

THE MUSIC TRADE MAGAZINE



THE COIN-OP TRADE MAGAZINE

March 9, 1991

Newspaper \$3.50

COUNTRY RADIO SEMINAR



BMI

grammy

Awards for Musical Composition



**BEST RHYTHM AND
BLUES SONG**
M.C. HAMMER
U Can't Touch This



**BEST RHYTHM AND
BLUES SONG**
ALONZO MILLER
U Can't Touch This



SONG OF THE YEAR
JULIE GOLD
From A Distance



**BEST SONG WRITTEN
SPECIFICALLY FOR A
MOTION PICTURE
OR FOR TELEVISION**
ALAN MENKEN
Under The Sea (track from The
Little Mermaid Original Soundtrack)



**BEST INSTRUMENTAL
COMPOSITION**
PAT METHENY
Change Of Heart
(track from Question and Answer)

We proudly congratulate our songwriters and

winners

Awards for Musical Performance

BEST NEW ARTIST MARIAH CAREY

Best Pop Vocal Performance, Female
MARIAH CAREY
Vision Of Love

Best Pop Vocal Performance, Male
ROY ORBISON
Oh Pretty Woman
(from a Black and White Night Live)

Best Pop Performance By A Duo Or
Group With Vocal
LINDA RONSTADT
AARON NEVILLE
All My Life

Best Rock Vocal Performance, Male
ERIC CLAPTON (PRS)
Bad Love

Best Rock Instrumental Performance
THE VAUGHAN BROTHERS
D/FW (track from Family Style)

Best Alternative Music Performance
SINEAD O'CONNOR (PRS)
I Do Not Want What I Haven't Got

Best Rhythm and Blues
Vocal Performance, Female
ANITA BAKER
Compositions

Best Rhythm And Blues Vocal Performance
By A Duo Or Group With Vocal
RAY CHARLES
I'll Be Good To You

Best Rap Solo Performance
M.C. HAMMER
U Can't Touch This

Best Rap Performance By A Duo Or Group
MELLE MEL
KOOL MOE DEE
Back On The Block

Best Jazz Vocal Performance, Male
HARRY CONNICK, JR.
We Are In Love

LIFETIME ACHIEVEMENT JOHN LENNON

Best Jazz Instrumental Performance, Soloist
OSCAR PETERSON
The Legendary Oscar Peterson Trio
Live at the Blue Note

Best Jazz Instrumental Performance, Group
OSCAR PETERSON TRIO
The Legendary Oscar Peterson Trio
Live at the Blue Note

Best Country Vocal Performance, Male
VINCE GILL
When I Call Your Name

Best Country Performance
By a Duo Or Group With Vocal
THE KENTUCKY HEADHUNTERS
Pickin' On Nashville

Best Country Vocal Collaboration
CHET ATKINS
Poor Boy Blues

Best Country Instrumental Performance
CHET ATKINS
So Soft, Your Goodbye
(track from Neck and Neck)

Best Bluegrass Recording
ALISON KRAUSS
I've Got That Old Feeling

Best Pop Gospel Album
SANDI PATTI
Another Time...Another Place

Best Traditional Soul Gospel Album
TRAMAINÉ HAWKINS
Tramaine Hawkins Live

Best Contemporary Soul Gospel Album
TAKE 6
So Much 2 Say

Best Gospel Album By A Choir or Chorus
**REV. JAMES CLEVELAND AND THE SOUTHERN
CALIFORNIA COMMUNITY CHOIR**
Having Church

LIFETIME ACHIEVEMENT KITTY WELLS

Best Mexican/American Performance
TEXAS TORNADOS
Soy De Son Luis (track from Texas Tornados)

Best Traditional Blues Recording
B.B. KING
Live At Son Quentin

Best Contemporary Blues Recording
THE VAUGHAN BROTHERS
Family Style

Best Traditional Folk Recording
DOC WATSON
On Praying Ground

Best Reggae Recording
BUNNY WAILER
Time Will Tell - A Tribute To Bob Marley

Best Polka Recording
JIMMY STURR & HIS ORCHESTRA
When It's Polka Time At Your House

Best Recording For Children
ALAN MENKEN
The Little Mermaid -
Original Motion Picture Soundtrack

Best Music Video - Long Form
M.C. HAMMER
Please Hammer Don't Hurt 'Em, The Movie

Hall Of Fame
T-BONE WALKER

BMI



composers on their 1991 Grammy Awards



THE MUSIC TRADE MAGAZINE

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ON THE COVER

BY Kimmy Wix

22nd Annual Country Radio Seminar

"ON THE ROAD AGAIN" dubs the theme for this year's grand ole radio extravaganza—a road which is certain to lead today's country radio in the right direction. In 1990, the Country Radio Seminar further solidified its position as one of country music's premier events, drawing a record-breaking 1,400 participants from across the United States and Canada. Once again, the CRS is prepared to feature more than forty hours of workshops, educational panels and roundtable discussions on topics geared toward the radio and recording industries. Talent scheduled to perform throughout this year's four-day event features a star-studded line-up, including artists such as George Strait, who headlines this year's *Super Faces Show*, and other newcomers like Joe Diffie, Corbin/Hanner, Billy Dean, Ray Kennedy, Chris LeDoux, Shelby Lynne, Pirates of the Mississippi, Aaron Tippin, Kevin Welch and Michelle Wright, who will bring their talents to the stage of the annual *New Faces Show*. The Country Radio Seminar is held at Nashville's famed Opryland Hotel and Convention Center, March 6-9.

NUMBER ONES

POP SINGLE
One More Try Timmy-T (QUALITY)
R&B SINGLE
Written All Over Your Face Rude Boys (ATLANTIC)
COUNTRY SINGLE
Loving Blind Clint Black (RCA)
MIAMI LATIN
Bachata Rosa J.L. Guerra y Grupo (KAREN RECORDS)

POP ALBUM
The Soul Cages Sting (A&M)
R&B ALBUM
The Future Guy (MCA)
COUNTRY ALBUM
NoFences Garth Brooks (CAPITOL)
DANCE/RAP ALBUM
Business As Usual EPMD (DEF JAM/COLUMBIA)

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ALL-AMERICAN SUPPORT: An all-star choir of nearly 100 TV, film, music and sports celebrities sings "Voices That Care" in support of the American troops in the Persian Gulf. The song was co-written by David Foster, Linda Thompson and Peter Cetera.

Sharp Named VP At Cash Box

LÒS ANGELES—Jim Sharp, director, Nashville Operations, *Cash Box*, has been appointed to the position of vice president of the company as announced by George Albert, president and publisher of *Cash Box*.

In making the announcement, Albert stated, "Jim Sharp's qualifications are well known in the music community and in his new position, Nashville will be closely linked with our New York, Chicago and international offices, as well as the home office in Hollywood."

Albert further stated, "The Nashville music industry is healthier than ever, with virtually all record labels showing growth in their country divisions. Country music is at an all-time high in popularity, but unlike the *Urban Cowboy* phase, this popularity is the grass-roots type, making country music one of the most played and purchased forms of music today."



Jim Sharp

DO TELL, K-TEL: K-Tel International's consolidated net sales for the last six months of 1990 were \$18.630 million with income of \$660,000 before taxes and extraordinary items. For the same period last year, sales were \$23.992 million with income of \$934,000. The major portion of the sales decrease is a result of discontinuing the distribution services and television promoted music business in the U.K. and the sale of the company's Australian subsidiary during the last quarter of fiscal '90.

DOUBLE FANTASY: Fantasy Records has bought Art Rupe's Specialty Records, the home of classic recordings by Little Richard, Sam Cooke, Lloyd Price, etc. The first Fantasy/Specialty's—CD twofers—are due in several weeks.

