

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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Garth Brooks

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THE MUSIC TRADE MAGAZINE

ON THE COVER

Garth Brooks

BY KIMMY WIX

HE COULD VERY WELL BE CALLED "THE LEADER OF THE PACK" when referring to *country* music, but most people around the world simply know him as *Garth!* Sure, the last name is important, but not when identifying with this crooning Oklahoman. He's unquestionably become known on a first-name basis, and not just in country music. The musical storm he's created in such a short time has danced across the board and is moving deeper and deeper into the heart of every new listener.

With multi-platinum album success spilling from both his debut *Garth Brooks LP* and his current *No Fences* project, it's no wonder that the awards recently presented to this man have come by swarms. During the recent 26th annual Academy of Country Music Awards ceremonies, Brooks raked in such honors as Single of the Year for his "Friends In Low Places"; Album of the Year for *No Fences*; both Song and Video of the Year for "The Dance"; Male Vocalist of the Year; and the ACM's top honor of the evening—Entertainer of the Year.

Perhaps it's the heartfelt tone which quilts his vocals? Maybe it's the sincerity and realism which caress his lyrics and melodies? Or could it simply be that rare personal magnetism which seems to sculpture the ideal entertainer? Regardless of why or how—Garth Brooks has created a glorious musical storm within the broad realm of fine art—and the storm's thunder will no doubt continue to roll for a long, long time.*

NUMBER ONES

POP SINGLE

Joyride
ROXETTE
(EMI)

R&B SINGLE

I'm Dreamin'
Christopher Williams
(GIANT/REPRISE)

COUNTRY SINGLE

If you know me
George Strait
(MCA)

NEW YORK LATIN

Baile Punta
Banda Blanca
(SONOTONE)

POP ALBUM

Out of Time
R.E.M.
(WARNER BROS.)

R&B ALBUM

New Jack City
Soundtrack
(GIANT)

COUNTRY ALBUM

NoFences
Garth Brooks
(CAPITOL)

DANCE/RAP ALBUM

Strike it up
Black Box
(PROFILE)

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Peele Named Editor In Chief At *Cash Box*



WILLIAM PEELE, JR. has been named editor in chief of *Cash Box* Magazine effective immediately according to George Albert, presi-

dent and publisher of *Cash Box*.

Prior to joining *Cash Box*, Peele most recently headed his own publicity company, W.P. Publicity Firm, where he worked with clients such as M.C. Hammer, Tony, Toni, Tone, Pebbles, Tone Loc and Mellow Man Ace to name but a few.

Peele's diverse background in the music industry includes working in such capacities as vice president, promotion, A&R, studio manager and has served as writer, editor and in the advertising departments of various newspapers and magazines including *Centerstage*, *L.A. Balance News*, *The National Record News* and *T.V. Journal & Entertainment* among others.



HANDS ACROSS THE WATER. Pictured above (l-r) are: Martin Bandier, president and chief operating officer, SBK Records/vice chairman, EMI Music Publishing; Colin Southgate, chairman and chief executive, Thorn EMI plc; Charles Koppelman, chairman and chief executive officer, SBK Records/EMI Music Publishing; and Jim Fifield, president and chief executive officer, EMI Music.

THORN EMI TO ACQUIRE OUTSTANDING INTEREST IN SBK:

Thorn EMI has agreed to acquire the 50% interest in SBK Records not already owned by it, subject to the approval of Thorn EMI shareholders. The label, founded two years ago as a joint venture between EMI Music and SBK Records Productions (co-owned by Charles Koppelman and Martin Bandier), has enjoyed success with Vanilla Ice, Wilson Phillips, Technotronic and others. Under the transaction, Koppelman and Bandier will enter into new employment contracts—retaining their respective positions as chairman and CEO, and president, chief operating officer—extending their period of service to December, 1995. On completion of the deal, cash payments will be made to SBK Records Productions, Inc. for the outstanding share of the joint venture and to Koppelman and Bandier under the terms of their employment

contracts. The total initial consideration payable under the arrangement is approximately \$26 million plus the return of their initial \$5 million investment. Deferred consideration calculated on multiples of sales and profits over the years 1991, 1992 and 1993—which could end up totalling between \$100 million and \$400 million—will also be payable to SBK Productions.

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

Continued on page 7

EXECUTIVES ON THE MOVE

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



Berman



Leon



Macon



Jones



Pait



Bassin



Rousseau

TOP 100 SINGLES

May 11, 1991



#1 Single: Roxette



High Debut: Paula Abdul #39



To Watch: Luther Vandross #48

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|-----------|--|-----------------------|-------|----|------------|---|--|-------|----|
| 1 | JOYRIDE (EMI 50342) | Roxette | 2 | 11 | 52 | COME AGAIN (Warner Bros. 4-19408) | Damn Yankees | 56 | 5 |
| 2 | BABY BABY (A&M 75021 1549) | Amy Grant | 1 | 12 | 53 | SOMEDAY (Columbia 38T-73561) | Mariah Carey | 35 | 17 |
| 3 | HERE WE GO (Columbia 38T-73690) | C&C Music Factory | 4 | 10 | 54 | SHOW ME THE WAY (A&M 1536) | Styx | 41 | 22 |
| 4 | RHYTHM OF MY HEART (Warner Bros. 4-19366) | Rod Stewart | 5 | 9 | 55 | I'LL BE BY YOUR SIDE (L.M.R./RCA 2758-4) | Stevie B | 37 | 15 |
| 5 | TOUCH ME (ALL NIGHT LONG) (Polydor 879-4664) | Cathy Dennis | 8 | 11 | 56 | STEP ON (Elektra 4-64899) | Happy Mondays | 55 | 7 |
| 6 | I TOUCH MYSELF (Virgin 98873) | Divinyls | 9 | 10 | 57 | ALL THE MAN THAT I NEED (Arista 2156) | Whitney Houston | 46 | 21 |
| 7 | I DON'T WANNA CRY (Columbia 38T-73743) | Mariah Carey | 10 | 6 | 58 | WE WANT THE FUNK (Interscope 98815) | Gerardo | 71 | 2 |
| 8 | CRY FOR HELP (RCA 2744) | Rick Astley | 7 | 13 | 59 | CALL IT POISON (Atlantic 3752-2) | Escape Club | 51 | 12 |
| 9 | I'VE BEEN THINKING ABOUT YOU (MCA 53992) | London Beat | 3 | 14 | 60 | THAT'S WHY (Hollywood 8293) | The Party | 57 | 12 |
| 10 | YOUR'E IN LOVE (SBK 19729) | Wilson Phillips | 6 | 14 | 61 | AROUND THE WAY GIRL (Def Jam/Columbia 38-73610) | L.L. Cool J | 59 | 23 |
| 11 | YOU DON'T HAVE TO GO HOME (Mercury 878864-4) | Triplets | 16 | 9 | 62 | DREAM LOVER (IRS 13821) | Rebel Pebbles | 68 | 4 |
| 12 | MORE THAN EVER (DGC 24290) | Nelson | 17 | 10 | 63 | STONE COLD GENTLEMAN (MCA 5403) | Ralph Tresvant | 61 | 11 |
| 13 | MORE THAN WORDS (A&M 75021 75172) | Extreme | 18 | 8 | 64 | DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (DGC 19009) | Kane Roberts | 75 | 3 |
| 14 | SAVE SOME LOVE (Arista 2153) | Keedy | 15 | 8 | 65 | IT'S A SHAME(MY SISTER) (Warner Bros. 4-19515) | Monie Love Featuring True Image | 69 | 5 |
| 15 | LOVE IS A WONDERFUL THING (Columbia 73719) | Michael Bolton | 20 | 4 | 66 | STRIKE IT UP (RCA 2794) | Black Box | 73 | 4 |
| 16 | I LIKE THE WAY(THE KISSING GAME) (Jive/RCA 1424) | Hi-Five | 19 | 8 | 67 | PLACE IN THIS WORLD (Reunion/Geffen 19019) | Michael W. Smith | 79 | 2 |
| 17 | LOSING MY RELIGION (Warner Bros. 19392) | R.E.M. | 23 | 7 | 68 | FEEL THE GROOVE (Scotti Bros. 52814SBS) | Cartouche | 72 | 5 |
| 16 | SILENT LUCIDITY (EMI 50345) | Queensryche | 21 | 8 | 69 | HEARTBREAK STATION (Mercury 878 796-4) | Cinderella | 63 | 8 |
| 19 | THAT'S JUST THE WAY IT IS, BABY (Atco 3532) | Rembrandts | 14 | 14 | 70 | RESCUE ME (Sire/Warner Bros. 4-19490) | Madonna | 62 | 11 |
| 20 | HOLD YOU TIGHT (Giant 4-19458) | Tara Kemp | 11 | 17 | 71 | WORD OF MOUTH (Atlantic 97714) | Mike & The Mechanics | 66 | 7 |
| 21 | MIRACLE (Arista 2222) | Whitney Houston | 34 | 5 | 72 | ALL TRUE MAN (Tabu/Epic 35-73627) | Alexander O'Neal | 64 | 11 |
| 22 | SADNESS PART 1 (Charisma 4-98864) | Enigma | 12 | 13 | 73 | ALL THIS TIME (A&M 2354) | Sting | 60 | 17 |
| 23 | WHAT COMES NATURALLY (MCA 45-1346) | Sheena Easton | 26 | 7 | 74 | GOOD HEART (RCA 2796) | Starship | 78 | 4 |
| 24 | VOICES THAT CARE (Giant 19350) | Voices That Care | 24 | 9 | 75 | HOW CAN I EASE THE PAIN (Elektra 4-64897) | Lisa Fischer | 81 | 2 |
| 25 | DON'T TREAT ME BAD (Epic 34T-73676) | Firehouse | 28 | 11 | 76 | UNCLE TOM'S CABIN (Columbia 38-73644) | Warrant | 76 | 4 |
| 26 | COUPLE DAYS OFF (EMI 4639) | Huey Lewis & The News | 36 | 3 | 77 | TEMPLE OF LOVE (East West 4-98863) | Harriet | 65 | 10 |
| 27 | COMING OUT OF THE DARK (Epic 34T-7366) | Gloria Estefan | 13 | 16 | 78 | I'LL NEVER LET YOU GO (MCA 53801) | Steelheart | 85 | 2 |
| 28 | RICO SUAVE (Interscope/East West 4-98871) | Gerardo | 22 | 13 | 79 | LOVE WILL SURVIVE (Capitol 44707) | Donny Osmond | 80 | 4 |
| 29 | ONE MORE TRY (Quality 15114) | Timmy T | 25 | 20 | 80 | BABY'S COMING BACK (Charisma 98837) | Jellyfish | 67 | 10 |
| 30 | IESHA (Motown 2070) | Another Bad Creation | 27 | 14 | 81 | WAITING FOR LOVE (EMI 4JM-50337) | Alias | 70 | 17 |
| 31 | MERCY MERCY ME (EMI 50344) | Robert Palmer | 29 | 13 | 82 | WHERE DOES MY HEART BEAT NOW (Epic 34-73536) | Celine Dion | 74 | 23 |
| 32 | THIS HOUSE (Capitol 44652) | Tracie Spencer | 30 | 21 | 83 | PART OF YOU, PART OF ME (MCA 1358) | Glen Frey | DEBUT | |
| 33 | ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748) | Tevin Campbell | 31 | 22 | 84 | A BETTER LOVE (MCA 1397) | London Beat | DEBUT | |
| 34 | LOVE AT FIRST SIGHT (A&M 1548) | Styx | 42 | 6 | 85 | DO YOU WANT ME (Next Plateau 50137) | Salt-N-Pepa | 89 | 2 |
| 35 | HOW MUCH IS ENOUGH (Impact/MCA MCACS-54028) | The Fixx | 38 | 8 | 86 | OOH LA LA (Scotti Bros. 5282-4-SBS) | David Halladay | 90 | 2 |
| 36 | GET HERE (Fontana/Mercury 878 476-4) | Oleta Adams | 33 | 22 | 87 | WHY SHOULD I CRY FOR YOU (A&M 1560) | Sting | 87 | 2 |
| 37 | SHE TALKS TO ANGELS (Def American 4-19403) | Black Crowes | 39 | 9 | 88 | BACKYARD (MCA 53982) | Pebbles(With Salt-N-Pepa) | 88 | 3 |
| 38 | BITTER TEARS (Atlantic 87760) | INXS | 40 | 6 | 89 | SEE THE LIGHTS (A&M 1553) | Simple Minds | DEBUT | |
| 39 | RUSH RUSH (Virgin 98828) | Paula Abdul | DEBUT | | 90 | GOING THROUGH THE MOTIONS (Virgin 4-98868) | Aftershock | DEBUT | |
| 40 | (IF THERE WAS) ANY OTHER WAY (Epic 4-73665) | Celine Dion | 43 | 6 | 91 | DON'T MAKE ME DREAM ABOUT YOU (Reprise 4-19357) | Chris Isaak | 84 | 5 |
| 41 | SEAL OUR FATE (Epic 73769) | Gloria Estefan | 44 | 4 | 92 | I'II DO 4 U (MCA 53912) | Father M.C. | 77 | 13 |
| 42 | I WANNA SEX YOU UP (Giant 4-19382) | Color Me Badd | 50 | 4 | 93 | CALL IT ROCK & ROLL (Capitol 44676) | Great White | 82 | 11 |
| 43 | WALKING IN MEMPHIS (Atlantic 4-87747) | Marc Cohn | 48 | 6 | 94 | WICKED GAMES (Reprise 4-19704) | Cris Isaak | 83 | 24 |
| 44 | MY HEART IS FAILING ME (SBK 07342) | Riff | 47 | 8 | 95 | MY SIDE OF THE BED (Columbia 73529) | Suzanna Hoffs | 86 | 15 |
| 45 | HERE I AM (COME AND TAKE ME) (Virgin 4-99141) | UB40 | 49 | 7 | 96 | HIGHWIRE (Columbia 73742) | Rolling Stones | 91 | 10 |
| 46 | WRITTEN ALL OVER YOUR FACE (Atlantic 4-87805) | Rude Boys | 53 | 5 | 97 | ONE IN A MILLION (Mechanic/MCA 54044) | Trixter | 93 | 8 |
| 47 | UNBELIEVALBE (EMI 50350) | EMF | 52 | 4 | 98 | RIDE THE WIND (Capitol 44616) | Poison | 94 | 15 |
| 46 | POWER OF LOVE (Epic 4-73778) | Luther Vandross | 58 | 3 | 99 | EASY COME EASY GO (Atlantic 4-87773) | Winger | 92 | 14 |
| 49 | SIGNS (Geffen 4-19653) | Tesla | 32 | 21 | 100 | GONNA MAKE YOU SWEAT (Columbia 38-73604) | C&C Music Factory Feat./Freedom Williams | 95 | 25 |
| 50 | PEOPLE ARE STILL HAVING SEX (Smash/Polygram 879 666) | LaTour | 54 | 4 | | | | | |
| 51 | HOW TO DANCE (Atlantic 0-86083) | Bingo Boys | 45 | 13 | | | | | |

■ SINGLES

□ **TIMMY T.** "Over and Over" (Quality 15111-1)



Following his smash hit, "One More Try," with this Top 40-ready dance track, Timmy T. is sure to hold on to the fan base he's already built while expanding it. "Over and Over" is more similar to his earlier hit, "Time After Time," whose sound is somewhat darker than the normal dance fare currently being offered. Comes in both radio and dance mixes.

□ **GRAND DADDY I.U.:** "Sugar Free" (Cold Chillin'/Reprise PRO-CD-4780)

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

■ ALBUMS

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

After the pop-rock slickness of 1988's *Wide Awake In Dreamland*, Pat Benatar gives us a pleasant surprise with the blues-rock-oriented *True Love*. The project ranges from material by bluesmen B.B. King ("Paying The Cost To Be The Boss," "I've Got Papers On You") and Albert King ("I Get Evil") to Charles Brown's rhythm 'n' blues classic "Please Come Home For Christmas" (which appears as a bonus track on the CD) to the root-

sy originals "The Good Life," "True Love" and "I Feel Lucky." *True Love*, which was produced by Benatar's spouse/guitarist Neil Giraldo, is a welcome acknowledgement of rock's blues and R&B roots.

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

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

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



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

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

While Lamont Dozier has done his share of singing over the years, he's best known for his songwriting as part of the legendary Holland/Dozier/Holland team. With *Inside Seduction*, the "uptown soul" veteran makes an effort to be at once traditional and contemporary. The 12-song CD's highlights in-

clude "Love In The Rain," which is very '70s-sounding; "Attitude Up" and "What Chew Doin'," both of which are high-tech and contemporary-sounding; and the silky slowjams "I Wanna Hold You Forever" and "When We're Together." Dozier produced and wrote all of the material by himself except "The Quiet's Too Loud," which he produced with labelmate Phil Collins. That pop-rock superstar is heard on drums, while another Briton, Eric Clapton, plays guitar.

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

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

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

Scotti Bros., which is now being distributed by BMG instead of Sony, has a slick and highly commercial

collection of pop and pop-rock in singer/guitarist David Hallyday's *Rock 'N' Heart*. "To Have And To Hold," "Yes Or No," "Ooh La La," "Can't Deny" and "Night After Night" are among the cuts that could fare well on CHR and/or adult contemporary formats. Hallyday wrote all of the CD's songs with Lisa Catherine Cohen except "About You." *Rock 'N' Heart* was produced by Richie Wise.

