertainer - to compose, write, record, perform in a highly specialized manner and style. 5 years experience in writing songs that sell in excess of 1 million records and/or tapes or performing in facilities in excess of 2,500 seating capacity required. 30 hr/wk. 52M/yr. Send resume to: Leonard Cohen Stranger Music, Inc., 419 N. Larchmont Blvd., Suite 91, Los Angeles, CA 90004.

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY
ADDRESS
CITY
NATURE OF BUSINESS
SIGNATURE
SUBSCRIBE NOW!
$180.00 per year (U. S. A., Canada & Mexico)
$225.00 per year Foreign Subscriptions
Enclose payment and mail to:
CASH BOX - Subscription Department
6646 Sunset Blvd., Suite 605
Hollywood, CA 90028
SNK Corporation of
America introduces the
all-new NEO-GEO
Single-Slot Upright.
Like its counterpart, the
NEO-GEO MVS-4,
game conversions can
be done on location in
minutes, without tools!
Realize the full earning
potential of our great
NEO-GEO software
with the new Single-Slot
Upright.
Also available as a
universal conversion kit.
See your authorized SNK
distributor for details.

Hinged retainer with
lock for quick 'n easy
access for changing
title cards.
19" or 25" monitor.
Easy convertability of
game through control
panel.
Attractive LED credit
display and lexan
control panel cover.
Corner protect brackets
for solid reinforcement.

The Affordable Alternative.

SNK Corporation of America
246 Sobrante Way
Sunnyvale, California 94086
(408) 736-8844

© 1991 SNK CORP. OF AMERICA