DID YOU HEAR THE ONE ABOUT...: Those wacky guys from Yes—Jon Anderson, Bill Bruford, Steve Howe, Tony Kaye, Trevor Rabin, Chris Squire, Rick Wakeman and Alan White—are going to kiss and make up for a worldwide tour called "Yesshows '91," kicking off in Virginia on April 12th. They'll bring out all their old special effects (not to mention a few new ones) and they'll all perform as soloists and in a bunch of other combinations... Would you believe that Marie Fredriksson and Per Gessis of Roxette are about to be on a regular Swedish stamp? Believe it. It'll be out in October, along with stamps honoring Alfred Nobel and the King of Sweden... The cause of the death of Def Leppard's Steve Clark was "respiratory failure due to a compression of the brain stem, resulting from excess quantities of alcohol mixed with anti-depressants and pain-killers"... ASCAP has distributed \$100,000 in supplemental cash grants for 1990-91 to its writer members "whose works

Continued on page 10

EXECUTIVES ON THE MOVE

■ **David Weyner** has been promoted to president of **PolyGram Classics and Jazz**, the first president the division has had since the departure of Guenter Hensler two years ago. Like its many sister labels, PolyGram Classics and Jazz will be an entirely autonomous entity. Weyner, who joined PolyGram in 1980, was most recently senior vice president, Classics and Jazz. And **Mercury Records**, a sister label, has named **Claudia Weldon** vice president of finance administration. Weldon, who comes to the label from Ernst & Young, will oversee the Mercury finance department and the marketing administration group. ■ **Richard Griffiths** has been appointed to the newly-created post of executive vice president, **Epic Records** while maintaining his responsibilities as president of Epic/Associated. In the new post, Griffiths, who joined the label last June, will work closely with Epic president Dave Glew and oversee the label's creative operations and artist rosters. ■ **Arista** has upped **Connie Johnson**, a seven year veteran of the label, to the position of vice president, R&B promotion from her most recent position as senior national director, R&B promotion. ■ **Bennett Zimmerman** has been appointed director of operations for **Zoo Entertainment**, announced Zoo president **Lou Maglia**. Zimmerman will be based at Zoo's Los Angeles headquarters, where he will be responsible for coordinating the actions of the different record label departments and insuring an expedient flow of information and product within the company and the BMG structure. Previously, Zimmerman was manager, strategic planning for RCA Records. ■ **Lorraine Rebidas** has been named vice president/general manager of Private Music's publishing companies, 23rd Street Publishing, Inc. and Listening Room Music, Inc., it was announced by the record label's president and ceo, **Ron Goldstein**. Rebidas has served in the music publishing industry for fifteen years including tenures with MCA Music, Peer Music and Polygram Music. ■ **Cary Baker** has been appointed head of publicity for **The Morgan Creek Music Group**, a new independent record company. Baker, who has a long career in publicity, headed his own public relations firm in his native Chicago before moving to Los Angeles in 1984 and becoming vice president, publicity for I.R.S. Records. Leaving I.R.S. in 1989, Baker was appointed national director, media & artist development for Capitol Records. Most recently, Baker served as vice president, publicity for Enigma Entertainment. And Morgan Creek has named **Walter Lee** vice president, promotion, a position that will involve overseeing all radio and video promotions for the label. Lee will report directly to Morgan Creek co presidents **David Kershenbaum** and **Jim Mazza**. ■ **Howard Gabriel** has been appointed to the newly created position of senior director, marketing at EMI Records USA. Based in the EMI New York headquarters, Gabriel will report directly to senior vice president, marketing, **Jim Cawley**. ■ **Impact Records** senior vice president of A&R **Randy Nicklaus** has selected **Steve Barri** as vice president of A&R for the MCA-distributed, Los Angeles-based label. Previously, Barri was an A&R consultant for Capitol Records and before that, vice president of A&R for Motown Records. And Impact has appointed **Barry Harris** director of A&R, Black music. ■ **Laura Gold** has been appointed director of West Coast publicity for **Atlantic Records**. Gold reports to the New York-based **Patti Conte**, who announced the appointment. Gold has been in publicity since 1982, working for the firm of Solters/Roskin/Friedman before becoming West Coast publicity director for the Netherlander Organization in 1985. ■ **Nancy Johnson** has been appointed director of publicity and public relations for the **Warner/Elektra/Atlantic Corporation**, announced WEA executive vice president, marketing **George Rossi**—to whom she will report directly. Johnson has been with WEA since 1978, most recently serving as national product development coordinator. ■ **Lori Nafshun** has been appointed director of A&R for **Scotti Bros. Records**. Nafshun comes to Scotti Bros. from Cypress Records.