□ **LATOOUR:** *Latour* (Smash 848 323-2)

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

□ **ANGEL:** *Angel* (Virgin 2-91404)

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

LOOKING AHEAD

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

1. LIFT ME UP (Arista) Yes
2. GIVE ME YOUR HEART (Hollywood) Vanity Kills
3. I DON'T WANT TO LOSE YOUR LOVE (Bust II/Capitol) B ANGIE B
4. LIFE GOES ON (Capitol) Poison
5. CAN I CALL YOU MY GIRL (Headlinerrecords) P.C. Quest
6. RIGHT HERE RIGHT NOW (SBK) Jesus Jones
7. WHATEVER YOU WANT (Wing/Mercury) Tony! Toni! Tone!
8. PLAYGROUND (Motown) Another Bad Creation
9. OVER AND OVER (Quality) Timmy - T
10. GYPSY WOMAN (SHE'S HOMELESS) (Mercury) Crystal Waters
11. SOUL FREE (Columbia) George Michael
12. UNCONDITIONAL LOVE (Columbia) Susanna Hoffs
13. (HURT ME! HURT ME!) BUT THE PANTS STAY ON (Jive/RCA) Samantha Fox
14. NEVER GONNA LET YOU DOWN (Columbia) Surface
15. MAMA SAID KNOCK YOU OUT (Del Jam/Columbia) L.L. Cool J

EAST COASTING

BY LEE JESKE



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

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

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

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

WORDS FROM TAJ MAHAL: Give Taj Mahal credit: he's a survivor, he's been rooting around in America's many folk musics for decades. His current projects include an upcoming Private Music album and the music for *Mule Bone* (out on Gramavision), the ill-fated Broadway show for which he wrote connecting music and set some Langston Hughes poems to the blues. Here are some things Taj Mahal said during a recent conversation:

"I was just lucky to be with parents that were progressive enough to emphasize the importance of heritage. I think that because they emphasized the importance of heritage, I also became aware that I grew up around other ethnic groups that were also very aware and conscious of their heritage. And that seemed to be a very important thing.

"It seemed to me that an awful lot of Afro-Americans, as a result of colonialism and slavery in the United States, had felt that the idea was total assimilation and that that attitude meant giving up anything that was instinctively, intrinsically yours from the the present or the past, to try to develop into the perfect person that would be like all Americans.

"It didn't seem to be so amongst Jewish-Americans, Greek-Americans, Armenian-Americans, Italian-Americans, Polish-Americans—I grew up with people who seemed that no matter how much they were part of the fabric of what is the United States, they also reserved this big chunk of it for themselves to develop on.

"And this is where I started seeing a majority of Afro-Americans—because of the church, because of social mores, because of the dominant culture—thought very negatively about themselves. And I wasn't taught or brought up to think that way.

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

very different cultures.

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

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

POINTS WEST

BY ALEX HENDERSON

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

BY ERNEST HARDY

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

NEWS:

LEGENDARY SINGER/SONGWRITER Jimmie Rodgers will appear for a Song Talk Seminar with Q&A from the audience on Monday, May 13 at 7:00 p.m. at Santa Monica's At My Place, 1026 Wilshire Blvd. With 18 million-selling singles in a row, 22 platinum & gold lps (*HoneyComb*, *Kisses Sweeter Than Wine*, *Oh Oh I'm Falling In Love Again* and many others), Rodgers was at the peak of his career when he was clubbed and left for dead by two off-duty policemen. After spending many painful years on the road to recovery, Jimmy Rodgers is back to tell his story as well as sing and play again. He'll bring his guitar along for some music to accompany the conversation.

ROCK

BY ALEX HENDERSON

STUDIO SAVAGERY: Mercury/PolyGram is looking at an August/September release for John Cougar Mellencamp's next album, which he's recording in his Bloomington, Indiana studio. The most recent studio album by The Cougar, who's a real rock 'n' roll animal, is 1989's *Big Daddy*. No, the title wasn't inspired by Big Daddy Kane... Flygirl rocker Susie Hatton's debut album, *Body & Soul*, is due out on Giant in early May. Hatton definitely has a body—we'll find out about the soul when her album (which was produced by Poison glamster Bret Michaels) hits the streets...

HIGHWAY TO HELL: Having completed the first leg of their American tour, George Thorogood & The Destroyers are taking a break from the highway to hell—which the blues-rockers have been traveling in support of their current EMI offering, *Boogie People*. After chillin' out in May and June, the posse plans to embark on the tour's second leg. Why, they might even go to Louisiana and get them a mojo hand...

VILLAINS ON VIDEO: VH-1 has named Pat Benatar "VH-1 Artist Of The Month" for May. Scheduled to air on May 12 as part of the *VH-1 To One* series is a half-hour special focusing on Ms. Hit Me With Your Best Shot. The segment will contain footage of Benatar rehearsing material from her new Chrysalis album, *True Love*. A surprising change of direction for homegirl, *True Love* finds her getting busy on the blues-rock tip. One of its songs is a cover of B.B. King & Lucille's "Paying The Cost To Be The Boss"... *Armored Saint*, whose *Symbol Of Salvation* is due out on Metal Blade on May 14, is shooting a video for the album's first single, "Reign Of Fire," at the Country Club in Reseda (an L.A. suburb) on April 28. Metal Blade requests that totally rad dudes and bitchin' babes in attendance wear black shirts...



Queen

ROCKERS REVISITED: When it comes to Queen (not to be confused with Queen Latifah, Queen Mother Rage or Queensryche), Hollywood Records ain't frontin'. With Hollywood having pushed Queen's comeback album, *Innuendo*, in a big way, the release recently went gold. In 1991, Hollywood plans to reissue the entire Queen catalog on CD—and the label is off to an impressive start with its digitally remastered CD reissues of *Sheer Heart Attack*, *News Of The World*, *A Day At The Races* and *Hot Space*... 1974's *Sheer Heart Attack* boasts the witty ditty "Killer Queen," a major hit that became many listeners' introduction to the outfit's "opera rock" style—which also fares well on "In The Lap Of The Gods," "Lily Of The Valley," "Flick Of The Wrist" and other songs on the CD. "Stone Cold Crazy" remains a nice slice of rock aggression. *Sheer Heart Attack's* CD configuration contains two bonus tracks: a new version of "In The Lap Of The Gods" and a remix of "Stone Cold Crazy" by the headbangin' Michael Wagener... The standout track on 1976's *A Day At The Races* is "Tie Your Mother Down," a clever teen rebellion anthem that inspired raised fists by then-adolescents who are now thirtysomething. But almost as appealing are "The Millionaire Waltz," "Good Old Fashioned Lover Boy" and "Somebody To Love," all of which are impressive examples of "opera rock," and the ballad "You Take My Breath Away." The bonus tracks are remixes of "Tie Your Mother Down" and "Somebody To Love"... *News Of The World*, released in 1977, is best known for the mega-hit "We Will Rock You/We Are The Champions," but other high-cholesterol goodies include "Sheer Heart Attack," a witty rocker that borrows from The Beatles' "I Saw Her Standing There" for theatrical effect; the "opera rocker" "All Dead, All Dead"; the inspiring rock ballad "Spread Your Wings"; the scorching rockers "Get Down, Make Love" and "Fight From The Inside"; and the bluesy "Sleeping On The Sidewalk." The CD's bonus track is a remix of "We Will Rock You," courtesy of Def American leader Rick Rubin—who has worked with Slayer, Run-D.M.C., L.L. Cool J, Danzig, The Beastie Boys and the infamous Geto Boys... The most recent of the four is 1982's *Hot Space*. After enjoying both an R&B and pop hit with "Another One Bites The Dust" in 1980, Queen gave listeners a heavy dose of funk, R&B/pop and dance music on *Hot Space*. Funk tracks like "Staying Power" and "Dancer" don't funk the way Rick "Give It To Me, Baby" James, George Clinton, Cameo, The Gap Band, The Bar-Kays or Slave were funk'n' on the one at the time—and unlike Teena Marie, Freddie Mercury hasn't made many folks mistake him for an African-American—but the hooks are catchy, and the songs are enjoyable enough. "Cool Cat," meanwhile, is a mid-tempo "sweet soul"-type thang in the vein of The Chi-Lites or The Stylistics. *Hot Space*, however, doesn't focus exclusively on R&B/pop and dance music—"Put Out The Fire" is among the appealing rockers, and "Life Is Real" is a pop ballad paying tribute to John Lennon. For bonus tracks, Hollywood provides Queen's hit duet with David Bowie, "Under Pressure" (which Vanilla Ice bit on "Ice Ice Baby"), and a remix of the danceable "Body Language"... Those who enjoy living "Close To The Edge" should note that Atco is releasing a retrospective boxed set by Yes. More details to come...

INDUSTRY NEWS

(Continued from page 3)

YES, BUT WILL HE DO IN-STORES? RCA will release a three-CD Elvis Presley boxed set this summer, *Collector's Gold*, featuring previously unreleased music from the allegedly late rock god, including Nashville and Hollywood session outtakes and live material from his '69 Las Vegas shows.

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

Platinum albums were being shipped out to Reba McEntire's *Rumor Has It*, Chris Isaak's *Heart Shaped World*, Carreras, Domingo and Pavarotti in Concert, Ricky Van Shelton's *RVS III*, Michael Bolton's *The Hunger*, Sting's *The Soul Cages*, Lee Greenwood's *Greatest Hits* and Winger's *In the Heart of the Young*.

Sting also got himself a gold album last month, as did Another Bad Creation's *Coolin' at the Playground/Ya Know*, Queen's *Innuendo*, Daryl Hall

& John Oates' *Change of Season*, John Barry's *Out of Africa* Soundtrack, Patty Loveless' *Honky Tonk Angel*, David Lee Roth's *A Little Ain't Enough*, Enigma's *MCMXC A.D.*, Mannheim Steamroller's *Fresh Aire V*, Great White's *Hooked*, Yanni's *Reflections of Passion* and *Original Soundtrack: The Doors*.

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

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

DATES, WE GOT DATES: May 10-12. Culver City's Pacific Hotel. The Committee for Excellence in Black Music's third Rap Symposium. Sister Souljah, Tone Loc, Ice Cube and others will participate; the "Politics of Rap" is among the scheduled topics. For information call (213) 383-3156... May 12. London. A live BBC TV and radio concert telethon to raise money for the Campaign for Kurdish Refugees. Among the participants: M.C. Hammer, Paul Simon, Sinead O'Connor, New Kids on the Block, Sting, Peter Gabriel and Rod Stewart... May 13. New York's Blue Angel nightclub. 5:45 p.m. The fifth ASCAP/MAC (Manhattan Assn. of Cabarets and Clubs) Songwriter Showcase.



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

ON JAZZ

BY LEE JESKE



Rockin' at the Fairgrounds

MUDBUGS: Crawfish. Can't help thinking about crawfish, those lovely crustaceans that were available at this year's New Orleans Jazz & Heritage Festival in the following configurations: boiled, fried, etouffeed, in sacks (a marvelous new dish with a crummy name), in corn macque choux, in gumbo, in tamales, in a bread (kind of like a cheese and crawfish knish, that), in pasta (the now legendary Crawfish Monica), in pie (*pace* Hank Williams), *au gratin*, in boudin (Cajun kishka), in salad, in a sausage, in remoulade, in a stuffed pepper.

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

But enough about mud and food (the soft-shell crab po-boy once again gets the blue ribbon from my taste buds), what about music?

Well, what about music? It's easier to talk about what I didn't hear, but what I did hear was, for the most part, choice.

Highlights?

Dr. John leading a killer band (including baritone saxophonist Alvin "Red" Tyler and vocalist Charmaine Neville) through an especially *fonky* set that ended with James Booker's ass-kicking arrangement of "Goodnight, Irene."

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

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

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

The Wild Magnolias, with vocalist Bo Dollis's ratchety voice balanced by a wooly guitarist who brought a bit of "Purple Haze" into the Indians' "Iko Iko."

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

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

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

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

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

CONTEMPORARY JAZZ

May 11, 1991 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|--|------------------------------------|-------|----|
| 1 | LOVE AND UNDERSTANDING (GRP 9629) | GEORGE HOWARD | 1 | 11 |
| 2 | GREENHOUSE (GRP 9630) | YELLOW JACKETS | 4 | 11 |
| 3 | DAVE KOZ (Capitol 91643) | DAVE KOZ | 3 | 17 |
| 4 | PURE SHUUR (GRP 9628) | DIANE SHUUR | 2 | 15 |
| 5 | MIDNIGHT IN SAN JAUN (Warner Bros. 26293) | EARL KLUGH | 6 | 5 |
| 6 | ALIVE (GRP 9627) | CHICK COREA | 5 | 15 |
| 7 | HEALING THE WOUNDS (GRP 9638) | CRUSADERS | DEBUT | |
| 8 | ASHES TO ASHES (Warner Bros. 26138) | JOE SAMPLE | 7 | 26 |
| 9 | FOR LOVERS ONLY (Novus/RCA 3097) | MARION MEADOWS | 8 | 13 |
| 10 | ACOUSTIC MOMENTS (Blue Note/Capitol 95263) | BIRELI LAGRENE | 11 | 5 |
| 11 | DREAM COME TRUE (Atlantic 82087) | GERALD ALBRIGHT | 9 | 17 |
| 12 | CLAUS OGERMAN FEATURING MICHAEL BRECKER (GRP 9632) | CLAUS OGERMAN | 15 | 7 |
| 13 | IGUANA (Windham Hill Jazz 0128) | RAY OBIEDO | 14 | 7 |
| 14 | FLIGHT TO FREEDOM (GRP 9634) | ARTURO SANDOVAL | 18 | 5 |
| 15 | HOPE (Blue Note/Capitol 94858) | RICK MARGITZA | 12 | 11 |
| 16 | NORTH ON SOUTH STREET (A&M 5345) | HERB ALPERT | 13 | 7 |
| 17 | MEDICINE MAN (EMI 92048) | BOBBY McFERRIN | 10 | 22 |
| 18 | PLAYING WITH FIRE (Spindletop 133) | SAM RINEY | 16 | 17 |
| 19 | PERFECT SMILE (Verve Forecast/Polygram 847 017) | SHAKATAK | 17 | 15 |
| 20 | TALKING HANDS (GRP 9636) | DEBORAH HENSON-CONANT | 19 | 5 |
| 21 | SERIOUS LEISURE (Arista 0050) | SAM CARDON | 23 | 3 |
| 22 | THE DUO LIFE (Columbia 46137) | ROSS TRAUT/STEVE ROBBY | 22 | 7 |
| 23 | KEVYN LETTAU (Heads Up 3011) | KEVYN LETTAU | DEBUT | |
| 24 | LIVE AT THE APOLLO (GRP 9637) | B.B. KING | DEBUT | |
| 25 | MOOD SWING (Nova 9134) | T LAVITZ | 26 | 5 |
| 26 | PEACE OF THE WORLD (GRP 9640) | SPECIAL EFX | DEBUT | |
| 27 | STEPPING OUT (Denon/A&M 6870) | STEVE LAURY | 29 | 3 |
| 28 | INNER MOTION (GRP 9621) | DAVID BENOIT | 24 | 32 |
| 29 | TIMES SQUARED (Warner Bros. 27499) | ERIC LEEDS | 27 | 7 |
| 30 | THIS IS NOW (GRP 9635) | EDDIE DANIELS | DEBUT | |
| 31 | BASSICALLY SPEAKING (Nova 9031) | BRIAN BROMBERG | 20 | 17 |
| 32 | SO MUCH 2 SAY (Reprise 25892) | TAKE 6 | 21 | 30 |
| 33 | PRIMAL MAGIC (Mesa/Blue Moon 79023) | STRUNZ & FARAH | 25 | 11 |
| 34 | PENSYL SKETCHES #3 (Optimism 3233) | KIM PENSYL | 28 | 22 |
| 35 | LIVE (Arista 8613) | KENNY G | 34 | 15 |
| 36 | WELCOME TO THE ST. JAMES CLUB (GRP 9618) | RIPPINGTONS FEATURING RUSS FREEMAN | 31 | 34 |
| 37 | COMPOSITIONS (Elektra 60922) | ANITA BAKER | 30 | 41 |
| 38 | NELSON RANGELL (GRP 9624) | NELSON RANGELL | 32 | 17 |
| 39 | REFERENCE POINT (GRP 9614) | ACOUSTIC ALCHEMY | 33 | 34 |
| 40 | NOW YOU SEE IT...NOW YOU DON'T (GRP 9622) | MICHAEL BRECKER | 35 | 30 |

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

Other things worth mentioning: The stuffed artichokes. The ancient cab driver, Rupert Robinson, who pulled out photos of himself playing guitar in the '40s with Roy "Good Rockin'" Brown and Joe Jones ("You Talk Too Much"). The turtle sauce piquante. The rousing Holly Hill Gospel Singers. The sweet potato pone. The cochon de lait. And the little bit I caught of Evangelist Shirley Caesar.

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

But I can't, words fail me. But, dammit, I'm going to keep at it 'til I find them.

COCINANDO



Last week's issue became a collector item as an involuntary error repositioned the order of the above slides. They capture Rubén Blades at the shooting of a videoclip for the song "Camaleón" waiting the smart slate and final lens view of photography director Igor Sunara, director Octavio Soler and producer Manuel Arce from Max Mambrú Films. Blades' Sony album, *Caminando*, is the first under his new deal with Sony International and his first in three years with new material. (Photo by Luis Tapia.)