Weyner



Griffiths



Weldon



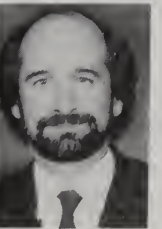
Johnson



Zimmerman



Rebidas



Baker

TOP 100 SINGLES

March 9, 1991



#1 Single: Timmy T



High Debut: C+C Music Factory #69



To Watch: The Escape Club #46

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	ONE MORE TRY (Quality 15114)	11	1	Timmy T	30	19
2	SOMEDAY (Columbia 38T-73561)	8	3	Mariah Carey	31	14
3	ALL THE MAN THAT I NEED (Arista 2156)	12	1	Whitney Houston	39	25
4	WHERE DOES MY HEART BEAT NOW (Epic 34-73536)	14	5	Celion Dion	54	8
5	ALL THIS TIME (A&M 2354)	8	8	Sting	43	17
6	SHOW ME THE WAY (A&M 1536)	13	7	Styx	90	2
7	COMMING OUT OF THE DARK (Epic 34T-7366)	7	9	Gloria Estefan	40	11
8	GONNA MAKE YOU SWEAT (Columbia 38-73604)	16	4	C&C Music Factory Feat./Freedom Williams	50	12
9	THE FIRST TIME (Columbia 38-73502)	18	6	Surface	64	4
10	THIS HOUSE (Capitol 44652)	12	13	Tracie Spencer	44	17
11	WAITING FOR LOVE (EMI 4JM-50337)	8	14	Alias	47	23
12	RESCUE ME (Sire/Warner Bros. 4-19490)	2	20	Madonna	51	15
13	DISAPPEAR (Atlantic 4-87784)	16	10	Inxs	58	11
14	HOLD YOU TIGHT (Giant 4-19458)	8	19	Tara Kemp	70	4
15	GET HERE (Fontana/Mercury 878 476-4)	13	20	Oleta Adams	83	2
16	IF YOU NEEDED SOMEBODY (Atco 98914)	18	15	Bad Company	61	13
17	I'VE BEEN THINKING ABOUT YOU (MCA 53992)	5	22	London Beat	84	2
18	WICKED GAMES (Reprise 4-19704)	15	16	Cris Issac	62	23
19	YOUR'E IN LOVE (SBK 19729)	5	33	Wilson Phillips	DEBUT	
20	SIGNS (Geffen 4-19653)	12	23	Tesla	63	11
21	WAITING FOR THE DAY (Columbia 38T-73663)	8	21	George Michael	65	14
22	STATE OF THE WORLD (A&M 7514)	4	32	Janet Jackson	66	21
23	ROUND AND ROUND (Paisley Park/Warner Bros. 4-19748)	13	25	Tevin Campbell	67	22
24	SENSITIVITY (MCA 53932)	18	11	Ralph Tresvant	69	22
25	AROUND THE WAY GIRL (Def Jam/Columbia 38-73610)	14	28	L.L. Cool J	72	13
26	I'LL BE BY YOUR SIDE (L.M.R./RCA 2758-4)	6	35	Stevie B	DEBUT	
27	I SAW RED (Columbia 73597)	16	12	Warrant	87	2
28	PLAY THAT FUNKY MUSIC (SBK 4JM-07339)	14	17	Vanilla Ice	DEBUT	
29	MERCY MERCY ME (EMI 50344)	4	38	Robert Palmer	88	2
30	MY SIDE OF THE BED (Columbia 73529)	6	37	Suzanna Hoffs	73	7
31	CHASIN' THE WIND (Reprise 4602)	8	34	Chicago	86	3
32	LOVE WILL NEVER DO (WITHOUT YOU) (A&M 15387)	16	18	Janet Jackson	DEBUT	
33	THAT'S JUST THE WAY IT IS, BABY (Atco 3532)	5	42	Rembrandts	DEBUT	
34	LOVE MAKES THINGS HAPPEN (MCA 53973)	15	27	Pebbles	89	2
35	I'LL GIVE ALL MY LOVE TO YOU (Elektra 4-64915)	15	24	Keith Sweat	85	3
36	SADNESS PART 1 (Charisma 4-98864)	4	48	Enigma	DEBUT	
37	CRY FOR HELP (RCA 2744)	4	49	Rick Astley	DEBUT	
38	HEAT OF THE MOMENT (Virgin 4-96553)	15	26	After 7	DEBUT	
39	JOYRIDE (EMI 50342)	2	52	Roxette	DEBUT	
40	RICO SUAVE (Interscope/East West 4-98871)	4	55	Gerardo	DEBUT	
41	SECRET (Capitol 4JM-44614)	7	41	Heart	88	23
42	AFTER THE RAIN (DGC 19667)	19	29	Nelson	71	22
43	RIDE THE WIND (Capitol 44616)	6	46	Poison	77	12
44	BABY BABY (A&M 75021 1549)	3	60	Amy Grant	74	18
45	SURE LOOKIN' (Capitol 4JM-44670)	8	45	Donny Osmond	78	13
46	CALL IT POISON (Atlantic 3752-2)	3	57	Escape Club	79	13
47	EASY COME EASY GO (Atlantic 4-87773)	5	56	Winger	76	13
48	IESHA (Motown 2070)	5	53	Another Bad Creation	75	24
49	DEEPER SHADE OF SOUL (Arista 2026)	12	36	Urban Dance Squad	80	18
50	HOW TO DANCE (Atlantic 0-86083)	4	59	Bingo Boys	81	15
51	JUST ANOTHER DREAM (Polydor 877 962-4)	11	51	Cathy Dennis	30	19
52	MONEY TALKS (Atco 3661-2)	8	3	AC/DC	31	14
53	HIGH ENOUGH (Warner Bros. 19570)	12	1	Damn Yankees	39	25
54	NIGHT AND DAY (Atlantic 3583-2)	14	5	Bette Midler	54	8
55	I'M NOT IN LOVE (Epic 34T-73636)	8	8	Will To Power	43	17
56	TOUCH ME (ALL NIGHT LONG) (Polydor 879-4664)	13	7	Cathy Dennis	90	2
57	DON'T HOLD BACK YOUR LOVE (Arista 2157)	7	9	Hall & Oates	40	11
58	POWER OF LOVE (Elektra 64912-4)	7	9	Deee-Lite	50	12
59	I'LL DO 4 U (MCA 53912)	16	4	Father M.C.	64	4
60	JUSTIFY MY LOVE (Sire/Warner Bros. 19485)	18	6	Madonna	44	17
61	BECAUSE I LOVE YOU (L.M.R./RCA 2724-4-RS)	12	13	Stevie B	47	23
62	CANDY (Virgin 4-98900)	8	14	Iggy Pop With Kate Pierson	51	15
63	I'VE BEEN WAITING FOR YOU (SBK 4JM07340)	2	20	Guys Next Door	58	11
64	FUNK BOUTIQUE (Epic 34-73698)	16	10	Cover Girls	70	4
65	DON'T TREAT ME BAD (Epic 34T-73676)	8	19	Firehouse	83	2
66	SPEND MY LIFE (Chrysalis 23605)	13	20	Slaughter	61	13
67	STONE COLD GENTLEMAN (MCA 5403)	18	15	Ralph Tresvant	84	2
68	FROM A DISTANCE (Atlantic 87820)	5	22	Bette Midler	62	23
69	HERE WE GO (Columbia 38T-73690)	15	16	C&C Music Factory	DEBUT	
70	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Wing/Polydor 879 068-4)	12	23	Tony! Toni! Tone!	63	11
71	SHELTER ME (Polygram 878 700-7)	8	21	Cinderella	65	14
72	I'M YOUR BABY TONIGHT (Arista 2108)	4	32	Whitney Houston	66	21
73	IMPULSIVE (SBK 4JM-07337)	13	25	Wilson Phillips	67	22
74	MILES AWAY (Atlantic 4-87820)	18	11	Winger	69	22
75	REMEMBER MY NAME (RCA 2736)	14	28	House Of Lords	72	13
76	HIGHWIRE (Columbia 73742)	6	35	Rolling Stones	DEBUT	
77	I LOVE YOU (SBK 07346)	16	12	Vanilla Ice	87	2
78	MORE THAN EVER (DGC 24290)	14	17	Nelson	DEBUT	
79	ALL TRUE MAN (Tabu/Epic 35-73627)	4	38	Alexander O'Neal	88	2
80	WHO SAID I WOULD (Atlantic 3758-2)	6	37	Phil Collins	73	7
81	THAT'S WHY (Hollywood 8293)	8	34	The Party	86	3
82	IN YOUR ARMS (DGC 19003)	16	18	Little Ceasar	DEBUT	
83	BABY'S COMING BACK (Charisma 98837)	5	42	Jellyfish	DEBUT	
84	CALL IT ROCK & ROLL (Capitol 44676)	15	27	Great White	89	2
85	TALK ABOUT IT (Giant 26160-4)	15	24	Boom Crash Opera	85	3
86	TEMPLE OF LOVE (East West 4-98863)	4	48	Harriet	DEBUT	
87	DEEP DEEP TROUBLE (Geffen 24308)	4	49	Simpsons	DEBUT	
88	MADE UP MY MIND (Mercury 878 784-4)	15	26	Safire	DEBUT	
89	I TOUCH MYSELF (Virgin 98873)	2	52	Divinyls	DEBUT	
90	ALICE EVERYDAY (Sire/Warner Bros. 19550)	4	55	Book Of Love	DEBUT	
91	TOM'S DINER (A&M 15297)	7	41	D.N.A. Feat./Suzanne Vega	68	23
92	MIRACLE (Mercury/Polygram 878392-7)	19	29	Jon Bon Jovi	71	22
93	HERE COMES THE HAMMER (Capitol 79445)	6	46	M.C. Hammer	77	12
94	HANG IN LONG ENOUGH (Atlantic 4-87800)	3	60	Phil Collins	74	18
95	THIS IS PONDEROUS (Atlantic 3695-2)	8	45	2 NU	78	13
96	I DON'T KNOW ANYBODY ELSE (RCA 2751)	3	57	Black Box	79	13
97	JUST A LITTLE BIT LONGER (Charisma 4-9883)	5	56	Maxi Priest	76	13
98	THE WAY YOU DO THE THINGS YOU DO (Virgin 4-98978)	5	53	UB40	75	24
99	DOES SHE LOVE THAT MAN (A&M 75021-7437-4)	12	36	Breathe Feat./David Gasper	80	18
100	NO MATTER WHAT (Columbia 38T-73603)	4	59	George Lamond Feat./Brenda Starr	81	15

POP REVIEWS

■ SINGLES

□ **WHODINI:** "Freaks" (MCA MCACS-54018)



Whodini makes its MCA debut with "Freaks"—a song that, like the group's previous efforts for Jive/Arista, is melodic and danceable yet funky and aggressive. Also in that vein are "Judy," "Bag-A-Trix" and a reading of The Undisputed Truth's "Smiling Faces." All four songs will appear on the forthcoming *Bag-A-Trix*—Whodini's first album for MCA, its fifth overall and its first since 1987's *Open Sesame*.

□ **SHEILA E** "Sex Cymbal" (Warner Bros. 4651)

The percussion/sex goddess returns after a lengthy hiatus with a clever number that's been thoughtfully remixed a few times to appeal to as wide an audience as possible. Though her star has dimmed somewhat the last few years, curiosity alone should ensure radio and club interest.

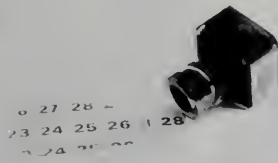
□ **2ND POWER:** "People" b/w "Don't Rush My Beat" (Wrap/Ichiban 12-PO67)

A touch of new jack swing influence *à la* Guy can be heard on rap posse 2nd Power's single, "People," while the single's B side, "Don't Rush My Beat" is a fast jam in the vein of Miami hip-hop. It should be noted that "Don't Rush My Beat's" Miami influence is musical, not lyrical, and lacks the X-rated lyrics associated with that city's rap scene.

■ ALBUMS

□ **THE FIXX:** *Ink* (Impact/MCA MCAD-10205)

The Fixx joins the Impact/MCA family with *Ink*, most of which was produced by William Wittman. The rock and pop-rock CD's strongest



Ink.

songs range from haunting, eerie numbers like "Crucified," "One Jungle," "Still Around" (which resembles Blue Oyster Cult's "Don't Fear The Reaper") and "Yesterday, Today" to the melodic rockers "All The Best Things," "Climb The Hill" and "How Much Is Enough."

□ **WRATHCHILD AMERICA:** *3-D* (Atlantic 7 82186-2)

Like Slayer, Metallica, Megadeth, Testament, Xentrix, Death Angel and Annihilator, Wrathchild America takes an approach to thrash metal that is slower and more accessible than Deicide or Cannibal Corpse. One can understand the lyrics to "Forever Alone," "3-D Man," "Surrounded By Idiots," "Another Nameless Face" and other cuts from *3-D*—the headbangers' follow-up to *Climbin' The Walls*. *3-D* was produced by Alex Perialas, known for his work with Testament.

□ **GANG STARR:** *Step Into the Arena* (Chrysalis 21798)



Gang Starr, straight hittin' and becoming a favorite with their smooth lyrics and jazzy beats, are nodding heads, snapping fingers, and moving up the charts. With their strong lyrics and vocals, fresh grooves, and funky dance-floor appeal, Gang Starr should win both hip hop and pop fans

without carrying the label of sell-out. The first single, "Just To Get A Rep," made a bit of noise while the follow-up, "Love Sick," should create another hip hop explosion. Gang Starr's "Jazz Thing" found the duo teamed up with Spike Lee, who used the track under the ending credits for the movie *Mo' Better Blues*. That bit of exposure gave the public a taste. Now it's time to feed the hungry.

□ **KITCHENS OF DISTINCTION:** *Strange Free World* (A&M 75021 5340 2)

Though this group has been compared to numerous "artsy" bands, they have their own unique appeal. Intelligent, yet accessible, the listener never feels as if KOD are being clever for the sake of it. Their themes of love, loss and isolation are universal in their appeal while the songs themselves are so personal as to be cribbed from a diary. Sure to be a college-radio staple, look for this to crop up on numerous year-end Top 10 lists.

□ **MATERIAL ISSUE:** *International Pop Overthrow* (Mercury 848 155-2)

Bristling pop music that boasts crisp guitar and harmonies, melodies you can't shake from your head, and lyrical craftsmanship you'd have to be a real scrooge to not admire. The single, "Valerie Loves Me," is already doing quite well, and the album is full of potential hits. Should appeal to pop, college and (the more open-minded) alternative crowds.

□ **WAYNE TOUPS & ZYDECAJUN:** *Fish Out Of Water* (Mercury/PolyGram 848 289-2)

If Tom Petty, John Cougar-Mellen-camp or Bruce Springsteen hailed from Louisiana, they might sound like Wayne Toups & Zydecajun—who fuse gritty, unpretentious rock & roll with Louisiana-style zydeco and Cajun music on their debut album, *Fish Out Of Water*. "Ooh La La," "Please Explain," "True Love," "Night At The Wheel" and the title track are among the goodies AOR programmers should take a chance on. Toups produced the digitally recorded *Fish Out Of Water* with Zydecajun bass guitarist Mark Miller.

□ **NINA SIMONE:** *The Blues* (Novus/RCA 3101-2-N)

Novus/RCA takes listeners down Soul Memory Lane with this 17-track CD, which spans 1966-1971. *The Blues*

ranges from such classic sassy Simone compositions as "Real Real," "In The Dark," "I Want A Little Sugar In My Bowl" and "Nobody's Fault But Mine" to readings of Bob Dylan's "I Shall Be Released" and the Buddy Johnson standard "Since I Fell For You." While Simone is best known for her soul singing, "Backlash Blues" illustrates her proficiency with the blues.

□ **THE CURE:** *The Peel Session* (Strange Fruit Records DEI8341-2)

This four-track EP captures some of the Cure's finer moments as recorded December 4th, 1978. Includes the controversial and often mis-interpreted "Killing An Arab," "10:15 Saturday Night," "Fire In Cairo," and the classic, "Boys Don't Cry."

□ **PROFESSOR X:** *Years Of The 9, On The Blackhand Side* (4th & Broadway/Island 162 444 033-2)

Professor X's *Years Of The 9, On the Blackhand Side* is Afrocentric hip-hop on the Black nationalist tip *à la* LaKim Shabazz, Poor Riteous Teachers, X Clan, King Sun or Brand Nubian. However, The Professor's approach isn't so much straight rapping as a sort of spoken word. Strongest tracks include "The Definition Of A Sissy," "Gorillas In The Mist," "Call A Spade A Spade" and "Black Boot Stomp." Hard and funky yet melodic, the production makes good use of '60s and '70s soul samples from Earth, Wind & Fire, The Commodores, Soul Godfather James Brown (who's used sparingly) and Stevie Wonder.

□ **44 MAX:** *Maxin' With A Full Clip* (Gold Key/Ichiban KEY 4104)

Ichiban Records continues exploring rap with its Wrap and Gold Key labels. Atlanta posse 44 Max's *Maxin' With A Full Cap* is a hardcore rap album that avoids the crossover tip. The posse examines such issues as Black-on-Black crime and drugs on "C.O.D.E.," "Rewind The Future" and "Hole Lotta Nonsense." Meanwhile, 44 Max vehemently attack golddigging females on "Measurement Of A Snucknose." *Maxin' With The Full Clip* was produced by Chad Lacy, with 44 Max acting as co-producers.

Grammy Celebs and Celebration



FIVE MEN AND A CLASSY LADY: Pictured (l-r) at the MCA Records post-Grammy party are: A.D. Washington, senior vice president, Promotion and Marketing, Black Music Division, MCA Records; Ernie Singleton, president, Black Music Division, MCA Records; Keith Shocklee; Hank Shocklee, vice president, SOUL; Patti LaBelle; and Glen Lajeski, vice president, Artist Development, MCA Records.



THE GANG'S ALL HERE: Enjoying the festivities at the MCA Records post-Grammy party (l-r) are: Bruce Hinton, president, MCA/Nashville; Al Teller, chairman, MCA Music Entertainment Group; Vince Gill, who won the Grammy for Best Country Vocal Performance, Male ("When I Call Your Name"); B.B. King, Grammy winner for Best Traditional Blues Recording (*Live At San Quentin*); and Richard Palmese, president, MCA Records.



UP CLOSE AND PERSONAL: Shown at the WEA post-Grammy party at the Roseland Ballroom in New York City are (from Left): Atlantic Records co-chairman/co-ceo Doug Morris; Bette Midler, who's hit "From A Distance" won Song Of The Year honors; Mica Ertegun; Atlantic co-chairman/co-ceo Ahmet Ertegun; and Phil Collins, winner of the Grammy for Record Of The Year for "Another Day In Paradise."