BY TONY SABOURNIN

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



Raul Lopez Bastidas

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

"The wild impulse to move to New York and start all over again," he said, calling his current ascent, with mathematical precision, 70% luck

and claiming he's learned 80% of what he knows about the radio business in the U. S. "To work on radio in this country one has to have great awareness of marketing conditions. But, often, the key to personal success is being in the right place at the right time."

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

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

1.) He re-hired popular DJs Nelson ("El Chaval") Rodríguez and "El Rubio" Boris Calderón, axed only weeks before by Jiménez.

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

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

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

LOS ANGELES LATIN LPs

May 11, 1991 The square bullet indicates strong upward chart movement.

| | | |
|----|--|--------------------------|
| 1 | EN EL PALACIO BELLAS ARTES (Ariola) | JUAN GABRIEL |
| 2 | A TRAVES DE TUS OJOS (Fonovisa) | LOS BUKIS |
| 3 | EN VIVO (Sony International) | ANA GABRIEL |
| 4 | BAILE PUNTA (Sonotone) | BANDA BLANCA |
| 5 | MEXICO, VOZ Y SENTIMIENTO (Sony) | VARIOUS ARTISTS |
| 6 | EL SONIDO ROMANTICO (Fonovisa) | VARIOUS GROUPS |
| 7 | ETERNAMEMENTE ROMANTICOS (Sony/BMG) | VARIOUS ARTISTS |
| 8 | EXTRANJERO (Sony International) | FRANCO DE VITA |
| 9 | AMIGO (Fonovisa) | BRONCO |
| 10 | LA TROPICALISIMA (Sonotone) | SONORA DINAMITA |
| 11 | BACHATA ROSA (Karen) | J.L. GUERRA Y GRUPO 4-40 |
| 12 | LO NUEVO Y LO MEJOR (TH/Rodven) | LOS TEMERARIOS |
| 13 | 20 BOLEROS DE SIEMPRE (BMG/Ariola) | G. PINEDA |
| 14 | WHERE'S THE PARTY DUDE? (TH/Rodven) | TIERRA TEJANA |
| 15 | TIEMPO AL TIEMPO (Mar) | GRUPO VENUS |
| 16 | DOS (Capitol/EMI Latin) | MYRIAM HERNANDEZ |
| 17 | SOBREVIVIENTES DEL AMOR (Sony Discos) | BRAULIO |
| 18 | VEINTE AÑOS (WEA Latina) | LUIS MIGUEL |
| 19 | COMO LES QUEDO (Ramex) | HURACANES DEL NORTE |
| 20 | TIERNAS MENTIRAS (Fonovisa) | SAMURAY |
| 21 | EL ORGULLOSO (WEA Latina) | LALO Y SUS DESCALSOS |
| 22 | MIENTRAS USTEDS NO DEJEN (Sony) | V. FERNANDEZ |
| 23 | BANDIDO (Sony International) | AZUCAR MORENO |
| 24 | SONIDO NORTEÑO DE LA CUMBIA (Fonovisa) | VARIOUS |
| 25 | VIDA (Sony International) | EMMANUEL |
| 26 | TU ANGEL DE LA GUARDIA (BMG/Ariola) | GLORIA TREVI |
| 27 | PARA ADOLORIDOS (Fonovisa) | LOS TIGRES DEL NORTE |
| 28 | ME LO CONTARON AYER (Joey) | LOS RIELEROS DEL NORTE |
| 29 | PAJARO HERIDO (Sony International) | ROBERTO CARLOS |
| 30 | LA CHICA DE LA ESQUINA (Fonovisa) | MR. CHIVO |

Source: Gato Associates Research

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

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

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

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

ON THE EVE OF APRIL 17, ON THE 30TH ANNIVERSARY OF BAHIA DE COCHINOS, one of the biggest influences on today's salsa, Barry Rogers, died of a heart attack at age 52. Quiet and unassuming were two of Rogers' minor

MOLASSES



qualities; his importance was by far the biggest. As members of Eddie Palmieri's *La Perfecta*, Rogers and José Rodríguez were responsible for introducing and maintaining the trombone sound which still defines the genre today. His contributions ranged from *Mon Rivera*, *The Tico-Alegre All Stars*, *Willie Colón* and *The Fania All Stars* to, more recently, *Harry Connick, Jr.*

Even Cuban music, the largest root under the salsa tree, has acknowledged Rogers' influence, as current icons *Los Van Van* and *Elio Revé* have popularized the trombone sound in *Castroland* at levels never heard before—the one and only reciprocal influence accepted by musicians who have, by and large, treated this New York-Puerto Rican hybrid as *el son's* bastard child.

(A particularly fitting ode was provided by WBAI's Sunday combination of Nando Alvaricci and Mickey Meléndez on their *Con Sabor Latino*. For over an hour they mixed some of the classic recordings in which Rogers participated: a behavior, unfortunately, not imitated by their historically disoriented commercial counterparts, who miss such cultural losses right under their New York noses because, I guess, it's not on the Associated Press teletype.)

Thank you Barry Rogers for legitimizing salsa's parental heritage with your artistic contributions, and for demonstrating that one doesn't have to be a Hispanic to have a classy Latin swing. *Modupué.*

RHYTHM & BLUES

NEWS:

Al Cafaro, CEO and president of A&M Records has announced the signing of a label agreement with musicians Jimmy Jam and Terry Lewis, the Grammy-winning duo responsible for Janet Jackson's streak of hits, as well as such diverse artists as Human League, Alexander O'Neal, Ralph Tresvant, Cherelle and many others. The duo have named their label Perspective Records and, like their other operations, Flyte Tyme Studios, Flyte Tyme Productions and publishing wing, Flyte Tyme Tunes, will be based in Minneapolis. (They will also have an office at A&M Records in Hollywood). The label will release roughly six albums per year, and will range in style from pop to rap to gospel to straight ahead rhythm and blues. The first album slated for release is from the 40-member vocal and instrumental ensemble, *The Sounds of Blackness*. Their debut album, *The Evolution of Gospel*, is set for a May 7 release. Other artists already signed to Perspective are: Mint Condition, comprised of three keyboardists, bass, guitar, sax and drums. Their sound blends funk, r&b and jazz and their first album, set for a June release, is being produced by Jellybean Johnson and Mint Condition. Lisa Keith, who has sung background on most Jam and Lewis productions and written hits for New Edition, Nona Hendryx and Alexander O'Neal. Her album is being produced by Spencer Bernard along with Jam and Lewis. Low Key, a five member band from Kansas City who incorporate rap into their '70s r&b. They write all their material (and have written for both Alexander O'Neal and Sounds of Blackness) and will produce their first album. King's English, a five member multi-racial pop band who have been favorites on the local Minneapolis scene for ten years and are writing and producing their LP. Krush, are three young women from Dallas who blend r&b, pop, rap, and dance. They're currently writing with Jam and Lewis, who will be producing their debut LP.

The International Assn. of African-American Music (IAAAM) is gearing up for the IAAAM '91 Celebration to be held June 7th-9th, and is being co-sponsored by the city of Philadelphia (site of the event). Celebration co-chairs are Ray Harris, senior vp, Black Music, Warner Bros.; Sharon Heyward, senior vp, Black Music, Virgin Records; Wynton Marsalis; and Teddy Pendergrass. Participants span the spectrum of contemporary music: Billy Eckstine, Run DMC, Najee, Maurice Starr, Will Downing, Groove B Chill, Jimmy Jam & Terry Lewis, Big Daddy Kane, Al Bell, and dozens more. IAAAM '91 Celebration will celebrate the achievements of African Americans in the entertainment industry. The three-day program includes workshops, panels, networking and awards presentations to both those who have experienced success in the industry and those who are up and coming in the entertainment field. Workshops include: "The Anatomy of a Hit," "African American Radio: Quiet Storm," "The Gospel Truth," "Hip Hop Won't Stop," "The Global Presence of African-American Music" and many others. Registration fees are as follows: \$200.00 Early Bird (due no later than May 20); \$275.00 (after May 20); \$75.00 Students (due no later than May 20); \$100.00 (students after May 20). Students must verify their status with ID. Registration must be paid by certified check, money order or credit card. The IAAAM Hotline is (215) 440-6321; for other information, call (215) 664-1677.



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



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

R&B ALBUMS

May 11, 1991 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| Rank | Album | Label | Total Weeks | Last Week |
|------|--|---------------------------|-------------|-----------|
| 1 | NEW JACK CITY (Giant 24409) | Soundtrack | 1 | 8 |
| 2 | COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318) | Another Bad Creation | 2 | 11 |
| 3 | THE FUTURE (MCA 10115)(P) | Guy | 4 | 24 |
| 4 | I'M YOUR BABY TONIGHT (Arista 8616)(P2) | Whitney Houston | 3 | 25 |
| 5 | ALL TRUE MAN (Tabu/Epic 45349) | Alexander O'Neal | 7 | 13 |
| 6 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P) | L.L. Cool J | 6 | 31 |
| 7 | RALPH TRESVANT (MCA 10116)(P) | Ralph Tresvant | 8 | 23 |
| 8 | TRULY BLESSED (Elektra 60891) | Teddy Pendergrass | 9 | 8 |
| 9 | THIS IS AN EP RELEASE (Tommy Boy 964)(G) | Digital Underground | 5 | 15 |
| 10 | QUIK IS THE NAME (Profile 1402) | D.J. Quik | 10 | 11 |
| 11 | MARIAH CAREY (Columbia 54202)(P4) | Mariah Carey | 11 | 43 |
| 12 | HI-FIVE (Jive/RCA 1328) | Hi-Five | 14 | 24 |
| 13 | GONNA MAKE YOU SWEAT (Columbia 47093)(P2) | C&C Music Factory | 13 | 17 |
| 14 | BUSINESS AS USUAL (Def Jam/Columbia 47067) | EPMD | 12 | 15 |
| 15 | RUDE AWAKENING (Atlantic 82121) | Rude Boys | 16 | 12 |
| 16 | EMOTIONALLY YOURS (Capitol 93390) | O'Jays | 15 | 12 |
| 17 | STEP IN THE ARENA (Chrysalis 21798) | Gang Starr | 17 | 15 |
| 18 | THE REVIVAL (Wing/Polygram 841 902)(P) | Tony Toni Tone | 18 | 51 |
| 19 | CIRCLE OF ONE (Fontana/Mercury 846 346)(G) | Oleta adams | 20 | 37 |
| 20 | MAKE WAY FOR THE MOTHERLODE (Atlantic 91605) | Yo Yo | 23 | 6 |
| 21 | TREAT EM' RIGHT (Select 9063) | Chubb Rock | 21 | 22 |
| 22 | KILL AT WILL (Priority 7230)(G) | Ice Cube | 22 | 20 |
| 23 | DO ME AGAIN (Capitol 92217)(G) | Freddie Jackson | 19 | 25 |
| 24 | I'LL GIVE ALL MY LOVE TO YOU (Elektra 60891)(P) | Keith Sweat | 24 | 46 |
| 25 | POISON (MCA 6387)(P3) | Bell Biv DeVoe | 25 | 20 |
| 26 | SHORT DOGS IN THE HOUSE (Jive/RCA 1353)(P) | Too Short | 26 | 33 |
| 27 | PLEASE HAMMER DON'T HURT'EM (Capitol 92857)(P9) | M.C. Hammer | 27 | 64 |
| 28 | TO THE EXTREME (SBK 95325)(P7) | Vanilla Ice | 28 | 34 |
| 29 | MARVA HICKS (Polydor 847209) | Marva Hicks | 29 | 7 |
| 30 | MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528) | Keith Washington | 42 | 2 |
| 31 | LIFE OF A KID IN A GHETTO (Mercury 848326) | Ed O.G. & Da Bulldogs | 30 | 8 |
| 32 | TARA KEMP (Giant 24408) | Tara Kemp | 33 | 14 |
| 33 | JOHNNY GILL (Motown 6283)(P2) | Johnny Gill | 34 | 54 |
| 34 | SEX CYMBAL (Warner Bros. 26255) | Sheila E | 36 | 5 |
| 35 | THE HEART OF THE MAN (Capitol 92115) | Phil Perry | 40 | 4 |
| 36 | DOWN TO EARTH (Warner Bros. 26358) | Monie Love | 37 | 25 |
| 37 | RIFF (SBK 95828) | Riff | 41 | 5 |
| 38 | LIVE HARDCORE WORLDWIDE (Jive 1425) | Boogie Down Productions | 39 | 4 |
| 39 | BORN TO SING (Atlantic 82084)(P) | En Vogue | 38 | 54 |
| 40 | THE ALBUM WITH NO NAME (Virgin 91608) | Redhead Kingpin & The FBI | 43 | 4 |
| 41 | BAG A TRIX (MCA 10201) | Whodini | 35 | 6 |
| 42 | ROPE A DOPE STYLE (Atlantic 82164) | Levert | 31 | 25 |
| 43 | BRAND NEW HEAVIES (Delicious Vinyl 422 846874) | Brand New Heavies | 32 | 5 |
| 44 | JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P5) | Janet Jackson | 44 | 83 |
| 45 | FATHERS DAY (Uptown/MCA 1006) | Father M.C. | 45 | 24 |
| 46 | DREAMLAND (RCA 2221) | Black Box | 46 | 37 |
| 47 | LALAH HATHAWAY (Virgin 91382) | Lalah Hathaway | 48 | 35 |
| 48 | THE BYTCHES (No Face/Columbia 47068) | B.W.P. | 47 | 9 |
| 49 | 3 DEEP (Columbia 46772) | Surface | 50 | 25 |
| 50 | ALL FOR ONE (Elektra 60946-2) | Brand Nubian | 49 | 16 |
| 51 | 2 LOW LIFE MUTHAS (Effect/Luke 112) | Poison Clan | 51 | 4 |
| 52 | ONLY HUMAN (Arista 8620) | Jeffrey Osborne | 52 | 23 |
| 53 | BREAKING ATOMS (Wild Pitch 2004) | Main Source | 53 | 3 |
| 54 | SOUNDTRACK (Virgin 91609) | The Five Heartbeats | DEBUT | |
| 55 | TAKE IT TO THE FLOOR (Capitol 94846) | Special Generation | 55 | 3 |
| 56 | LOOK HOW LONG (MCA 10044) | Loose Ends | 54 | 22 |
| 57 | INCREDIBLE SOUND MACHINE (Capitol 94570) | Mantronix | 58 | 5 |
| 58 | NORTH ON SOUTH STREET (A&M 5345) | Herb Alpert | 57 | 4 |
| 59 | LIVE IN CONCERT (Luke Skywalker 3303) | 2 Live Crew | 61 | 17 |
| 60 | MORE OF THE NIGHT (Capitol 92957) | Whispers | 60 | 37 |
| 61 | WORLD CLIQUE (Elektra 60957)(G) | Deee-Lite | 62 | 30 |
| 62 | MAKE THE DIFFERENCE (Capitol 92153) | Tracie Spencer | 56 | 26 |
| 63 | PRIVATE TIMES...AND THE WHOLE 9! (Warner Bros. 26005)(G) | Al B. Sure! | 59 | 27 |
| 64 | ALWAYS (MCA 10025) | Pebbles | 67 | 31 |
| 65 | CONTRIBUTION (Island 846814) | Mica Paris | 63 | 10 |
| 66 | AIN'T NO SHAME IN THE GAME (Epic 46947)(G) | Candyman | 66 | 28 |
| 67 | LOVE AND UNDERSTANDING (GRP 9629) | George Howard | 69 | 9 |
| 68 | MICHEL'LE (Ruthless/Atco 91282)(G) | Michelle | 65 | 16 |
| 69 | ON A DIFFERENT TRIP (Arista 8665) | K-9 Posse | 64 | 7 |
| 70 | COMPOSITIONS (Elektra 60922)(P) | Anita Baker | 70 | 43 |
| 71 | TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303) | Big Daddy Kane | 68 | 26 |
| 72 | BACK FROM HELL (Profile 1401) | Run DMC | 71 | 23 |
| 73 | JASMINE GUY (Warner Bros. 26021) | Jasmine Guy | 72 | 27 |
| 74 | INTO THE LIGHT (Epic 46988)(P) | Gloria Estefan | 73 | 11 |
| 75 | 100 MILES AND RUNNIN' (Ruthless/Priority 7224)(G) | N.W.A. | 74 | 34 |

TOP R&B SINGLES

May 11, 1991



#1 Single: Christopher Williams



High Debut: Freddie Jackson #66



To Watch: Alexander O'Neal #53

| | Total Weeks Last Week | | Total Weeks Last Week | | Total Weeks Last Week |
|-----------|--------------------------|------------|--------------------------|------------|--------------------------|
| 1 | 11 | 51 | 11 | 51 | 5 |
| 2 | 12 | 52 | 12 | 52 | 4 |
| 3 | 7 | 53 | 7 | 53 | 2 |
| 4 | 11 | 54 | 11 | 54 | 5 |
| 5 | 10 | 55 | 10 | 55 | 4 |
| 6 | 11 | 56 | 11 | 56 | 13 |
| 7 | 4 | 57 | 4 | 57 | 16 |
| 8 | 9 | 58 | 9 | 58 | 2 |
| 9 | 6 | 59 | 6 | 59 | 12 |
| 10 | 9 | 60 | 9 | 60 | 14 |
| 11 | 8 | 61 | 8 | 61 | 13 |
| 12 | 10 | 62 | 10 | 62 | 9 |
| 13 | 6 | 63 | 6 | 63 | 2 |
| 14 | 11 | 64 | 11 | 64 | 17 |
| 15 | 7 | 65 | 7 | 65 | 7 |
| 16 | 12 | 66 | 12 | 66 | DEBUT |
| 17 | 5 | 67 | 5 | 67 | 4 |
| 16 | 8 | 68 | 8 | 68 | 7 |
| 19 | 3 | 69 | 3 | 69 | 6 |
| 20 | 9 | 70 | 9 | 70 | 15 |
| 21 | 10 | 71 | 10 | 71 | 14 |
| 22 | 12 | 72 | 12 | 72 | 15 |
| 23 | 4 | 73 | 4 | 73 | 4 |
| 24 | 10 | 74 | 10 | 74 | 3 |
| 25 | 9 | 75 | 9 | 75 | 2 |
| 26 | 8 | 76 | 8 | 76 | DEBUT |
| 27 | 4 | | 4 | | DEBUT |
| 29 | 3 | 77 | 3 | 77 | 3 |
| 29 | 4 | 78 | 4 | 78 | 3 |
| 30 | 13 | 79 | 13 | 79 | 17 |
| 31 | 7 | 80 | 7 | 80 | DEBUT |
| 32 | 9 | 81 | 9 | 81 | 2 |
| 33 | 8 | 82 | 8 | 82 | 16 |
| 34 | 8 | 83 | 8 | 83 | 3 |
| 35 | 6 | 84 | 6 | 84 | 6 |
| 36 | 12 | 85 | 12 | 85 | DEBUT |
| 37 | 4 | 86 | 4 | 86 | 3 |
| 38 | 3 | 87 | 3 | 87 | 5 |
| 39 | 14 | 88 | 14 | 88 | 9 |
| 40 | 13 | 89 | 13 | 89 | 10 |
| | 6 | 90 | 6 | 90 | DEBUT |
| 41 | 24 | 91 | 24 | 91 | 10 |
| 42 | 6 | 92 | 6 | 92 | 12 |
| 43 | 6 | 93 | 6 | 93 | 16 |
| 44 | 4 | 94 | 4 | 94 | 11 |
| 45 | 6 | 95 | 6 | 95 | 16 |
| 46 | 15 | 96 | 15 | 96 | 5 |
| 47 | 6 | 97 | 6 | 97 | 9 |
| 48 | 5 | 98 | 5 | 98 | 9 |
| 49 | 2 | 99 | 2 | 99 | 5 |
| 50 | 3 | 100 | 3 | 100 | 5 |

RAP /DANCE ALBUMS

May 11, 1991 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| | | | | |
|----|---|-----------------------|-------|----|
| 1 | STRIKE IT UP (RCA 2792-1-RD) | Black Box | 2 | 7 |
| 2 | HERE WE GO (Columbia 38-73690) | C&C Music Factory | 1 | 9 |
| 3 | IT'S A SHAME (Warner Bros.) | Monie Love | 4 | 11 |
| 4 | UNBELIEVABLE (EMI V-56209) | EMF | 8 | 9 |
| 5 | TREAT'EM RIGHT (Select FM562358) | Chubb Rock | 14 | 5 |
| 6 | WEEKEND (TSR 836) | D.J. Dick | 20 | 3 |
| 7 | MAMA SAID KNOCK YOU OUT (Def Jam 73706) | L.L. Cool J | 10 | 7 |
| 8 | ANTHEM (RCA 2725-1-RD) | N-Joi | 12 | 7 |
| 9 | PEOPLE ARE STILL HAVING SEX (Smash 879 66-1) | Latour | DEBUT | |
| 10 | CRAZY (RCA 2790) | Daisy Dee | 19 | 3 |
| 11 | E.S.P. (Elektra Promo.) | Deee-Lite | 13 | 5 |
| 12 | I'VE BEEN THINKING ABOUT YOU (Radioactive 53992) | London Beat | 3 | 9 |
| 13 | FEEL THE GROOVE (Scotti Bros. 5281-1) | Cartouche | 26 | 3 |
| 14 | GYPSY WOMAN (Mercury 868 209-1) | Crystal Waters | DEBUT | |
| 15 | DANGEROUS ON THE DANCEFLOOR (RCA 1250) | Musto & Bones | 16 | 5 |
| 16 | WHERE THE STREETS HAVE NO NAME (EMI 56217) | Pet Shop Boys | 37 | 3 |
| 17 | STATE OF THE WORLD (A&M 7514) | Janet Jackson | 7 | 7 |
| 18 | X,Y & ZEE (RCA 2763) | Pop Will Eat Itself | 18 | 7 |
| 19 | DO YOU WANT ME (Next Plateau 50137) | Salt-N-Pepa | 11 | 13 |
| 20 | SAME SONG (Tommy Boy 966) | Digital Underground | 6 | 9 |
| 21 | DO YOU WANNA DANCE (Cardiac 3-40008) | Brother Makes 3 | 9 | 11 |
| 22 | CONTRIBUTION (Island 868185) | Mica Paris | DEBUT | |
| 23 | TOUCH ME (ALL NIGHT LONG) (Polydor 879 467-1) | Cathy Dennis | 22 | 11 |
| 24 | STEP TO ME (Capitol V-15670) | Mantronix | 24 | 3 |
| 25 | GOOD BEAT (Elektra 0-66550) | Deee-Lite | DEBUT | |
| 26 | DADDY'S LITTLE GIRL (Columbia 38-73696) | Nikki D | DEBUT | |
| 27 | BACKYARD (MCA 53982) | Pebbles W/Salt N Pepa | 25 | 5 |
| 28 | NOW IS TOMORROW (Cardiac 4010) | Definition Of Sound | DEBUT | |
| 29 | RESCUE ME (Sire/Warner Bros. 0-19490) | Madonna | 5 | 9 |
| 30 | BABY BABY (A&M 1549) | Amy Grant | 36 | 3 |
| 31 | SHE'S DOPE (MCA 54064) | Bell Biv DeVoe | 33 | 5 |
| 32 | HOLD YOU TIGHT (Big Beat/Giant BB-9012) | Tara Kemp | 17 | 13 |
| 33 | THROUGH (Epic 73708) | Victoria Wilson-James | 34 | 3 |
| 34 | I DON'T WANNA USE YOUR LOVE (Capitol 44658) | B. Angie B. | 32 | 3 |
| 35 | HOW TO DANCE (Atlantic 0-86083) | Bingo Boys | 15 | 9 |
| 36 | SPILLIN' THE BEANS (Atlantic 0-86031) | Jellybean | 29 | 3 |
| 37 | SHE'S GOT ME GOING CRAZY (Cutting/Charisma 0-96384) | 2 In A Room | 21 | 7 |
| 38 | SEE SAW (EMI 50348) | Atozl | DEBUT | |
| 39 | TELL ME THAT YOU'LL WAIT (Epic 73763) | Culture Beat | DEBUT | |
| 40 | IS IT LOVE (Eternal/WB 0-40007) | Ultra Nate | DEBUT | |

RAP /DANCE SINGLES

May 11, 1991 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

| | | |
|----|--|------------------------------------|
| 1 | I GOT TO HAVE IT (PWL America/Mercury 878-881) | ED O.G. & Da Bulldogs |
| 2 | MAMA SAID KNOCK YOU OUT (Def Jam 44-73703) | L.L. Cool J |
| 3 | DADDY'S LITTLE GIRL (Def Jam 44-73697) | Nikki D |
| 4 | NEW JACK HUSTLER(NINO'S THEME) (Giant 0-21845) | Ice-T |
| 5 | YOU CAN'T PLAY WITH MY YO-YO (East West 0-96365) | Yo-Yo |
| 6 | BORN AND RAISED IN COMPTON (Profile 7323) | D.J. Quick |
| 7 | WHO'S GONNA TAKE THE WEIGHT (Chrysalis 23620) | Gangstarr |
| 8 | RAMPAGE (RAL 44-73705) | EPMD Featuring L.L. Cool J |
| 9 | TREAT EM' RIGHT (Select 62358) | Chubb Rock |
| 10 | MIND BLOWIN' (Ruthless 0-96406) | The D.O.C. |
| 11 | IT'S A SHAME (MY SISTER) (Warner Bros. 0-21791) | Monie Love |
| 12 | LOOKING AT THE FRONT DOOR (Wild Pitch 8020) | Main Source |
| 13 | FACES (Profile 7328) | Run D.M.C. |
| 14 | WHIP IT BABY (Nastymix 74005) | Mario |
| 15 | CRANK IT UP (Sound Of New York 4763) | ARB |
| 16 | DO YOU WANT ME? (Next Plateau 50137) | Salt-N-Pepa |
| 17 | COME DO ME (Cold Chillin 0-21766) | The Genius |
| 18 | HOMEY DON'T PLAY DAT (RAL 44-73737) | Terminator X |
| 19 | ANOTHER CASE OF THE P.T.A. (Elektra 0-66591) | Leaders Of The New School |
| 20 | PEACHFUZZ (Elektra 0-66591) | K.M.D. |
| 21 | DANCE ALL NIGHT (Effect 708/Luke) | Poison Clan |
| 22 | FUGITIVE (Atlantic 0-6087) | K-Solo |
| 23 | IMAGINATION (Epic 49-73657) | Hansoul |
| 24 | WAKE UP (Elektra 66597) | Brand Nubian |
| 25 | RAPPING IS FUNDAMENTAL (A&M 2355) | R.I.F. |
| 26 | U-R-NOT THE 1 (Atlantic 0-86076) | Craig G |
| 27 | GET WILD GO CRAZY (Arista 2196) | K-9 Posse |
| 28 | ONEOVDABIGBOIZ (Atlantic 0-86104) | Kwame & A New Beginning |
| 29 | COUNTDOWN (Atlantic 0-86070) | L.A. Posse |
| 30 | THAT'S WHAT THEY CALL ME (Ruffhouse 73733) | Larry Larr |
| 31 | RING, RING, RING (Tommy Boy 980) | De La Soul |
| 32 | SHORT BUT FUNKY (Jive 1429) | Too Short |
| 33 | REAL DEAL (Hollywood Basic) | Lifers Group |
| 34 | RADIOACTIVE (RAL 73685) | Downtown Science |
| 35 | AIN'T NO FUTURE IN YOUR FRONTIN' (Ichaban P062) | M.C. Breed & The DFC |
| 36 | AIN'T U FRESH? (Tommy Boy TB952) | Freshco & Miz |
| 37 | MOVIN ON (Cold Chillin 0-40017) | Master Ace |
| 38 | RISE & SHINE (Jive 14382) | Kool Moe Dee feat./Chuck D & KRS 1 |
| 39 | NOW IS TOMORROW (Cardiac 4010) | Definition Of Sound |
| 40 | ALL ABOUT RED (Virgin 4-98843) | Redhead Kingpin & The FBI |

NEWS:

The May 1st broadcast of *MTV Unplugged* marked the first ever acoustic rap show to air on television. It will feature performances by L.L. Cool J, MC Lyte, De La Soul and A Tribe Called Quest. The show was taped at New York City's Chelsea Studios on April 10th and all acts were backed for the first time ever by a full band (not a turntable in sight). The band was spearheaded by Elektra recording act, Pop's Cool Love, who have worked with artists like Fishbone, David Bowie and Living Color.



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

RAP/DANCE

JIVE RECORDS, with one of the best rap rosters in the business, is set to unleash a virtual assault on the rap (and pop) market with a host of new releases targeted for the summer months. Some of the artists and work coming up include:

D-Nice: He's currently working on his latest album, due in August. He'll be on tour with Big Daddy Kane and Special Ed in July. If his schedule permits, he'll attend the New Music Seminar.

Fuschnikens: A new rap group that just signed to Jive in March. Their name (which means "global unity"—*fu* means *for unity* and *schnickens* means *a group signifying a coalition*) reflects their style—a blend of hardcore, humor, raggamuffin and Kung Fu movies in their raps. Their first single, "Ring the Alarm" will be released in July with the album following later. They will perform at this year's New Music Seminar.

Kool Moe Dee: His latest album, *Funke Funke Wisdom*, will be out June 12th and his first single, "Rise and Shine," with guest raps by KRS-One and Chuck D, is starting to make some noise. There are tentative plans for him to do a tour in June to promote the album while additional promotion will come in the form of a long form, dramatized video titled after the album.

A Tribe Called Quest: This critically acclaimed, much in demand outfit will be releasing their latest LP, tentatively titled *The Low End Theory*, in July. They're currently doing isolated dates with plans to tour this summer. If their schedule permits, they'll be panelists at the New Music Seminar.

Jazzy Jeff and the Fresh Prince: Currently putting the finishing touches on their latest album, due in August. The first single, "Summer Madness," will be released in July, with a promotional tour to follow. Jazzy Jeff will also be producing a new Warner Bros. act called El Cid, while Will Smith will produce a new Jive act called 2 too Many.

BY ALEX HENDERSON

INDIE PROFILE

JUGGLER RECORDS JUGGLER RECORDS COULD ALSO BE CALLED "THE PORTLAND/TOKYO CONNECTION."

Although Juggler is based in Portland, Oregon, its backers are Japanese businessmen. "Originally, it wasn't supposed to be a label," explains native Portland woman Ronnie Noize, CEO of U.S. operations for Juggler. "It was started as a market research project to test the viability of a Japanese rock band The Blue Hearts in the American market place. My boss,



The Blue Hearts

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

Juggler, which became a full-fledged record company in 1990, has released a Blue Hearts EP, a full-length Blue Hearts album titled *Blast Off!* and the compilation *Live At The Satiricon*, which focuses on local bands that have performed at the Portland club. In July, Juggler plans to release an African album by Zaire's Papa Wemba. Asked what types of music Juggler plans to explore, Noize notes, "I don't think we'd be particularly strong in jazz, blues or country. It's not that we don't like those genres, but right now, we're so geared into world beat and college alternative that I don't think we could do those genres justice... I would like to work into metal. I love metal... I'd be real interested in reggae. I believe that the most important thing at a small label—and luckily, my boss agrees with me on this—is that the staff has to truly believe in an artist in order to sell."

As Noize sees it, being Portland-based is a definite advantage. "We're on West Coast time the same as L.A.," she asserts, "but we probably pay a quarter of the rent that anyone pays in New York or L.A. So we're able to use the largest part of our budget to promote our artists. The cost of living here is much lower. And because basic expenses can be met with a minimum

of effort, there's a huge original music scene here. Not only in rock or alternative rock, but in blues and jazz. There are over 100 clubs in Portland that offer live music on a nightly basis. You can hear any kind of music you want. It may not always be the highest quality, but at least the musical climate in Portland is encouraging to artists. It's very easy to get a gig here. A lot of bands have moved here from surrounding states because it's so darn cheap."

INDIE NEWS

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

ICHIBAN: Ichiban Records—a label that has recorded such veteran soul greats as Curtis Mayfield, Tyrone Davis, The Chi-Lites, The Three Degrees and William Bell, and has its share of blues and rap artists as well—is opening a new office in Chicago. In the U.S., Ichiban's main office is Atlanta-based, while Ichiban's London office underscores Europe's appreciation of classic African-American music. With the opening of a Windy City office, Dolores Childs has been appointed Midwest promotion manager. Childs may be reached at (312) 745-2924...

CHEETAH: The Orlando, Florida-based Cheetah Records has named Fred Held vice president of operations,



Fred Held

effective mid-May. Previously, Held was general manager of the Atlanta-based Justin Record Distributors, for which he handled product by Priority, Next Plateau, Luke, Ichiban, Warlock,

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

RHINO: Rhino has promoted Dave McLees, who has spent three years in Rhino's A&R department, to A&R



Dave McLees

manager. McLees helped compile Rhino's excellent series, *Didn't It Blow Your Mind: Soul Hits Of The '70s...*

INDIE CD REVIEWS

ALBUMS

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



Freddie Redd

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

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

A recent contribution to Rounder's Modern New Orleans Masters series is Crescent City singer/guitarist Walter "Wolfman" Washington's *Wolf At*

The Door, a CD boasting gutsy, get-down soul music as we knew it in the 1960s and '70s. Washington's guitar playing on songs ranging from the ballads "Don't Say Goodbye" and "It Doesn't Really Matter" to the scorching funk of "Heatin' It Up" are clearly blues-influenced, and "Peepin'" is an instrumental jazz piece. But make no mistake, *Wolf At The Door* is a soul album first and foremost.

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

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

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

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

LOUISE FREEMAN: *Listen To My Heart* (Ichiban ICH 1111)

Louise Freeman, a big-voiced R&B/soul belter, sings it like she means it on her eight-song CD *Listen To My Heart*. At a time when "urban contemporary" radio is full of singers who can't sing, Freeman gives plenty of gospel-influenced emotion to smokers like "When Push Comes To Shove" and Maze & Frankie Beverly's "Back In Stride" and ballads such as "Unchained Melody," "Love Is Gone" and "I Don't Want To Talk About It." *Listen To My Heart* was produced by Buzz Amato and Jimmy O'Neill.