THE SWEET SMELL OF SUCCESS: The Capitol-EMI Music labels, Angel Records, Blue Note Records, Bust It/Capitol, Capitol Records, Capitol Nashville, Chrysalis Records, EMI Records USA, I.R.S. Records, SBK Records and Capitol/EMI Latin, hosted an all-star Grammy celebration at the renowned "21" Club in New York following the awards ceremony. Pictured at the celebration (l-r) are: Jim Fifield, president and chief executive officer, EMI Music; Charles Koppelman, chairman and chief executive officer, SBK Records/EMI Music Publishing; M.C. Hammer; Joe Smith, president and chief executive officer, Capitol-EMI Music; and Vanilla Ice.



EVERYBODY LOVES A WINNER: Pictured at the WEA post-Grammy party held at the Roseland Ballroom in New York City are Atlantic Records co-chairman/co-ceo Doug Morris and Grammy winner Alannah Miles, who was honored with Best Rock Vocal Performance/Female for her single "Black Velvet."

EAST COASTING

BY LEE JESKE



DAVID + DAVID: That's Crosby and Dinkins, doing their act at the MUSICARES benefit at the Waldorf, the first of New York's Grammy-related events. Crosby was awarded with a Man of the Year honor, Dinkins was just being Mayor. Mike Green (left) and Edwin Cooperman (right) complete the quartet.

KNEE DEEP IN THE HOOPLAH: Irving Berlin said it best: "There's no business like show business," said Irving. "Like no business I know."

Talk to people in almost every business and you'll hear complaints. A friend in the travel business tells me about a couple of dozen lay-offs at her company, a

friend in the non-profit business tells me about a bunch of lay-offs in her museum, my friends at *Rolling Stone* talk about the recent lay-offs there. Lay-offs, recession, war...hey, it ain't a pretty picture out here in America.

The music business, it seems, is living in a different world, and that world settled in New York in all its gaudy glory for a week of Grammy-related activity that made the last awards show in town (three years ago) seem like a night at an off-Broadway theatre. The city, it seems, went nuts: parties here, parties there, parties everywhere. If the champagne business has been hurting, it isn't hurting after Grammy week: the bubbly flowed with gusto from the Waldorf to Gracie Mansion to the Four Seasons to the Hilton and back. And, to accompany the champagne, lobsters, pastries, oysters, filet mignon and, oh yeah, recording stars and their company presidents, resplendent in the very joy of their own existence.

Awards shows are nothing if not reasons for an industry to slap itself on the back, and the back-slapping this year was almost obscene, in the face of the troubles plaguing seemingly every other business in this country.

But who's complaining, the record business is doing well. People can't afford new houses and new cars, but everybody can afford eight bucks for a tape or twelve bucks for a CD. So, sure, why not drink a little champagne, wolf down a few dozen oysters, and kick up your heels to the sounds of Deee-Lite's "Groove is in the Heart," rippling through the BMG post-Grammy party at Tatou like the flags snapping in the breeze after an Olympic victory. It hardly matters that Deee-Lite records for another label, or that their album wasn't in the running for any awards this year. As the Scuds whistled in the Persian Gulf, as the homeless huddled on the sidewalks, the Grammy parties rumbled on into the night. If there was an air of surrealness in the air, an air of 'tween-the-wars Berlin, so be it. If you've got it, flaunt it. The record business flaunted it like mad.

It was a heady week and, save for that numbing show, a hell of a lot of fun. This would be the place for name-dropping—for recounting my party chats with M.C. Hammer, Dennis Hopper, Phil Collins, Quincy Jones, Jackie Mason, Steve

Ross and others—but that would be rude and rather uninteresting: the names were out in force, they were there to be dropped.

As for the awards themselves...well, you know about that. Give the Grammys credit: the awards are always equal opportunity insulters. The day after any Grammys, everybody seems angry about the way *their* cause was treated:

"Is this any way to treat classical music?!?"

"Is this any way to treat jazz?!?"

"Is this any way to treat the black community?!?"

"Is this any way to treat the Latin community?!?"

"Did anybody actually buy *Back on the Block*?!"

Who cares: it's all in good fun. The Grammys don't represent the best of music any more than the Oscars represent the best of movies: never did, probably never will. But it was a hell of a party.

The last Grammy week party, though, did have a bit of important substance to it. The Rhythm and Blues Foundation, which was formed to redress the wrongs committed on some of the founders of rock and roll, handed out cash (!) awards to Maxine Brown, Al Hibbler, Albert King, Jimmy McCracklin, Curtis Mayfield, Sam Moore, Doc Pomus, the Five Keys and the Spaniels. The party was at Tatou and it was a warm, dignified affair, with Ahmet Ertegun, Bonnie Raitt, Phil Collins and Don Henley doing the presenting, and a rabbinical-looking Elvis Costello taking it all in.

One is tempted to say something cynical—something about Jimmy McCracklin probably not earning in his entire lifetime what one of the fancier Grammy parties cost—but why be that way?

Show business. Nothing like it.

LONDON NEWS

BY CHRISSY ILEY

SAY BOO II (by which we continue our chat with Alison Clarkson, Betty Boo to you): If you're born an outsider you either stumble as a victim or flourish as an independent spirit.

"I felt better than them and I dressed differently," says Alison, "always with my own style. A different haircut every two weeks. I've always liked '60s clothes. I was individual and they didn't like the way I spoke. I was a bit of a snob.

"The girls at school knew what they were going to do. Two things they wanted—either work in an office or have babies. Fifty percent of the kids in my school have got families, one parent families mind you. They'd been having it off with the boys in the other school and they've got their council flats, and that's their life. Well I don't mind being a snob.

"Girls like that irritate me. Whitney Houston irritates me because she looks like an old woman under her parents' thumb. And Sonia still irritates me because she's a little girl wanting to be a pop star, a bimbo. How can she dress like that? Sonia is the epitome of what a female in the music business shouldn't be."

She is so scornful she's practically snarling, at the thought of Stock Aitken Waterman's singing puppet darling.

"I like to set an example for girls, and show men that women are capable of producing and writing and making all their own decisions."

Just after leaving school, Alison formed the She Rockers. They met Public Enemy at the McDonald's at Shepherd's Bush; the band swooped them to New York to produce them. But she felt alienated by their radical black separatist views.

"I've no interest in black power because I'm not black. It's the black equivalent of the KKK."

After three weeks of bickering with the other girls she ditched them, more determined to make it on her own. She took a second engineering course.

"Nobody tells me, 'Don't touch those knobs,' anymore."

She fixes you with those big Bambi eyes. The mouth may look sulkily seductive when shut. But when open it unleashes lacerating lyrics with the main message being, "Don't mess with me." Ultra glamorous, which she naturally is, does not mean ultra malleable, which she isn't.

"I'm not ashamed of saying I'm materialistic. I want success. If I had to model myself on anyone it would be George Michael. My biggest fear was being a one-hit wonder. I like the way he is a respected songwriter, no longer a steamy heartthrob. It's flattering to be a heartthrob, but I'm not just that. My audience ranges from six to 60, like my boyfriend's Auntie Maude.

"I don't see myself as perfect. I wish I had a slimmer face. I don't care enough about myself. I've put on weight, but they say when you're a year older, 21, all your puppy fat goes and you'll feel a woman." She giggles. "Success has made me grow up an awful lot. I've met so many sharks. There are bad people in the music business. There is a mafia in the American record industry and I've met them; quite useful at such a young age. I'm quite aware of what's happening."

She tells the story of how Prince's management was desperate to sign her.

"They loved me, so they got on a plane, a Concorde from New York, and demanded to see me. I was busy in my studio and I said they could have 15 minutes. They couldn't believe it. 'We are a million times more famous than you and we couldn't even find you,' they said. They said Prince wanted to go out with me, but he wants to go out with anybody, doesn't he?"

In the end she decided on Paula Abdul's manager, Larry Frazin.

"I always like to be in the driver's seat. As a child I was like that. I hated being in cars. All I could think of was what would happen if we were going to crash. I used to have recurring dreams where the driver fainted and I had to take over the wheel. I hate the idea of being out of control."