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

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

TOP 200 ALBUMS

May 11, 1991

(G) = GOLD (RIAA) Certified
(P) = PLATINUM (RIAA) Certified



High Debut: Michael Bolton #39

Total Weeks ▼
Last Week ▼

| | | | | |
|-----------|---|----------------------|-------|----|
| 1 | OUT OF TIME (Warner Bros. 26496) | R.E.M. | 1 | 7 |
| 2 | GONNA MAKE YOU SWEAT (Columbia 47093)(P) | C&C MUSIC FACTORY | 2 | 17 |
| 3 | MCMXC A.D. (Charisma 91642) | ENIGMA | 4 | 11 |
| 4 | MARIAH CAREY (Columbia 45202)(P4) | MARIAH CAREY | 3 | 47 |
| 5 | THE SOUL CAGES (A&M 6405) | STING | 5 | 14 |
| 6 | NEW JACK CITY (Giant 24409) | SOUNDTRACK | 8 | 8 |
| 7 | FLASHPOINT (Columbia 47456) | ROLLING STONES | 7 | 4 |
| 8 | I'M YOUR BABY TONIGHT (Arista 8616)(P2) | WHITNEY HOUSTON | 9 | 25 |
| 9 | SHAKE YOUR MONEY MAKER (Geffen GHS 24278)(P) | THE BLACK CROWES | 10 | 59 |
| 10 | HEART SHAPED WORLD (Reprise 25837)(G) | CHRIS ISAAK | 11 | 20 |
| 11 | COOLIN' AT THE PLAYGROUND YA KNOW!(Motown 6318) | ANOTHER BAD CREATION | 12 | 11 |
| 12 | JOYRIDE (EMI 94435) | ROXETTE | 18 | 4 |
| 13 | WILSON PHILLIPS (SBK 93745)(P4) | WILSON PHILLIPS | 13 | 56 |
| 14 | VAGOBOND HEART (Warner Bros. 26300) | ROD STEWART | 14 | 5 |
| 15 | DIVINYLS (Virgin 91397) | DIVINYLS | 15 | 13 |
| 15 | EMPIRE (EMI 92806)(P) | QUEENSRYCHE | 16 | 34 |
| 17 | THE DOORS (Elektra 1047) | SOUNDTRACK | 6 | 8 |
| 18 | INTO THE LIGHT (Epic 46988)(P) | GLORIA ESTEFAN | 17 | 13 |
| 19 | IN THE BLOOD (Radioactive/MCA 10192) | LONDON BEAT | 21 | 10 |
| 20 | FIVE MAN ACOUSTICAL JAM (Geffen 24311)(P) | TESLA | 19 | 24 |
| 21 | MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P) | L.L. COOL J | 20 | 32 |
| 22 | HEART IN MOTION (A&M 15321) | AMY GRANT | 25 | 8 |
| 23 | DOUBT (Capitol 95715) | JESUS JONES | 24 | 13 |
| 24 | HOOKED (Capitol 95330) | GREAT WHITE | 22 | 9 |
| 25 | TO THE EXTREME (SBK 95325)(P6) | VANILLA ICE | 23 | 33 |
| 26 | TRUE LOVE (Chrysalis 21805) | PAT BENATAR | 30 | 3 |
| 27 | GUY...THE FUTURE (MCA 10115)(P) | GUY | 26 | 24 |
| 28 | QUICK IS THE NAME (Profile 1402) | D.J. QUIK | 31 | 11 |
| 29 | MAMA SAID (Virgin 91610) | LENNY KRAVITZ | 32 | 4 |
| 30 | CIRCLE OF ONE (Fontana/Mercury 846 346)(G) | OLETA ADAMS | 27 | 15 |
| 31 | THE BEST OF THE DOORS (Elektra 60345) | DOORS | 28 | 9 |
| 32 | BOOTLEG SERIES (Columbia 47382) | BOB DYLAN | 29 | 5 |
| 33 | THE RAZORS EDGE (Atco 91413)(P2) | AC/DC | 33 | 32 |
| 34 | THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P2) | MADONNA | 34 | 24 |
| 35 | SOME PEOPLES LIVES (Atlantic 82129)(P2) | BETTE MIDLER | 35 | 31 |
| 36 | FREE (RCA 3004) | RICK ASTLEY | 45 | 7 |
| 37 | HI-FIVE (Jive/RCA 1328) | HI-FIVE | 47 | 10 |
| 38 | REAL LIFE (A&M 5352) | SIMPLE MINDS | 44 | 2 |
| 38 | TIME, LOVE & TENDERNESS (Columbia 46771) | MICHAEL BOLTON | DEBUT | |
| 40 | FIREHOUSE (Epic 46186) | FIREHOUSE | 55 | 10 |
| 41 | PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P9) | M.C. HAMMER | 39 | 61 |
| 42 | AFTER THE RAIN (DGC/Geffen 24290)(P) | NELSON | 49 | 42 |
| 43 | MANE ATTRACTION (Atlantic 82193) | WHITE LION | 54 | 3 |
| 44 | DEDICATED (Arista 8669) | VARIOUS ARTISTS | DEBUT | |
| 45 | NIGHT RIDE HOME (Geffen 24302) | JONI MITCHELL | 36 | 8 |
| 46 | THIS IS AN EP RELEASE (Tommy Boy 964)(G) | DIGITAL UNDERGROUND | 37 | 15 |
| 47 | THE RHYTHM OF SAINTS (Warner Bros. 26098)(P) | PAUL SIMON | 38 | 28 |
| 48 | EXTREME II; PORNOGRAFFITTI (A&M 75021) | EXTREME | 68 | 6 |
| 49 | X (Atlantic 82140)(P) | INXS | 40 | 32 |
| 50 | WE ARE IN LOVE (Columbia 46146)(P) | HARRY CONNICK JR. | 43 | 42 |

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|------------|--|---------------------------------|-------|----|
| 51 | THE REVIVAL (Wing/Polygram 841902)(P) | TONY, TONI, TONE | 51 | 51 |
| 52 | CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(G) | CARRERAS-DOMINGO-PAVAROTTI | 50 | 31 |
| 53 | ELECTRIC BARNYARD (Mercury 848054) | KENTUCKY HEADHUNTERS | 60 | 4 |
| 54 | TRIXTER (Mechanic/MCA 6389)(G) | TRIXTER | 41 | 29 |
| 55 | MAKE WAY FOR THE MOTHERLODE (East West 91605) | YO YO | 66 | 5 |
| 56 | INNUENDO (Hollywood 61020) | QUEEN | 42 | 12 |
| 57 | LEAN INTO IT (Atlantic 82209) | MR. BIG | 62 | 5 |
| 58 | TRULY BLESSED (Elektra 60891) | TEDDY PENDERGRASS | 57 | 8 |
| 59 | MO' RITMO (Interscope/Atlantic 91619) | GERARDO | 59 | 11 |
| 60 | CREATURES OF HABIT (Capitol 94303) | BILLY SQUIER | 64 | 3 |
| 61 | CRAZY WORLD (Polygram 846908)(G) | SCORPIONS | 67 | 25 |
| 62 | FREAKSHOW (Warner Bros. 26168) | BULLET BOYS | 46 | 7 |
| 63 | TREAT 'EM RIGHT (Select 9063) | CHUBB ROCK | 63 | 5 |
| 64 | SOUNDTRACK (Virgin 91609) | THE FIVE HEARTBEATS | 79 | 3 |
| 65 | TIME AFTER TIME (Quality 15103) | TIMMY - T | 48 | 16 |
| 66 | STEELHEART (MCA 6368) | STEELHEART | 58 | 16 |
| 67 | DAMN YANKEES (Warner Bros. 26159)(P) | DAMN YANKEES | 61 | 59 |
| 68 | RITUAL DE LO HABITUAL (Warner Bros. 25993)(G) | JANES ADDICTION | 52 | 36 |
| 69 | KILL UNCLE (Sire/Warner Bros. 26514) | MORRISSEY | 53 | 8 |
| 70 | SOUNDTRACK (SBK 96204) | TEENAGE MUTANT NINJA TURTLES II | 83 | 5 |
| 71 | THE REALITY OF MY SURROUNDINGS (Columbia 46142) | FISHBONE | DEBUT | |
| 72 | DANCES WITH WOLVES (Associated/Epic 46982) | SOUNDTRACK | 56 | 19 |
| 73 | INTERNATIONAL POP OVERTHROW (Mercury 848 155) | MATERIAL ISSUE | 88 | 8 |
| 74 | RUDE AWAKENING (Atlantic 82121) | RUDE BOYS | 69 | 13 |
| 75 | SEX CYMBAL (Warner Bros. 26255) | SHELIA E | 80 | 5 |
| 76 | CHERRY PIE (Columbia 45487)(P) | WARRANT | 71 | 33 |
| 77 | MOVE TO THIS (Polydor 847 267) | CATHY DENNIS | 73 | 20 |
| 78 | KILL AT WILL (Priority 7230)(G) | ICE CUBE | 75 | 21 |
| 79 | NO FENCES (Capitol 93866)(P2) | GARTH BROOKS | 94 | 34 |
| 80 | POISON (MCA 6387)(P3) | BELL BIV DeVOE | 70 | 57 |
| 81 | BOOGIE PEOPLE (Capitol 92514) | GEORGE THOROGOOD | 65 | 9 |
| 82 | EAGLE WHEN SHE FLIES (Columbia 46882) | DOLLY PARTON | 91 | 7 |
| 83 | RECYCLER (Warner Bros. 26265)(P) | ZZ TOP | 72 | 28 |
| 84 | RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P5) | JANET JACKSON | 76 | 84 |
| 85 | I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)(P2) | KEITH SWEAT | 86 | 47 |
| 86 | SHAKING THE TREE/SIXTEEN GOLDEN GREATS (Geffen 24326) | PETER GABRIEL | 78 | 21 |
| 87 | BLACK AND WHITE (Slash/Reprise 26487) | BODEANS | 89 | 5 |
| 88 | RALPH TRESVANT (MCA 10116)(P) | RALPH TRESVANT | 77 | 23 |
| 89 | LIVE HARDCORE WORLDWIDE (Jive 1425) | BOOGIE DOWN PRODUCTIONS | 90 | 7 |
| 90 | THE SIMPSONS SING THE BLUES (Geffen 24308)(P2) | THE SIMPSONS | 81 | 21 |
| 91 | BACK FROM RIO (Arista 8648) | ROGER McGUIINN | 87 | 16 |
| 92 | WHAT COMES NATURALLY (MCA 10131) | SHEENA EASTON | 102 | 4 |
| 93 | AH VIA MUSICOM (Capitol 90517)(G) | ERIC JOHNSON | 92 | 32 |
| 94 | SERIOUS HITS...LIVE! (Atlantic 82157)(P) | PHIL COLLINS | 74 | 25 |
| 95 | WORD OF MOUTH (Atlantic 82233) | MIKE & THE MECHANICS | 96 | 5 |
| 96 | DICE RULES (Def American 2655) | ANDREW DICE CLAY | 108 | 2 |
| 97 | HEARTBREAK STATION (Polygram 848018)(P) | CINDERELLA | 82 | 23 |
| 98 | CHILL OF AN EARLY FALL (MCA 10204) | GEORGE STRAIT | 112 | 6 |
| 98 | BROTHERHOOD (Capitol 94623) | DOOBIE BROTHERS | DEBUT | |
| 100 | ALL TRUE MAN (Tabu/Epic 45349) | ALEXANDER O'NEAL | 85 | 13 |
| 101 | FLESH AND BLOOD (Enigma/Capitol 91813)(P2) | POISON | 98 | 42 |
| 102 | FATHERS DAY (Uptown/MCA 1006) | FATHER M.C. | 99 | 22 |
| 103 | STICK IT TO YA(Chrysalis 21702)CEMA 9.98(P) | SLAUGHTER | 101 | 64 |
| 104 | EMOTIONALLY YOURS (Capitol 93390) | O'JAYS | 103 | 13 |
| 105 | MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528) | KEITH WASHINGTON | 119 | 2 |
| 106 | FLY ME COURAGEOUS (Island 422 848) | DRIVIN' N' CRYIN' | 104 | 15 |
| 107 | STRENGTH (Atco 91638) | ENUFF Z'NUFF | 105 | 5 |
| 108 | ARISE (Roadracer 9328) | SEPULTURA | DEBUT | |
| 109 | THE ALBUM WITH NO NAME (Virgin 91608) | REDHEAD KINGPIN & THE FBI | 109 | 3 |
| 110 | GREEN MIND (Sire/Warner Bros. 26479) | DINOSAUR JR. | 111 | 9 |
| 111 | RUMOR HAS IT (MCA 10016)(G) | REBA McENTIRE | 113 | 33 |
| 112 | BUSINESS AS USUAL (Def Jam/Columbia 47067) | EPMD | 84 | 15 |
| 113 | SHORT DOGS IN THE HOUSE (Jive 1348)(P) | TOO SHORT | 93 | 33 |
| 114 | PHEONIX (Polygram 84851) | XYMOX | DEBUT | |
| 115 | HUMAN FACTOR (Epic 47000) | METAL CHURCH | 129 | 5 |

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|------------|---|--------------------------|-------|----|
| 116 | THE LAW (Atlantic 82195) | THE LAW | 116 | 6 |
| 117 | B ANGIE B (Busi I/Capitol 95236) | B ANGIE B | DEBUT | |
| 118 | STEP IN THE ARENA (Chrysalis 21798) | GANG STARR | 118 | 13 |
| 119 | THE REMBRANDTS (Atco 91412) | REMBRANDTS | 100 | 14 |
| 120 | COMING DOWN (RCA 3014) | DANIEL ASH | 107 | 10 |
| 121 | A LITTLE AIN'T ENOUGH (Warner Bros. 26477) | DAVID LEE ROTH | 114 | 15 |
| 122 | DREAM CHILD (RCA 2221) | BLACK BOX | 115 | 39 |
| 123 | TALKIN' BLUES (Island 848243) | BOB MARLEY & THE WAILERS | 126 | 12 |
| 124 | PILLS ~~~N~' THRILLS AND BELLY ACHES (Elektra 60986) | HAPPY MODAYS | 95 | 13 |
| 125 | REFLECTIONS OF PASSION (Private Music 2067) | YANNI | 117 | 22 |
| 126 | LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)(P) | GEORGE MICHAEL | 97 | 33 |
| 127 | TARA KEMP (Giant 24408) | TARA KEMP | 110 | 13 |
| 128 | SOUL PROVIDER (Columbia 45012)CBS(P3) | MICHAEL BOLTON | 130 | 94 |
| 129 | PUT YOURSELF IN MY SHOES (RCA 2372)(P) | CLINT BLACK | 120 | 25 |
| 130 | POCKET FULL OF GOLD (MCA 10140) | VINCE GILL | 140 | 6 |
| 131 | EDGE OF THE CENTURY (A&M 75021 5327) | STYX | 106 | 28 |
| 132 | INK (MCA 10205) | FIXX | 151 | 7 |
| 133 | AIN'T NO SHAME IN THE GAME (Epic 46947)(P) | CANDYMAN | 122 | 28 |
| 134 | TIME PASSES BY (Mercury 846975) | KATHY MATTEA | 152 | 5 |
| 135 | DO ME AGAIN (Capitol 92217)(G) | FREDDIE JACKSON | 137 | 25 |
| 136 | BORN TO SING (Atlantic C82084)(P) | EN VOGUE | 136 | 54 |
| 137 | BAG A TRIX (MCA 10201) | WHODINI | 138 | 4 |
| 138 | RIFF (SBK 95828) | RIFF | 139 | 4 |
| 139 | EVERYBODY'S ANGEL (Warner Bros. 26486) | TANITA TIKARAM | 141 | 7 |
| 140 | LABOUR OF LOVE II (Virgin 91324)(G) | UB40 | 142 | 68 |
| 141 | GARTH BROOKS (Capitol 90897)(P) | GARTH BROOKS | 153 | 52 |
| 142 | WORLD CLIQUE (Elektra 60957)(G) | DEEE-LITE | 123 | 34 |
| 143 | ENLIGHTMENT (Polygram 847100) | VAN MORRISON | 143 | 25 |
| 144 | UNISON (Epic 46893) | CELINE DION | 124 | 12 |
| 145 | STANDARD TIME VOL. 2 INTIMACY CALLING (Columbia 47346) | WYNTON MARSALIS | 150 | 4 |
| 146 | JOHNNY GILL (Motown 6283)(P2) | JOHNNY GILL | 127 | 54 |
| 147 | THE COMPLETE RECORDINGS (Columbia 46222)(G) | ROBERT JOHNSON | 121 | 30 |
| 148 | WHITES OFF EARTH NOW (RCA 2380) | COWBOY JUNKIES | 125 | 7 |
| 149 | 1916 (Epic/WTG 46858) | MOTORHEAD | 134 | 9 |
| 150 | FAMILY STYLE (Epic 46225)(P) | THE VAUGHAN BROTHERS | 133 | 31 |
| 151 | STILL GOT THE BLUES (Charisma 4-91369) | GARY MOORE | 131 | 46 |
| 152 | DAVE KOZ (Capitol 91643) | DAVE KOZ | 157 | 3 |
| 153 | SOME FRIENDLY (Beggars Banquet/RCA 2411) | THE CHARLATANS UK | 128 | 27 |
| 154 | MENTAL FLOSS FOR THE GLOBE (Arista 8640) | URBAN DANCE SQUAD | 132 | 36 |
| 155 | PRETTY WOMAN (EMI 93492)(P2) | SOUNDTRACK | 135 | 57 |
| 156 | ONLY HUMAN (Arista 18620) | JEFFREY OSBORNE | 144 | 22 |
| 157 | HOLY WATER (Atlantic 91371)(G) | BAD COMPANY | 145 | 45 |
| 158 | NO MORE GAMES/THE REMIX ALBUM (Columbia 46959)(G) | NEW KIDS ON THE BLOCK | 147 | 23 |
| 159 | 3 DEEP (Columbia 46772) | SURFACE | 156 | 24 |
| 160 | BLUES TRAVELER (A&M 5308) | BLUES TRAVELER | 161 | 9 |
| 161 | DOLLARS AND SEX (Atlantic 82198) | ESCAPE CLUB | 160 | 8 |
| 162 | STRUCK BY LIGHTNING (RCA 3013) | GRAHAM PARKER | 154 | 11 |
| 163 | TYRANNY FOR YOUR (Epic 46998) | FRONT 242 | 146 | 13 |
| 164 | THICKER THAN WATER (Mercury 848 290) | THE TRIPLETS | DEBUT | |
| 165 | THE HEART OF THE MAN (Capitol 92115) | PHIL PERRY | 167 | 3 |
| 166 | LOVE & EMOTION (LMR/RCA 2307-1-R)(G) | STEVIE B | 148 | 42 |
| 167 | AUBERGE (Atco 91662) | CHRIS REA | DEBUT | |
| 168 | WHEN YOUR'E A BOY (Columbia 46076) | SUSANNA HOFFS | 149 | 13 |
| 169 | FLYIN' THE FLANNEL (Columbia 47839) | FIREHOSE | DEBUT | |
| 170 | PURE HANK (Warner Bros. 26536) | HANK WILLIAMS JR. | DEBUT | |
| 171 | RAW (I.R.S. 13087) | THE ALARM | DEBUT | |
| 172 | ORDINARY AVERAGE GUY (Epic 47384) | JOE WALSH | DEBUT | |
| 173 | MARVA HICKS (Polydor 847209) | MARVA HICKS | 172 | 7 |
| 174 | KINGOF THE HILL (SBK 95827) | KINGOF THE HILL | DEBUT | |
| 175 | LaTOUR (Smash/Polygram 848323) | LaTOUR | DEBUT | |
| 176 | LIFE OF A KID IN A GHETTO (Mercury 848326) | ED O.G. & DA BULLDOGS | 176 | 8 |
| 177 | RED HOT & BLUE (Chrysalis 21799) | VARIOUS ARTISTS | 175 | 25 |
| 178 | FAITH HOPE LOVE BY KING'S X (Mega Force/Atlantic 82145) | KING'S X | 166 | 26 |
| 179 | MAKE THE DIFFERENCE (Capitol 92153) | TRACIE SPENCER | 163 | 9 |
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| 183 | BACK ON THE BLOCK (Qwest/Warner Bros.) | QUINCY JONES | 174 | 7 |
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| 185 | SOUNDTRACK (Varese/MCA 5276)(P) | GHOST | 159 | 37 |
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| 187 | HERE IN THE REAL WORLD (Elektra 8623)(P) | ALAN JACKSON | 189 | 58 |
| 188 | BEHAVIOR (EMI 94310) | PET SHOP BOYS | 168 | 26 |
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| 190 | ...BUT SERIOUSLY (Atlantic)WEA 8.98(P3) | PHIL COLLINS | 164 | 76 |
| 191 | BEST OF THE BINGO BOYS (Atlantic 82240) | BINGO BOYS | 179 | 6 |
| 192 | TIME FOR A WITNESS (A&M 5344) | FEELIES | 180 | 7 |
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BMG MUSIC (NASHVILLE)—Henry Hurt, vp/general manager of BMG Nashville, announced that **Darlene Austin**, one of Nashville's most popular TV performers, has signed a pub agreement with the company. Austin gained national prominence through her extensive TV career including her regular appearances on TNN's *Nashville Now*, *Hee Haw*, *Pop Goes The Country* and *Nashville Alive*. A distinctive performer, she was nominated in 1987 as Top New Female Vocalist by the Academy of Country Music and has had numerous chart singles including "Sunday Go To Cheatin' Clothes," "Take Me Tonight," "I'm On The Outside Looking In" and "Guilty Eyes." In announcing the signing and the acquisition of Austin's catalogue, Hurt said: "We were very impressed by the songs Darlene brought us. I knew she could sing the heart right out of a song, but I didn't realize she had so much writing talent." Careers-BMG Music in Nashville is one of the top country singles publishers of 1990. The company consists of **BMG Songs, Inc.**(ASCAP) and **Careers-BMG Music (BMI)**...

EMI MUSIC/SBK ACQUISITION (N.Y.)—Thorn/EMI pictures announced that EMI Music has agreed to acquire the 50% interest in **SBK Records** not already owned by it, subject to the approval of Thorn/EMI shareholders. SBK Records, based in N.Y., is a joint venture record label between EMI Music and SBK Record Productions, Inc., a company owned by **Charles Koppelman** and **Martin Bandier**. SBK Records was formed in June 1989, and in its first full year of operations had four platinum selling albums in the USA—**Vanilla Ice's** *To The Extreme*, the **Wilson Phillips** self-titled debut album, **Technotronic's** *Pump Up The Jam* and the soundtrack to the successful movie *Teenage Mutant Ninja Turtles*. Currently, it is enjoying both chart and sales success with **Vanilla Ice**, **Wilson Phillips**, **Jesus Jones**, **Riff** and the *Teenage Mutant Ninja Turtles II*. As part of the transaction, Messrs. Koppelman and Bandier will enter into new employment contracts which will extend their period of service to

December 1995. Under these contracts they will continue to be employed as chairman/ceo, and president/coo, respectively, of **SBK Records** and they will also continue in their current respective roles of chairman/vice chairman of **EMI Music Publishing**, in both situations reporting directly to EMI's music president and ceo, **Jim Fifield**. The total initial consideration payable under these arrangements is approximately US \$26 million, plus the return of their initial \$5 million investment. Deferred consideration will also be payable to **SBK Productions, Ins.**, calculated on multiples of sales and profits achieved by **SBK records** averaged over the calendar years 1991, 1992 and 1993. Any deferred consideration will be payable in 1994. It is estimated that the deferred consideration payable could be about US\$100 million, but in no event more than US\$400 million...

ZOMBA MUSIC (N.Y.)—This company is always hot! Their **High Five** (Jive/BMG) LP is quickly approaching gold. The majority of the album written and produced by a new generation of Zomba hit-makers including **Teddy Riley**, **Carl Bourelly** (of "Do Me"/ **Bell Biv DeVoe** fame) and the next single written/produced by **Eric Foster White**. Eric is enjoying much success with the current **Whitney Houston** "My Name Is Not Susan," **Regina Bell's** "When Will U Be Mine?," and is in the studio writing/producing with **D'Atra Hicks**... **NEW SIGNINGS**—**A mored Saint** (Metal Blade/WB), managed by **Q-Prime** (**Queensryche**, **Def Leppard**) is set for their debut release. Newly released **Metal Church** is moving up the charts. Keep an ear for **T.N.T.** (Atlantic), **Kix** (Atlantic) and the new **Bryan Adams** (A&M) produced/co-written by **Mutt Lange**... The much anticipated new **Jazzy Jeff & The Fresh Prince** is in the mixing stage at **Battery Studios** (West 25th St. N.Y.), and will feature writer/producers (and also new signings) **Hula & Fingers**, who are currently climbing the R&B charts with **Ruby Turner's** (Jive/BMG) "The Other Side"...

NARAS (L.A. CHAPTER)—What do you get when you drop a piano down a mine shaft?... A flat miner! That's typical of the (cleaner) gags that flew around the room at the **Mike Post** "Yo-Cat" Roast presented by the L.A. chapter of the **Recording Academy (NARAS)** (reported in my 4/20 column). Studio players who were winners in the "dumb categories" awards were **Alan Kaplan**, most impressive warm-up; **Angie Jaree**, most connected to her service; **Edie Lehman**, best mic hog; **Brad Cole**, best noodler; **Sid Page** accepted for all string players as best phone hog; **Gayle Levant**, best studio flirt; **Rick Baptist**, best studio ham; **Gary Herbig**, most outrageous jokes; **Darlene Koldenhoven**, best studio laugh; **Bob Joyce** for best excuse for being late ("my beeper fell in the toilet"); and **Gene Cipriano** for the most "yo-cat." You had to be there...

NOTEWORTHY—MARC JORDAN—L.A.-based artist/writer **Marc Jordan** has a hit with **Rod Stewart's** (WB) rising top-20 single "Rhythm Of My Heart" (co-written with **John Capek**), from Stewart's "hot" new *Vagabond Heart* LP. Both the single and the album are performing

strongly on U.S., Canadian and European charts. Jordan is currently writing for his own **RCA** album. A Canadian, he is well-known for such albums as *Mannequin* (WB) which earned him a **Juno** nomination for Best New Artist and *C.O.W.* which featured the Canadian top-10 hit single "Edge Of The World" and the song "Burning Down The Amazon," which became an anthem for **Earth Day 1990**. His music has been featured in such films as the rock and roll classic *Heavy Metal*, *The Canadian Conspiracy* (starring **John Candy**), and *Shadow Dance*, for which he received a **Genie** nomination (Canadian Oscar equivalent) for the title song. As a songwriter, Jordan's songs have been cut by such diverse artists as **Chicago**, **Manhattan Transfer**, **Kansas**, **Diana Ross** and **Juice Newton**. He is signed to **Geffen Music**. "Rhythm Of My Heart" is published by his former publisher **Warner Bros. Music**. I became a fan of **Marc Jordan's** about 10 years ago, when I met him with **Gary Katz** (of **Steely Dan** fame), who initially brought him to **WB Records**. He is truly one of the most prolific writer/artists around!...

to be continued...



Marc Jordan

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NEW FACES

Godflesh

BY ALEX HENDERSON



GODFLESH, A BRITISH GROUP FUSING HEAVY METAL AND "INDUSTRIAL ALTERNATIVE" NOISE, isn't exactly known for "happy" music. Godflesh's *Streetcleaner* album, recently released in the U.S. on the Relativity-associated Combat/Earache, offers such ominous song titles as "Like Rats," "Mighty Trust Crusher," "Dream Long Dead," "Locust Furnace," "Wound," "Dead Head," "Christbait Rising," "Head Dirt" and "Suction." And the music itself—dissonant, abrasive, noisy, amelodic—is hardly "pretty" or "pleasant." Although a departure from the straight-ahead thrash metal or "grindcore" for which Earache is known—such as Napalm Death, Carcass, Entombed and Hellbastard—Godflesh shares the thrashers' pessimistic outlook.

"Godflesh is a musical reflection of everyday life in this world—paranoia, alienation," notes Godflesh founder Justin Broadrick, formerly of the British industrial crew Head Of David. "Extreme awareness can be paranoia, and paranoia can be extreme awareness. It's about a feeling of being trapped, or self-trapped, by one's own ideals. The music reflects these feelings, releases these feelings... It's the sound of extreme sh***iness, basically... The way some people intellectualize what we do is baffling. But then, Godflesh does require that sort of explanation. It is intentionally damaging music, an excessive sound that demands excessive media."

The Sounds Of Blackness

BY ERNEST HARDY



IT'S HARD TO CLASSIFY The Sounds of Blackness, the first group to have product released on Jimmy Jam's and Terry Lewis' hot new label, Perspective. Encompassing thirty vocalists and a ten-piece orchestra, the best way to appreciate the scope of this outfit's talent is to listen to their debut release, *The Evolution of Gospel*. A concept album that traces the history/evolution of the African-American musical experience, *The Evolution of Gospel* features spirituals, gospel, jazz, blues, rhythm and blues and rap. One of the songs is an updated version of Sly Stone's classic "Stand." Unabashedly feel-good music, the album is intended to show that no matter how bleak things may get, there is always hope. That is the theme of the first single, "Optimistic." Proof that perseverance and talent have their rewards, TSOB have been together since 1971, touring extensively and becoming fixtures on the Minneapolis music scene. After one of their sizzling performances, they were contacted by Jam and Lewis to sing backing vocals on Alexander O'Neal's Christmas album, *My Gift to You*. (O'Neal is a former member of the outfit). Soon they were much sought after for their talents as a back-up group, working on the soundtrack for *Batman* as well as various projects for former members of Prince's famed band, the Revolution. For people ready for real musicianship, real vocalists and real talent, The Sounds of Blackness are ready to fill the void.

GOSPEL

1991 Dove Awards Prove To Be "Beyond Belief"

BY STEVE GIUFFRIDA & KIMMY WIX



Clifton Davis & Sandi Patti with the African Children's Choir



Steven Curtis Chapman

ANOTHER TIME AT ANOTHER PLACE MAKES THIS YEAR'S CONCLUSION OF GMA WEEK A HUGE SUCCESS. The recent 1991 Dove Awards ceremonies indeed marked the first year for the gala event to be held at Music City's Grand Ole Opry House. The annual event, which traditionally concludes the week-long festivities presented by the GMA (Gospel Music Assn.), has been dubbed as *the* best show ever. Two contributors to the success of the show were its hosts Sandi Patti and Clifton Davis. Each added their own individual personalities to the ambience created by the event itself. This year's performances brilliantly showcased a representation of the diverse styles of some of the industry's leading acts including Sandi Patti, Steven Curtis Chapman, Larnelle Harris, Tramaine Hawkins, Charlie Peacock, Larry Gatlin and The Gatlin Brothers, Kim Boyce, Bruce Carroll, the Gaither Vocal Band, Phil Keaggy, The McKameys, Babbie Mason, David Mullen, The Speers, The Talleys and the internationally acclaimed African Children's Choir, comprised of twenty-six 5-12 year old orphans from Kenya. This year's top female winner was once again Sandi Patti, who took home awards for Contemporary Recorded Song Of The Year "Another Time, Another Place," Inspirational Album Of The Year *Another Time, Another Place* and Female Vocalist Of The Year, which marks her 10TH consecutive year to garner the latter award.

"Why they (listeners) continue to support me like they have—I don't really

have an answer for you, but I'm awfully glad that they did," responds Patti following the ceremonies. "It's very encouraging to me."

The top male recipient was once again Steven Curtis Chapman, who took home awards for Male Vocalist Of The Year, Songwriter Of The Year and Artist Of The Year, all of which he won last year.

"Musically, my goal is really to be honest, communicate and to honor God for what he's given me—the ability," Chapman explains. "I really want to know and have a real growing and ongoing relationship with my heavenly father, and that's something that until I meet him face to face will not be complete."

This year's top group winner was gospel music veterans Petra, who proudly accepted three awards, including Group Of The Year, Rock Recorded Song Of The Year "Beyond Belief" and Rock Album Of The Year *Beyond Belief*. Petra's honors marked the first ever for the premier christian rock band. Petra collectively exclaims, "Wow, God's got a plan and whatever it is we're open to it. This is one of the biggest surprises of our lives!"

Additional winners included newcomers 4 Him, for New Artist Of The Year; Gary Driskell for writing "Another Time, Another Place," which also garnered Song Of The Year; Bruce Carroll who was awarded with Inspirational Recorded Song Of The Year; Dick Tunney, Instrumental Album Of The Year; John Elliott, Praise & Worship Album Of The Year; Take 6, Contemporary Black Gospel Recorded Song Of The Year & Contemporary Black Gospel Album Of The Year; Tramaine Hawkins, Traditional Black Gospel Recorded Song Of The Year & Traditional Black Gospel Album Of The Year; The Winans, Rap Recorded Song Of The Year; Holy Soldier, Metal Recorded Song Of The Year & Metal Album Of The Year; Steve Green, Children's Music Album Of The Year & Choral Collection Album Of The Year; Young Messiah, Musical Album Of The Year; The Talleys, Southern Gospel Recorded Song Of The Year; Paul Overstreet, Country Recorded Song Of The Year; Carman & Steve Yake, Short Form Video Of The Year & Long Form Video Of The Year; DC Talk, Rap Album Of The Year; Michael W. Smith, Contemporary Album Of The Year; The Cathedrals, Southern Gospel Album Of The Year; and Buddy Green, Country Gospel Album Of The Year.

As the realm of Gospel Music continues to grow, product sales continue to increase and talent continues to emerge, the impact continues to become even more phenomenal as every year turns. Such impact clearly surfaced as the success of this year's GMA-week activities proved to be a shuttle on the course for a much longer flight of infinity.

Brooks Big Winner At ACM Awards

BY JIM SHARP

IT WAS ONCE AGAIN COUNTRY MUSIC TIME in Hollywood and there was plenty of good music to be heard as the 26th annual Academy of Country Music Awards were telecast from the Universal Amphitheater in California. The show was well produced and flowed smoothly once you got through the awkwardness and drudgery of the hosts, Clint Black, Kathy Mattea and George Strait. It was just too obvious they were not seasoned in the art of hosting an awards show and reading

cue cards. The nationally telecast awards show continued as in years before to give new acts more attention. Nominees in the newcomer categories were Matraca Berg, Canyon, Carlene Carter, Alan Jackson, Shelby Lynne, Pirates of the Mississippi, Prairie Oyster, Doug Stone and Travis Tritt. All pre-taped performances were from different locations around Universal Studios. Other performers on the show were Garth Brooks, The Judds, The Kentucky Headhunters, Reba McEntire and the three hosts.