And is she as forthright in personal relationships as she is in business, as is betrayed in the lyrics of her latest single, "24 Hours"? It's about being obsessed with someone. Not wanting to let them out of your sight.

"I'm possessive about everything and I get jealous very easily. My boyfriend is a songwriter who worked with me on '24 Hours' (which was written before the rest of the album). He's not the jealous type. It doesn't worry me being more famous than him. He's proud. If it was the other way 'round I'd be wondering why I was sitting home and he was famous. It would probably motivate me. It's a good thing I knew him before I was successful. But I know instinctively when someone is trying it on, when someone is after my money.

"When you find the right person the thing to do is marry them and have children. I found the right person. I think so.

"Aaaaarrgh," she bashfully shakes her head from side to side. "I get all embarrassed talking about it."

POINTS WEST

B-GIRLS IN EFFECT: Although hip-hop remains a homeboy-dominated genre, more and more homegirls are taking up the aggressive form of music. Underscoring this trend was an all-female rap concert held at the Los Angeles Sports Arena on February 14. Performers included Queen Latifah, MC Lyte, MC Trouble, Yo-Yo, Nikki D, Nefertiti and Soula. B-girls who *weren't* in effect included Salt-N-Pepa, Monie Love, Roxanne Shante, BWP, HWA, Isis, The Wee Papa Girls, Tairrie B and The Real Roxanne. Though the venue was far from sold out, those who were in effect expressed the most support for Latifah and Lyte. In keeping with the concert's theme of sisters doing it for themselves, Yo-Yo stressed to females that they don't need males to be successful. Nefertiti also dropped some science, urging Black Americans not to fight in the Persian Gulf.

—ALEX HENDERSON



You have to get up pretty early in the morning to catch these lovely ladies, *Five A.M.*, who are currently recording their first project at Creative Source studios.



A KING FROM QUEEN— During a recent visit to Los Angeles, Queen guitarist Brian May stopped by the Mark & Brian show at long-time AOR station KLOS-FM. After playing his guitar on the air, May discussed Queen's new album on Hollywood Records, *Innuendo*, rapper Vanilla Ice sampling "Under Pressure" and the reissuing of Queen's catalog in North America on CD. Pictured (l-r) are: KLOS air personality Brian Phelps; May and KLOS personality Mark Thompson.

ROCK

BY ALEX HENDERSON

STUDIO SAVAGERY: Vio-Lence's "Torture Tactics," a brutally realistic song MegaForce chose not to include on the thrashers' most recent album, *Oppressing The Masses*, is being released as a single by Caroline in May. MegaForce may be releasing Vio-Lence's next album in late September or early October... Glamsters Pretty Boy Floyd's song "Slam Dunk" will be heard in the film



Queen



Vio-lence



Kings X

Switch, which will hit the theatres on April 19. MCA Records is scheduled to release the soundtrack on April 2... Also on MCA's agenda is The Blessing's debut album, *Prince Of The Deep Water*, on March 19... RCA plans to release folk-rocker Vinnie James's debut album, *All American Boy*, in May...

HIGHWAY TO HELL: Canada's Annihilator, one of the more accessible posse in the thrash metal genre, has been touring Europe with Judas Priest since late January and will remain on the road with The Priest until the end of March... King's X continues touring the U.S. with headliners AC/DC in March... On March 8, Morgoth is scheduled to begin touring the U.S. as an opening act for fellow thrash metal-heads Kreator. The dates commence in Bayshore, Long Island, New York and last into May. Morgoth's *The Eternal Fall* is one of two new thrashin' death metal releases on the Century Media label, the other being Demolition Hammer's *Tortured Existence*. Other metal posses recording for Century Media include Grave, Iced Earth, Asphyx, Unleashed and Rumble Militia... The Ramones recently returned from a three-week tour of Japan and Australia, where they beat on the brat with a baseball bat and turned the pinhead into a teenage lobotomy. Gabba gabba hey!...

ROCKER HISTORY: Hollywood Records, which plans to reissue the entire Queen catalogue on CD in 1991, is reissuing four titles on CD on March 5: *A Day At The Races*, *Sheer Heart Attack*, *News Of The World* and *Hot Space*. For May, Hollywood has tentative plans to release CD configurations of *A Night At The Opera*, *Jazz*, *Queen* and *The Game* as part of the second batch. And as 1991 progresses, *A Kind Of Magic*, *Queen II*, *Live Killers*, *The Miracle* and *Greatest Hits* are among the Queen titles intended for reissue... Meanwhile, Hollywood is promoting the title track from Queen's current *Innuendo* album to AOR radio...

ROCKER MISCELLANEOUS: Big Chief Records, home of Agony Column, has announced two new signings: Houston thrash metallers Deadhorse and Chi-Town headbangers Aftermath, whose style Big Chief describes as "King Crimson meets Metallica"...

TICKERTAPE

(Continued from page 5)

have unique prestige value for which adequate compensation would not otherwise be received, or which are performed substantially in media not surveyed by ASCAP," bringing to \$1,237,250 the total amount of such monies awarded in 1990-91... MTV tells us they donated more than \$28 million of airtime to public service messages in 1990. Who are we to argue?... Capitol has released a home-video version of the remake of "Give Peace a Chance," including interviews, behind-the-scenes stuff, etc.... Alan Rubens, president of Skyscraper Entertainment, has joined forces with rapper Grandmaster Flash to form Grandmaster Flash Productions, a new

production company, which includes a record label, Master Groove Records.

IRIE VIBRATIONS: Synergy producers in Los Angeles and Kingston, Jamaica have announced that they have joined forces with the William Morris Agency for worldwide representation of the touring Reggae Sunsplash Festival. The 7th Annual Reggae Sunsplash will kick off in Japan from May 5 through May 10, playing the cities of Tokyo, Kawasaki and Osaka. After that, the tour will hit the U.S. Scheduled performers include Maxi Priest, Dennis Brown, Shinehead, Andrew Tosh, Carlene Davis, Little Lennie, The A-Team and Tommy Cowan.

LOOKING AHEAD

March 9, 1991 Independent product most likely to reach the Top 100 Pop Singles Chart

1. SHE TALKS TO ANGELS(Def American/Geffen) Black Crowes
2. HEARTBREAK STATION(Mercury) Cinderella
3. VOICES THAT CARE(Giant) Voices That Care
4. MOTHER'S PRIDE(Columbia) George Michael
5. STEP ON(Elektra) Happy Mondays
6. TAKE IT ALL(MCA) The Outfield
7. OOOH THIS I NEED(Chrysalis) Elisa Fiorillo
8. TOGETHER FOREVER(Columbia) Lisette Melendez
9. ONE IN A MILLION(MCA) Trixter
10. I LIKE THE WAY(THE KISSING GAME)(Jive) Hi-Five
11. WHAT'S IT GONNA BE?(Atlantic) Jellybean
12. I CAN'T TELL YOU WHY(Elektra) Howard Hewitt
13. I'LL NEVER LET YOU GO(MCA) Steelheart
14. CRYING IN THE RAIN(Warner Bros.) A-Ha
15. LET'S CHILL(MCA) Guy



UP A TREE—with lots of places to go is the story of Christian DeWalden (far left), who has just signed a joint venture agreement with Tree International and Austin Roberts (seated), who becomes the first writer DeWalden has signed to the publishing giant. Seen here, with DeWalden & Roberts, at signing ceremonies are Attorney Rusty Jones, Tree chief operating officer Donna Hillel, and Tree creative director Walter Campbell.

COUNTRY MUSIC

Is Country Music Ready For *Two* Formats?

IT'S CREATED A WIDE SPECTRUM WHICH RANGES FROM THE DOWN-HOME FLAVOR OF ARTISTS SUCH AS GEORGE JONES AND TANYA TUCKER, TO THE URBAN CONTEMPORARY SOUNDS OF k.d. lang AND LYLE LOVETT. In other words—it's COUNTRY MUSIC!