Garth Brooks won six awards: Single of the Year, "Friends In Low Places;" Album of the Year, *No Fences*; Song of the Year, "The Dance;" Video of the Year; Male Vocalist of the Year; and the highest ACM award, Entertainer of the Year. Other winners included The Judds, Top Vocal Duet; Reba McEntire, Top Female Vocalist; Shenandoah, Top Vocal Group; Shelby Lynne, Top New Female Vocalist; Alan Jackson, Top New Male Vocalist; and Pirates of the Mississippi, Top New Vocal Group. Also presented during the telecast was

the Pioneer Award which is in recognition of outstanding and unprecedented achievement. Oscar-winning actor Robert Duvall presented the award to Johnny Cash. Instrumentalist, Nightclub and Radio awards were presented before the telecast. Among the many stars serving as presenters were Alabama, Moe Bandy, Steve Gatlin, Vince Gill, Valerie Harper, Chris Hillman, Patty Loveless, Ronnie Milsap and Dwight Yoakam. The telecast is a presentation of dick clark productions, inc.



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



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



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



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



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

CASH BOX

COUNTRY SINGLES

May 11, 1991



#1 Single: George Strait



High Debut: Ricky Van Shelton #46



To Watch: Clint Black #23



#1 Indie: The Hollanders #40

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | |
|-----------|---|--------------------------------|-------|------------|--|--------------------------|-------|----|
| 1 | IF I KNOW ME (MCA 3026) | George Strait | 3 | 51 | MAMA'S LITTLE BABY LOVES ME (Curb/Capitol 79653) | Sawyer Brown | 57 | 3 |
| 2 | ARE YOU LOVIN' ME (RCA 2509) | Ronnie Milsap | 4 | 52 | BLUE MEMORIES (MCA 54075) | Patty Loveless | DEBUT | |
| 3 | HEROES (RCA 2780) | Paul Overstreet | 5 | 53 | SMALL TOWN SATURDAY NIGHT (Curb 054) | Hal Ketchum | 65 | 2 |
| 4 | IN A DIFFERENT LIGHT (Epic 73741) | Doug Stone | 6 | 54 | LET HER GO (MCA 53971) | Mark Collie | 41 | 13 |
| 5 | TIME PASSES BY (Mercury 391) | Kathy Mattea | 7 | 55 | SOME KINDA WOMAN (Capitol 79646) | Linda Davis | 67 | 2 |
| 6 | I'D GO CRAZY (Step One Record 427) | Clinton Gregory | 9 | 56 | FEELIN' MORE HAGGARD THAN MERLE (Fox Fire 888) | Cody Austin | 59 | 6 |
| 7 | ROCKIN' YEARS (Columbia 73711) | Dolly Parton/Ricky Van Shelton | 2 | 57 | HONKY TONK LIFE (Epic 73768) | Charlie Daniels | 69 | 2 |
| 8 | BLAME IT ON TEXAS (MCA 54053) | Mark Chesnutt | 11 | 58 | IT'S NOT ME (Soundwaves 344) | Billy Parker | 63 | 5 |
| 9 | YOU'RE THE ONE (Reprise 4684) | Dwight Yoakam | 10 | 59 | YOU AIN'T THE ONLY COWBOY (Robchris 1061) | Sharon Cumbee | 61 | 6 |
| 16 | LUCKY MOON (RCA 2779) | The Oak Ridge Boys | 12 | 60 | THE RAINBOW (Stargem 2489) | SHUCKS | 62 | 6 |
| 11 | IF THE DEVIL DANCED (Epic 73747) | Joe Diffie | 15 | 61 | BORN IN A HIGH WIND (Curb/Capitol 79566) | T. G. Sheppard | 42 | 5 |
| 12 | MEET IN THE MIDDLE (Arista 2182) | Diamond Rio | 14 | 62 | HAVE A LITTLE FAITH (Curb 037) | J J White | 43 | 8 |
| 13 | OH WHAT IT DID TO ME (Capitol 79535) | Tanya Tucker | 13 | 63 | ONE HUNDRED LOVERS (Killer 135) | Tommy Chase | 66 | 5 |
| 14 | WE BOTH WALK (RCA 2748) | Lorrie Morgan | 16 | 64 | MEN (Warner Bros. 4625) | The Forester Sisters | 52 | 14 |
| 15 | TILL YOU WERE GONE (Columbia 73736) | Mike Reid | 18 | 65 | TWO OF A KIND (Capitol 79537) | Garth Brooks | 54 | 13 |
| 16 | FEED JAKE (Capitol 79529) | Pirates Of The Mississippi | 17 | 66 | BETTER LOVE NEXT TIME (Curb 76858) | Jann Browne | 53 | 6 |
| 17 | ONE HUNDRED AND TWO (RCA 2782) | The Judds | 22 | 67 | REMEMBER ME (Mercury 414) | The Statler Brothers | 72 | 2 |
| 18 | THE SWEETEST THING (Reprise 4701) | Carlene Carter | 20 | 68 | WHEN WAS THE LAST TIME (Atlantic 37832) | Donna Ulisse | 70 | 5 |
| 19 | ONE OF THOSE THINGS (Arista 2203) | Pam Tillis | 21 | 69 | MARY AND WILLIE (RCA 2746) | K.T. Oslin | 51 | 12 |
| 20 | RESTLESS (Warner Bros. 4717) | Mark O'Connor/Nashville Cats | 23 | 70 | HANK & GEORGE, LEFTY & ME (Playback 1352) | Tommy Cash/George Jones | DEBUT | |
| 21 | FANCY (MCA 54042) | Reba McEntire | 1 | 71 | SHE WENT TO TEXAS (NSD 273) | John Penney | 74 | 2 |
| 22 | DRIFT OFF TO DREAM (Warner Bros. 4656) | Travis Tritt | 8 | 72 | TURTLES AND RABBITS (DPI 5002) | Mel McDaniel | 75 | 2 |
| 23 | ONE MORE PAYMENT (RCA 2819) | Clint Black | 36 | 73 | PRESERVATION OF THE WILD LIFE (One Way 001) | DeWayne Spaw | 77 | 4 |
| 24 | CAN I COUNT ON YOU (MCA 54022) | McBride & The Ride | 25 | 74 | SHAMROCK MOTEL (Badger 2011) | Ernie Ashworth | 79 | 4 |
| 25 | BING BANG BOOM (Warner Bros. 4763) | Highway 101 | 31 | 75 | I FOUND SOMEBODY TO LOVE (Killer 136) | Debbie Williams | 81 | 4 |
| 26 | SHE DON'T KNOW THAT SHE'S PERFECT (Atlantic 3772) | Bellamy Brothers | 28 | 76 | I'LL BE COMING HOME (Badger 2012) | Charlie Waites | 78 | 5 |
| 27 | I WONDER HOW FAR IT IS OVER YOU (RCA 2747) | Aaron Tippin | 30 | 77 | LONELY TEARDROPS (Evergreen 1130) | Holly Lipton | 90 | 2 |
| 28 | DOWN HOME (RCA 2778) | Alabama | 19 | 78 | IF YOUR MEMORY SERVED ME RIGHT (Hangin' Gold 1003) | Lisa Rich | DEBUT | |
| 29 | TEN WITH A TWO (Columbia 3047) | Willie Nelson | 24 | 79 | APARTMENT #9 (Neco 1104) | Tracy Ramsey | 82 | 2 |
| 30 | THE BALLAD OF DAVY CROCKETT (Mercury 868122) | The Kentucky HeadHunters | 34 | 80 | DANCE WITH ME (Fearless 2469) | Crossover | 80 | 4 |
| 31 | DADDY ON THE RADIO (Curb/Capitol 79504) | John Andrew Parks | 33 | 81 | THE FACE BEHIND THOSE BOTTLES (Saddlestone 14) | Joe Lonsdale & Northwynd | 87 | 3 |
| 32 | POCKET FULL OF GOLD (MCA 54026) | Vince Gill | 26 | 82 | RENDEZVOUS (Tug Boat 1013) | Eagle Feather | 84 | 4 |
| 33 | WHAT ABOUT THE LOVE WE MADE (Epic 73716) | Shelby Lynne | 37 | 83 | I'M IN A WORLD OF HURTS (Lightwater 1) | T.K. Hilton | 86 | 3 |
| 34 | WHATEVER IT TAKES (MCA 54047) | J.P. Pennington | 38 | 84 | THE MAN BEHIND THE MAN (Stargem 2485) | Eddie Bond | 91 | 2 |
| 35 | TILL I FOUND YOU (MCA 54065) | Marty Stuart | 44 | 85 | UNTIL I HEARD YOU ON THE RADIO (Badger 2018) | Michael Bruck | 92 | 2 |
| 36 | SCARS (Atlantic 3780) | Ray Kennedy | 40 | 86 | SAY IT LIKE YOU MEAN IT (NaReFa 1056) | Trina Thomson | 88 | 3 |
| 37 | SHE'S A NATURAL (Arista 2180) | Rob Crosby | 47 | 87 | I'VE BEEN BRANDED (Badger 2015) | Hannah Onassis | 89 | 3 |
| 38 | WITH THIS RING (Capitol 79641) | T. Graham Brown | 45 | 88 | AIN'T NO FUTURE IN THE PAST (Mercury 868-230) | Ronna Reeves | DEBUT | |
| 39 | RIGHT NOW (Columbia 73699) | Mary-Chapin Carpenter | 27 | 89 | YOUNG LOVE (One Way 004) | Roger McDowell | DEBUT | |
| 40 | YOU CAN'T BLAME THE TRAIN (VCA 102) | The Hollanders | 46 | 90 | TURN OFF THAT ROCK & ROLL MUSIC (Door Knob 366) | Wade Everett | DEBUT | |
| 41 | UNBELIEVABLE LOVE (Capitol 79595) | Sharon Anderson | 48 | 91 | ONE SMOKEY ROSE (Broadland 0191) | Billy Jo Spears | DEBUT | |
| 42 | BABY TAKE A PIECE OF MY HEART (MCA 54050) | Kelly Willis | 49 | 92 | COLOR BLIND (Sundial 183) | Eddie French | DEBUT | |
| 43 | ARE YOU SINCERE (AMI 1956) | Cricket Rhodes | 50 | 93 | I'M JUST THAT KIND OF FOOL (Evergreen 1133) | Narvel Felts | 29 | 13 |
| 44 | THINGS I WISH I'D SAID (Columbia 73760) | Rodney Crowell | 55 | 94 | ROCK ME IN THE RHYTHM OF YOUR LOVE (Capitol 79549) | Eddy Raven | 60 | 3 |
| 45 | THE MOON OVER GEORGIA (Columbia 73777) | Shenandoah | 56 | 95 | I'LL KEEP HOLDING YOU (GBS 813) | Ernie Bivens 3rd | 58 | 7 |
| 46 | I AM A SIMPLE MAN (Columbia 73780) | Ricky Van Shelton | DEBUT | 96 | MY BABY'S COMING HOME (GMC 1001) | Garnet Cooley | 64 | 7 |
| 47 | ONE BRIDGE I DIDN'T BURN (MCA 54077) | Conway Twitty | DEBUT | 97 | THE SOUND OF HER VOICE (Tug Boat 1015) | Doc Holiday | 68 | 5 |
| 48 | I GOT A MIND TO GO CRAZY (Epic 73712) | Les Taylor | 32 | 98 | I WON'T GIVE UP (MRP 90-3) | Mellanie Ryan | 73 | 5 |
| 49 | GET RHYTHM (Atlantic 3429) | Martin DelRay | 39 | 99 | GOD AND COUNTRY (Music City 128) | Marvin Creech | 85 | 3 |
| 50 | TRUE LOVE NEVER DIES (Reprise 4646) | Kevin Welch | 35 | 100 | FOREVER (Door Knob 365) | BrandyWine | 83 | 4 |



nce upon a time,
in the not too distant past, a
CLINTON GREGORY single*
was released.

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

Country radio **heard it**, Country radio **liked it**,

Country radio **played it**.

Country music fans **heard it**,

Country music fans **LOVED IT!**

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

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

CLINTON GREGORY

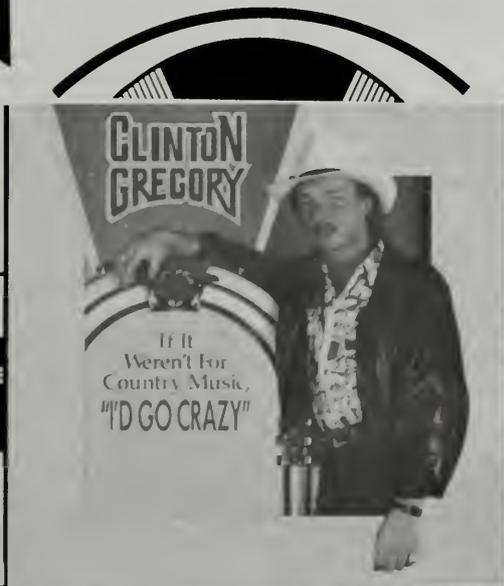
(IF IT WEREN'T FOR COUNTRY MUSIC)

I'D GO CRAZY

(SOR 0064)

1/4/2

STREET DATE
5/6/91



© 1991
Step One

NASHVILLE NOTES



Fellow Texans and MCA/Nashville recording artists Joe Ely and Kelly Willis recently got together in a recording studio in Nashville. Ely was re-mastering his first four recordings, which have just been re-issued by MCA. Willis was finishing up her second album for the label, *Bang Bang*, which was released last month. Willis recorded one of Ely's songs, "Settle For Love," on her new album. Shown here visiting in the studio are from (l-r): Willis; Ely; Tony Brown, executive vice president & head of A&R, MCA/Nashville; and Bruce Hinton, president, MCA/Nashville.



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



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

Country Tid-Bits...