As the history of country music has grown over the years, so have the styles, the sounds and the listening audience, therefore, becoming a phenomenal success story. In fact, the realm of country music has become so immense and diverse, that it's reached a level in which listeners can actually pick-n-choose the type country music they prefer best. In addition to today's country music offering far more artists, each with his or her own unique style, and a much better quality in sound, it has at the same time lured in the acceptance of listeners who previously listened only to musical formats such as pop, adult contemporary, alternative, etc.

Although country music is widely accepted as a whole, there are, however, many listeners who remain only loyal to the more traditional and *Opry-rooted* sounds of the spectrum. (Randy Travis, George Jones, Merle Haggard). There are also those who have recently turned their ears toward country music primarily because of its new avant garde, a diverse group which introduces more of an alternative-pop-and-roll emphasis. Artists such as Lyle Lovett, Mary-Chapin Carpenter, Kevin Welch, k.d. lang, Marty Stuart and the Kentucky HeadHunters come to mind.

So in essence, has the marketplace evolved to the extent that *two* separate formats are needed? Would such a division be an asset to the growth of country music, or would it actually hamper its current growing status?

One plus to such a change would perhaps give many artists and producers additional freedom to be even more true to their own artistic ability, rather than producing and recording material which will only *hopefully* be accepted by "country" radio.

Regardless, such a split in format would create a continuous cross-over situation. Material released by artists like Steve Earle, Rosanne Cash or Lyle Lovett might be dubbed as contemporary or alternative, yet some of their material may sound heavily traditional. Those artists who are usually labeled as traditional would occasionally release a single which would cross-over onto the contemporary/alternative chart.

Such a possibility would only become reality if *radio* actually distinguished which format best fulfills its listening audience, and which format a record would ultimately fall into. Of course, a second country chart would eventually follow. Some stations would perhaps double their listening audience—captivating the attention of younger listeners, as well as those adults who have grown tired of today's rap-saturated, pop stations.

Nashville's WSM-FM music director Larry Pareigis comments, "A lot of people may look at change as a threat, but I don't really look at it that way. I

think sometimes change can be beneficial—as in this particular case, I think sometimes country music has to make sure it understands where it's going. I don't really think that there is enough material at this point to completely sustain a format like that. I think someday it may work, but the day has not arrived yet. Eventually there may be a split in the format if the material warrants it, but for right now there simply isn't enough material out there to go around," Pareigis continues. "Radio stations can still play Willie Nelson next to Rob Crosby, next to Patty Loveless, next to the HeadHunters, and it works for them. There are select songs by certain artists that can help fuel a format like that, but a lot of these artists are also trying to appeal to the most amount of people that they can...just like radio."

Washington D.C.'s WMZQ program director Gary McCartie: "I think it's possible," says McCartie. "My feeling is that country music is finally getting good enough to take over mainstream radio, and by dividing the format in half or even into thirds, in a given city, further disfranchises the listening audience or the potential for country music to grow, especially in major markets. The name of the game or the business is supply and demand," answered McCartie, when asked about the potential for select artists to perhaps become more successful if an additional format was offered. "Everyone who gets into any business understands the pit falls and the shortcomings, and there are a lot of talented people who can't get a record deal, and a lot of artists who can't get their record played and that will always be the case. There are a lot of civil engineers out of work today, but that doesn't mean the system should be changed. My feeling is that the cream of the crop does generally come to the top, but there is no way the industry is going to be able to make a place for everybody that knows how to play a guitar and sing. If we stopped playing traditional country music, the station wouldn't sound like a country station. But if we stopped playing contemporary or cross-over kinds of music (and I use that term loosely), then we would only appeal to a narrow country audience. So what country music has to do is stay broad and stay appealing to the masses."

"I can see where it could perhaps happen," states KSAN's Carl Brown, in San Francisco, California. "There are so many varied artists in country right now. Personally, I don't think I'd like to see it happen, and that's only because I think that the country format's strength is that it has such a loyal audience, and while that audience may not necessarily love every part about the music, they at least tolerate it and keep listening for what they really like. Country music is in another cycle right now and the "hats" are on top. It wasn't but about five years ago that the contemporary ballad singers and the country cross-over folks were on top, and the traditionalists were out in the backyard. If we all just hang together, sooner or later, we all rise to the top and share the glory."

KIKK's Joe Ladd (Houston, Texas) says, "I think it would be good for the

record industry. I think as time goes on, there's going to be narrow casting anyway. You can't please everybody, but I think you're going to have to please a certain demographic that you're going after. (Such a split) would have to develop," continues Ladd. "I think that broadcasters ought to be planning for the future audience, because the old core is going to die...it's going to go anyway. I personally don't feel that the acts of today are going to be long term. Maybe one or two of them are going to be a George Jones. There are 15-20 acts out there. They're all good-lookin' and can sing like birds, but will all of them survive? There's another bunch right behind them!"

WRKZ's Dandelion Seese, in Hershey, Pennsylvania: "Will it divide? No! There's always a new wave of country, always, no matter what. Back in the 70's, it was the outlaw sound. In the late 70's and early 80's, it was the cross-overs or the Alabama sound that came in. Now, the new traditionalists make up the sound. Country music is pure Americana. It's part of our heritage, and there's always going to be a traditional part of country music."

MCA/Nashville vice president of promotion, Shelia Shipley, explained to *Cash Box* that such an issue right now is not as big as it was a few years ago. "I think that today the balance in country music between contemporary and traditional makes for a good sounding radio station. I think you can have both mixed in with a station. When we saw stations like *Thunder* in Charlotte, which tried to do more of a hybrid format, that could have been the beginning of something where they would even mix in some rock music along with country. When I listen to a rock station, there are times when I hear something that I like, and then there are times when something comes on and I go 'Woe!' I don't like that at all. So it doesn't matter what format you're listening to, I think you're going to have a mix of songs you like and songs you don't like. Right now, there are just enough artists out there to feed a format, but I don't see us having enough diversity within the format as it stands today to have two different formats."

Pam Lewis, vice president of Doyle/Lewis Management (Garth Brooks) comments, "I think that whatever will broaden country music, I'm in favor of it. If it means splitting the charts up and splitting up radio, then so be it. I think that part of the reason that people are turning to country music today is that they're not being served in other formats of music," Lewis continues. "Unfortunately, I think that we've been somewhat shackled to radio constraints. If radio would just open up a little bit more. Maybe that's going to take two formats to happen. If so, maybe you wouldn't have to go into the studios and record something that we *hope* will get played on country radio. I've worked with a lot of cutting-edge artists like Steve Earle and Lyle Lovett, and we had a lot of problems getting them played on country radio."

Independent promoter, Chuck Dixon, told *Cash Box* that he'd been talking about such a change hopefully

taking place for *years*. "It works in Gospel music. Why can't it work here, because there are definitely two separate types of music here, and it's causing problems for promoters, for producers, and for songwriters. What's happening is that artists are trying to walk down the middle of a fence and we're getting a watered-down version of both musics. Producers are saying 'We can't do that because the traditionalists won't play it and we can't do that because the contemporaries won't play it.' So they say 'Let's just cut these two licks out and we won't antagonize either side.' What they're going to have to do is eventually have two separate charts and unfortunately, someone is going to have to say 'OK—this is the way it is boys! This is traditional and this is contemporary.' And there's going to be a cross-over factor at all times, but don't worry, it will all happen naturally."

Warner Bros./Nashville VP/promotions, Bob Saporiti, says that the possibility of the format dividing is less likely now than it was a few years ago. "No one can tell what's really going to happen in the future, but I don't see it happening. The idea has been dabbled with forever and country music has that incredible elastic ability to embrace and expand. I mean take the Kentucky HeadHunters. They should have been on another format by the standards of two years ago, yet today they just won the Grammy. Country just tends to bring in all the stuff. I don't think there would even be enough stuff out there to merit another format, and if it were that far outside, it wouldn't be country."