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

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

COUNTRY ALBUMS

May 11, 1991 The square bullet indicates strong upward chart movement

Total Weeks
Last Week

#1 ALBUM:
Garth Brooks



TO WATCH:
Hank
Williams, Jr.
#20

| | | | | |
|----|---|----------------------------|----------|-----|
| 1 | NO FENCES (Capitol 93866) | Garth Brooks | 1 | 33 |
| 2 | PUT YOURSELF IN MY SHOES (RCA 2372) | Clint Black | 2 | 24 |
| 3 | RUMOR HAS IT (MCA 10016) | Reba McEntire | 3 | 32 |
| 4 | EAGLE WHEN SHE FLIES (Columbia 46882) | Dolly Parton | 5 | 7 |
| 5 | POCKET FULL OF GOLD (MCA 10140) | Vince Gill | 4 | 7 |
| 6 | CHILL OF AN EARLY FALL (MCA 10204) | George Strait | 6 | 5 |
| 7 | ELECTRIC BARNYARD (Mercury 848054) | Kentucky HeadHunters | 9 | 4 |
| 8 | HERE IN THE REAL WORLD (Arista 8623) | Alan Jackson | 7 | 58 |
| 9 | GARTH BROOKS (Capitol 90897) | Garth Brooks | 10 | 88 |
| 10 | TALKIN' 'BOUT MEN (Warner Bros. 26500) | The Forester Sisters | 14 | 5 |
| 11 | IF THERE WAS A WAY (Reprise 26344) | Dwight Yoakam | 11 | 24 |
| 12 | LOVE CAN BUILD A BRIDGE (Curb/RCA 2070) | The Judds | 8 | 31 |
| 13 | TIME PASSES BY (Mercury 846975) | Kathy Mattea | 13 | 5 |
| 14 | HEROES & FRIENDS (Warner Bros. 26310) | Randy Travis | 12 | 30 |
| 15 | PICKIN' ON NASHVILLE (Mercury 838744) | Kentucky HeadHunters | 15 | 73 |
| 16 | RVS III (Columbia 45250) | Ricky Van Shelton | 16 | 63 |
| 17 | COUNTRY CLUB (Warner Bros. 26094) | Travis Tritt | 18 | 55 |
| 18 | LOVE IN A SMALL TOWN (RCA 2365) | K.T. Oslin | 19 | 23 |
| 19 | TURNING FOR HOME (Columbia 46141) | Mike Reid | 23 | 12 |
| 20 | PURE HANK (Warner Bros. 26536) | Hank Williams, Jr. | DEBUT | |
| 21 | HEROES (RCA 2459) | Paul Overstreet | 21 | 13 |
| 22 | BACK TO THE GRINDSTONE (RCA 2375) | Ronnie Milsap | 32 | 6 |
| 23 | KILLIN' TIME (RCA 9668) | Clint Black | 17 | 100 |
| 24 | PASS IT ON DOWN (RCA 2108) | Alabama | 25 | 45 |
| 25 | WHEN I CALL YOUR NAME (MCA 42321) | Vince Gill | 22 | 51 |
| 26 | DOUG STONE (Epic 45303) | Doug Stone | 24 | 52 |
| 27 | TOO COLD AT HOME (MCA 10032) | Mark Chesnut | 20 | 27 |
| 28 | YOU'VE GOT TO STAND FOR SOMETHING (RCA 2374) | Aaron Tippin | 26 | 14 |
| 29 | SOMETHING IN RED (RCA 3021) | Lorrie Morgan | 33 | 3 |
| 30 | A COLLECTION OF HITS (Mercury 842330) | Kathy Mattea | 29 | 34 |
| 31 | ON DOWN THE LINE (MCA 6401) | Patty Loveless | 31 | 47 |
| 32 | TEMPTED (MCA 10106) | Marty Stuart | 30 | 14 |
| 33 | AMERICA (THE WAY I SEE IT) (Warner Bros. 26453) | Hank Williams Jr. | 34 | 26 |
| 34 | NECK AND NECK (Columbia 45307) | Chet Atkins/Mark Knopfler | 28 | 25 |
| 35 | A THOUSAND WINDING ROADS (Epic 46047) | Joe Diffie | 35 | 28 |
| 36 | UNCHAINED MELODY (Curb 77414) | Ronnie McDowell | 27 | 14 |
| 37 | THE EAGLE (Epic 46104) | Wayton Jennings | 37 | 39 |
| 38 | 12 GREATEST HITS (MCA 12) | Patsy Cline | 40 | 52 |
| 39 | GREATEST HITS (RCA 2277) | Keith Whitley | 38 | 35 |
| 40 | PUT YOURSELF IN MY PLACE (Arista 8642) | Pam Tillis | 44 | 13 |
| 41 | PIRATES OF THE MISSISSIPPI (Capitol 94389) | Pirates Of The Mississippi | 45 | 36 |
| 42 | INTERIORS (Columbia 46079) | Rosanne Cash | 36 | 25 |
| 43 | GREATEST HITS (Curb/RCA 8318) | The Judds | 46 | 51 |
| 44 | SHOOTING STRAIGHT IN THE DARK (Columbia 46077) | Mary-Chapin Carpenter | 39 | 26 |
| 45 | THE NEW NASHVILLE CATS (Warner Bros. 26509) | Mark O'Connor | DEBUT | |
| 46 | GREATEST HITS VOL 2 (MCA 42219) | Lee Greenwood | 49 | 12 |
| 47 | TEXAS TORNADOS (Reprise 26251) | Texas Tornados | 47 | 36 |
| 48 | GREATEST HITS (Atlantic 82199) | Billy Joe Royal | 42 | 7 |
| 49 | A DOZEN ROSES/GREATEST HITS (MCA 10018) | The Desert Rose Band | 50 | 15 |
| 50 | UNSTOPPABLE (RCA 3023) | The Oak Ridge Boys | 58 | 2 |
| 51 | YOUNG MAN (Capitol 94302) | Billy Dean | 52 | 3 |
| 52 | I FELL IN LOVE (Reprise 26139) | Carlene Carter | 48 | 33 |
| 53 | LIVIN' IT UP (MCA 6415) | George Strait | 41 | 47 |
| 54 | EXTRA MILE (Columbia 45490) | Shenandoah | 43 | 45 |
| 55 | BUICK (Curb/Capitol 94260) | Sawyer Brown | 56 | 15 |
| 56 | FRIENDS IN HIGH PLACES (Epic 45014) | George Jones | 51 | 6 |
| 57 | 10 YEARS OF GREATEST HITS (Columbia 45409) | Vern Gosdin | 55 | 35 |
| 58 | GREATEST HITS, VOL II (MCA 42035) | George Strait | 62 | 37 |
| 59 | ALWAYS AND FOREVER (Warner Bros. 25568) | Randy Travis | 61 | 51 |
| 60 | WHEN THE NIGHT FALLS (Bench 101) | Black Tie | 63 | 2 |
| 61 | WHAT A WAY TO GO (Atlantic 82109) | Ray Kennedy | 59 | 20 |
| 62 | TENNESSEE WOMAN (Capitol 91821) | Tanya Tucker | 71 | 34 |
| 63 | TOUGH ALL OVER (Epic 46066) | Shelby Lynne | 53 | 37 |
| 64 | OUT OF YOUR EVER LOVIN' MIND (Atlantic 82183) | Dean Dillon | 54 | 7 |
| 65 | BURNIN' UP THE ROAD (MCA 42343) | McBride & The Ride | 72 | 2 |
| 66 | LYING TO THE MOON (RCA 2066) | Matraca Berg | 65 | 26 |
| 67 | WILD IN THE BACKYARD (Epic 46034) | Don Henry | DEBUT | |
| 68 | THE 25TH ANNIVERSARY ALBUM (Playback/Laurie 4501) | Tommy Cash | 64 | 14 |
| 69 | LEAVE THE LIGHT ON (RCA 9594) | Lorrie Morgan | 66 | 89 |
| 70 | FAST MOVIN' TRAIN (RCA 9961) | Restless Heart | 60 | 63 |
| 71 | THE LIGHTS OF HOME (RCA 2114) | Baillie & The Boys | 57 | 44 |
| 72 | SOLID GROUND (Arista 8662) | Rob Crosby | 67 | 9 |
| 73 | WANTED: RECORDED OR LIVE (Platinum Edge 060) | Jimmy Collins | RE-ENTRY | |
| 74 | I'VE GOT THAT OLD FEELING (Rounder 0275) | Alison Krauss | RE-ENTRY | |
| 75 | GEORGE STRAIT'S GREATEST HITS (MCA 5567) | George Strait | 69 | 29 |

COUNTRY RADIO

High Debuts

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

Most Active

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

Hot Phones

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

Beyond The Mic...

POWERFUL ON THE PLAYLIST—Curb Records new comer, Hal Ketchum, kicks off his debut single, "Small Town Saturday Night," with big-time radio action. At #53 with only two weeks on the chart, the single makes significant movement this week as reported by WSFT in Thomaston, Georgia; WHIM in Providence, Rhode Island; KRLW in Walnut Ridge, Arkansas; and WPLK in Palatka, Florida. Linda Davis' second release entitled "Some Kinda Woman" makes major movement this week on the playlists of KTNN in Windowrock, Arizona; WDOD in Chattanooga, Tennessee; WMDH in New Castle, Indiana, KVCL in Winnfield, Louisiana; and WSLC in Roanoke, Virginia. As expected, Clint Black's "One More Payment" creates one more song for radio, as reported this week by KPLT in Paris, Texas; KRKT in Albany, Oregon; KZOC in Osage City, Kansas; WKCW in Warrenton, Virginia; and WRIX in Anderson, South Carolina.

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

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

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

■ SINGLE RELEASES

OUT OF THE BOX

□ **GARTH BROOKS:** "The Thunder Rolls" (Capitol 79722)

Producer: Allen Reynolds

Writers: Pat Alger/Garth Brooks

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

FEATURE PICKS

□ **DESERT ROSE BAND:** "Come A Little Closer" (MCA/Curb 54107)

Producers: Paul Worley/Ed Seay

Writers: Chris Hillman/Steve Hill

What a band, what a sound, what a song! The Desert Rose Band has successfully managed to create its own recognizable sound, and with its latest release, the sound undoubtedly sparks a best yet! With a driving hit-n-go pulse and a plead-of-love theme, the Desert Rose Band delivers an unusual "live" approach with "Come A Little Closer." In addition to an expected fire-tinged harmony blend, this spicy number lends time for a commanding instrumental performance.

□ **SKIP EWING:** "I Get The Picture" (Capitol 79709)

Producers: Jimmy Bowen/Skip Ewing

Writers: Skip Ewing/Red Lane

Skip Ewing's deep-toned vocals grab onto this blues-enhanced tune and builds an interesting explosion of the soul. "I Get The Picture," sparks the latest release from Ewing's *Natural* project, and draws a picture of love's lonely side.

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



87

*Thanks Radio For My First
National Charted Record.*

"I've Been Branded"

by

Hannah Onassis

Produced By Billy Tim Atwood



BADGER RECORDS
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Telephone (615) 242-5782

(Distributed By SSS Corp.)

National Promotion By:

Chuck Dixon • Gary Bradshaw
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New Compilation Cd Service Bolsters Independent Artists

DUE TO MORE AND MORE RADIO STATIONS changing to either an *all* or mostly CD format, those independent artists whose product is released on vinyl are receiving less and less airplay. A new company called *Indie Pool CD's* has recently formed to alleviate such a situation—by offering an affordable price to combine cuts by various artists. The compilation discs will then be mailed to those radio stations which are measured by various trade publications. Nationwide Sound Distributors and Music City Mailing Service have combined to offer this service and have developed two programs from which to choose. Program #1 includes discs having one song by no more than five different artists. Program #2 will be comprised of the artists' current single and follow up single on the same CD, and will contain no more than six separate songs. *Indie Pool CD's* also plans to maintain approximately 100 disc copies in reserve to re-service radio as needed. The new company also states that its service will hopefully strengthen ties with promoters and provide the kind of service the artists' product deserves. For more information, contact David Gibson at 615-327-7988 or write to: Indie Pool CD's, c/o NSD, 1012 18th Avenue South, Nashville, TN 37212.



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

TOP 5 SINGLES-10 YEARS AGO

1. T.G. SHEPPARD: "I Loved 'Em Every One" (Warner/Curb)
2. DON WILLIAMS: "Falling Again" (MCA)
3. MAC DAVIS: "Hooked On Music" (Casablanca/PolyGram)
4. CONWAY TWITTY: "Rest Your Love On Me/I Am The Dreamer" (MCA)
5. RONNIE MILSAP: "Am I Losing You/He'll Have To Go" (RCA)

TOP 5 SINGLES-20 YEARS AGO

1. CONWAY TWITTY: "How Much More Can She Stand" (Decca)
2. RAY PRICE: "I Won't Mention It Again" (Columbia)
3. TAMMY WYNETTE: "We Sure Can Love Each Other" (Epic)
4. JOHNNY CASH: "Man In Black" (Columbia)
5. GLEN CAMPBELL: "Dream Baby" (Capitol)

TOP 5 SINGLES-30 YEARS AGO

1. FARON YOUNG: "Hello Walls" (Capitol)
2. BUCK OWENS: "Foolin' Around" (Capitol)
3. RAY PRICE: "Heart Over Mind" (Columbia)
4. JIM REEVES: "The Blizzard" (RCA)
5. MARTY ROBBINS: "Don't Worry" (Columbia)

UP AND COMING

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

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

INDIE FEATURE PICKS

RAZZY BAILEY: "Fragile (Handle With Care)" (Saddlestone SS-020AA)
 Producer: Razzy Bailey

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

BILLIE JO SPEARS: "One Smokey Rose" (Broadland BR1-0191)
 Producer: Gary Buck

Writer: Tim Taylor
 Her name alone speaks for itself, but long-time-no-hear-from Billie Jo Spears bounces back on the scene with a taste of what's credited her as being one of country music's most authentic female vocalists. "One Smokey Rose" sparks an extremely luring and emotional delivery from Spears, whose grinding vocals flow with an unusual, spice-n-charm appeal.

SCOTT HOYT: "Somebody Else's Angel" (Twitchey 191-1)
 Producer: Scott Hoyt

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

- GERRY KING:** "Boots And Jeans" (Saddlestone SS-019)
- SANDY ELLWANGER:** "Give Me Just A Little More Time" (Door Knob DK91-367)
- NORTHERN GOLD:** "Woman In Control" (Royal Master RM-9111)
- RONNIE RUSSELL:** "Boss's Birthday" (Killer K-137)
- MICHAEL ANTHONYE:** "Biggest Bars Of All" (NSD 0275)

New Appointments At Data East

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

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

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

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

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

Slater, 35, will be based out of the corporate office in San Jose, California, and will be responsible for sales and management of coin-op accounts located in the western United States.

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

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

forward to John adding a fresh perspective to our business."



Stephen D. Bristow



John W. Slater



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

AROUND THE ROUTE

BY CAMILLE COMPASIO

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

ON THE LEGISLATIVE FRONT. Spoke briefly with Ray Shroyer, chairman of the ICMOA Truth In Amusement Committee, just prior to his departure for Springfield to testify at the judicial hearing (4/25) on the bill (H.R. 1976) to legalize video lottery in the state of Illinois. He was being accompanied by IGT's Jerry Youngum and area op Tom Fiedler, and he was quite optimistic when we spoke. Over the past months, Ray and his colleagues on the committee have been bringing the message to operators via a series of regional presentations throughout the state and the response has been most encouraging. Hope to receive a follow-up report soon... NAMA and its Coin Coalition allies have endorsed the new dollar coin bill (H.R. 1245), which was introduced in the House this past March. The new version specifies that the coin be similar to the Susan B. Anthony so that it can work in existing vending equipment but be different in color (gold with a smooth rim) so as not to conflict with the quarter; and bear a design "recognizing America's veterans." Ops are being urged to express their support by making contact with their representatives.

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

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

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



Konami's Jerry Korbecki & The Simpsons

INDUSTRY CALENDAR

MAY

May 3-5: Third annual Northeast Regional Trade Show; Trump Regency; Atlantic City, NJ; state convention (& exhibit). For info contact AMOA-NY at 518-439-0981.

May 19-21: AMOA Government Affairs Conference; Hyatt Regency on Capitol Hill; Washington, D.C. For info contact AMOA at 312-245-1021.

May 16-18: Wisconsin Amusement & Music Operators, Inc.; Country Inn; Pewaukee, WI; state convention (& exhibit).+

May 31-June 1: Ohio Coin Machine Assn.; Radisson Hotel Airport; Columbus, OH; state convention (& exhibit). For info contact Judith Martin at 614-486-8677.

JUNE

June 14-16: Illinois Coin Machine Operators Assn.; Drake Hotel; Oak Brook, IL; state convention. For info contact Adonna Jerman at 708-369-2406.

June 20-23: California Coin Machine Assn.; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Urcan at 916-441-5451.

JULY

July 12-14: Amusement & Music Operators of Idaho; Cour D'Alene Motel; Cour D'Alene, ID; state convention. For info contact Brett Yagues at 208-587-7000.

July 19-20: Pennsylvania Amusement & Music Machine Assn.; Seven Springs Resort; Champion, PA; state convention (& exhibit). For info contact Tanya Milliron at 717-232-5322.

July 19-20: Amusement & Music Operators of Texas; Radisson Hotel; Austin, TX; state convention. For info contact Vancie Todaro at 409-776-8287.

July 19-20: Oregon Amusement & Music Operators Assn.; Inn of 7th Mountain; Bend, OR; state convention. For info contact Cheryl McCown at 503-343-6642.

July 22: Latin America Expo (sponsored by AAMA); Sheraton; Mexico City. Show will run one week. For info contact AAMA at 703-494-2758.

July 26-28: Montana Coin Machine Operators Assn.; annual summer meeting; site to be announced. For info contact: Chris Warren at 406-442-7089.

AUGUST

August 22-24: Wyoming Candy, Tobacco and Coin Vendors Assn.; Holiday Inn; Cheyenne, WY. State Convention. For info contact: Jim Petry at 307-638-6946.

SEPTEMBER

Sept. 27-29: Rocky Mountain AMOA; Hilton Inn South (I-25 & Orchard Rd.); Denver, CO; state convention (& exhibit). For info contact Jo Anne Hackett at 303-289-6200.

Valley Honors Distribbs

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

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



Pictured at the presentation (l-r) are: Alan Schafer, Bob Haim, Tom Keil and Blair Norris of Brady and Valley's customer services manager Melody Sutkowi.

This year, because sales achievements were so close, two companies were chosen to receive awards as the "Most Improved Distributor" of Valley products for 1990. They are Cleveland Coin Machine of Cleveland, Ohio and Atlas Distributing, Inc. of Chicago, Illinois. "This award is presented annually by Valley to recognize distributors who have made the most concentrated effort in the marketplace with Valley products," Schafer explained. "Both Cleveland Coin and Atlas Distributing achieved very fine sales results in their areas."



Pictured with Valley's Alan Schafer (l) and Melody Sutkowi (r) are Cleveland Coin staffers (l-r) Doug Shipley, Jim Misuraca and Tom Stewart.



Pictured with Alan Schafer (l) and Valley prexy Chuck Milhem (r) are Atlas staffers from Chicago as well as the Indianapolis and Grand Rapids branches; including prexy Jerry Marcus, Karl Keller, Wayne Watson, Jim Abbett, Jim LaRoux and Scott Lippman.

Post-ACME '91 Regional Showings

CASH BOX'S CONTINUING COVERAGE of the various regional showings that were hosted by distributors throughout the country following the 1991 American Coin Machine Exposition focuses this week on **Betson Enterprises** in Moonachie, New Jersey and **Mondial Distributing** in Philadelphia. Both events saw full participation on the part of manufacturer representatives, operators and guests, and an outstanding layout of new product releases.



Pictured at the Betson-Moonachie event (photo 1, l-r) are: Data East's Jolly Backer, Jaleco's Darlene Lamz, Betson's Joe Cirillo and VT's Vic LaVay; (photo 2, l-r) are: Romstar's Rene Lopez (c) with Bob Electro and Bob Cotirio of Electro Service (Woodside, NY).



Pictured at the Mondial Distg. showing (photo 1, l-r) are: Sega's John Hill, with operators Paula and Alex DiGiacomo, Mondial's Joe Moffett and *Clutch Hitter*; and (photo 2, l-r) are: John Fisher and Eileen Cohen of Louco Amusement (Atlantic City), Dynamo's Chris Brady, and Mondial's Niki and Lydia Arakelian with "Niki the 2nd!"

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Omega Fighter V; Plotting H; Showdown H; Sky Soldier V; Super Champion Baseball; Tecmo Knight H; V Ball H; Wrestle War V; Dragon Breed V; Golden Axe H; Snow Bros. H; S.P.Y. H; Punk Shot; Bloxead H; Sport March H. **CHANGERS:** Standard \$1.00 changers as it. Call Celie for games and kits and Darren for parts. **New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.**

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