RCA/Nashville director of promotion, Mike Sirls, also doesn't see such a transition taking place any time soon. "I don't think it's going to happen. I think if it does, it's going to be in the future. I think that the people who aren't exactly mainstream country *wish* that it would happen so that there would be a bigger place or another place for them. The radio stations that I talk to—they're going to point to the success today, and for the most part those people who are having success are the traditional country music artists like Clint Black, Garth Brooks, etc. Right now there wouldn't be enough contemporary music to go around," says Sirls. "You'd probably have to look for it and then cultivate it."

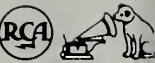
Cash Box also spoke with Star Struck Entertainment's Jennifer Bohler (Reba McEntire) and International Management Services' John Dotson (Ricky Van Shelton). "Reba doesn't want to do just traditional country," says Bohler. "She likes to expand the boundaries of country music and experiment with a lot of different sounds. I think splitting the country format would be carrying it way to far."

"Artists, record companies and radio make up three very diverse groups that are totally dependent upon one another, and each of them is a real story partner in the ultimate outcome," Dotson admits. "I just don't know which of the three partners would be strong enough to create a new format."

Thanks Radio, for another great year!



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COUNTRY NEW FACE

Molly & The Heymakers



THEY REPRESENT A RARE PIECE OF CREATIVE ART which somehow comes to life in a musical form. They're colorful, energetic and sculpture a romping sound that barrels through like a country-style carnival on a Saturday night. Then, of course, there's always a moment to pull down the tent, turn out the bright lights and maybe take a homely truckride down an old dirt road.

To create such a diversion in music—whether the mood is high-powered and bubbling over with energy, or low-keyed and flowing with deep sincerity, it takes someone who can grab onto the handles and steer either way. New recording artists Molly & The Heymakers, for instance, a group from Hayward, Wisconsin, that brings the true colors of today's country music to an even brighter shade.

Following three years of captivating audiences in and around their home-base area, Molly & The Heymakers are geared up to unleash their authentic, quavering

country to soon-to-be fans world-wide. "Chasin' Something Called Love," the group's debut single on Reprise Records, spills out the first taste of such a unique and sultry performance.

"Whenever you're different, you take that risk of either being accepted or being completely blown off," laughs Molly Scheer. "We've all got different influences and I guess I'm the one who's got the most country influence on the group, especially since I do most of the songwriting. But we've got these other members who love country music, yet bring in all these other influences. I really don't believe there would have been a place for us five or six years ago. The time is just so right for us now. Country music has just progressed so much and it's gotten back to its roots, but it's also pulling in some of the coolest sounds of rock-n-roll and has become so wide-open!"

Scheer leads the pack with her wide-open, gutsy vocals and pours in a spiced-up mandolin for flavor, while co-founder of the group, Andy Dee, adds an acoustic and steel guitar, dobro and vocals. The remaining two Heymakers include Jeff Nelson (bassist/vocalist) and Joe Lindzius (drums/percussion and vocal harmony). Together, they create a sound that spills somewhat into the same niche honed by artists such as Kevin Welch and Carlene Carter. But for Molly & the Heymakers, perhaps it's the beating pulse of rowdy, rockin' country, combined with Scheer's every-day-life lyrics, which opens the door to an even broader country audience.

"Country music is an acceptance of just who you are," explains Scheer, "and I think that's a valuable lesson. That's why I think if you get the younger audience...the *real* young audience to embrace that, it would do people a lot of good. We've got an energy that's just *there* and it attracts young people. Everything's played real aggressively, yet the lyrics might talk about the simple beauty of just driving around in a truck and the joy and freedom that something like that brings."

The name, *Molly And The Heymakers*, certainly didn't fall from the sky. It had to be something that sounded fun, but still had a country sound to it. That's how the word "hay" came to mind. Then there was a need for a real punch in there too. Hay-makers seemed to have had that punchy, off-the-wall effect, so it stuck. And since the group is entirely different from any other, they wanted to really jump out there and grab some attention, therefore the word "hay" was then re-spelled as "Hey!"

So if the name *Molly & The Heymakers* sounds a bit different, and their rowdy brand of North-meets-South music turns some heads, or maybe the lyrics in their songs turn some hearts, then they're doing the job they set out to do three years ago—and having a lot of fun doing it.

OUR SUPER STARS

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☆ Charlie McCoy ☆ Jack Greene ☆

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COUNTRY SINGLES

March 9, 1991



#1 Single: Clint Black



High Debut: Reba McEntire #48



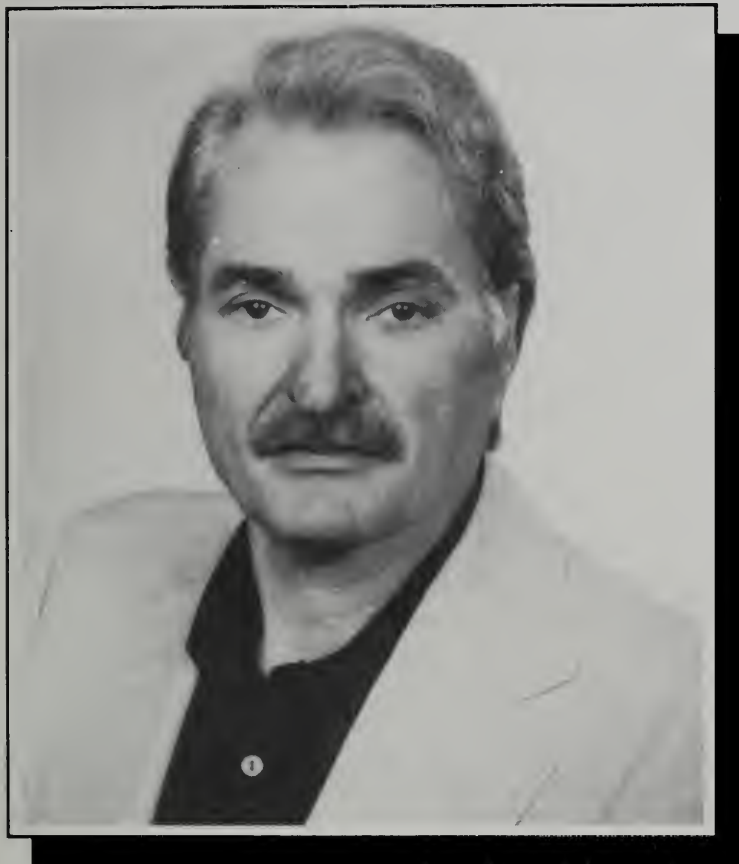
To Watch: Alabama #36



#1 Indie: Black Tie #49

		Total Weeks ▼				Total Weeks ▼		
		Last Week ▼				Last Week ▼		
1	LOVING BLIND (RCA 2749)	1	6	52	DECK OF CARDS (Curb 76855)	60	2	
2	LOVE CAN BUILD A BRIDGE (CURB/RCA 2708)	2	11	53	CRY BABY (Soundwaves 343)	58	6	
3	LITTLE THINGS (MCA 53975)	4	9	54	ALMOST IN LOVE (CSA 195)	54	5	
4	I'M THAT KIND OF GIRL (MCA 53977)	5	7	55	NAVAJO RUG (RYKO 9175)	62	5	
5	TWO OF A KIND (Capitol 79537)	11	4	56	TEN WITH A TWO (Columbia 3047)	DEBUT		
6	HEART FULL OF LOVE (Warner Bros. 26173)	7	8	57	HELP IS ON THE WAY (Master 91)	59	5	
7	I'D LOVE YOU ALL OVER AGAIN (Arista 2166)	9	7	58	GET RHYTHM (Atlantic 3429)	68	2	
8	DON'T TELL ME WHAT TO DO (Arista 2129)	8	11	59	I NEED A MIRACLE (Columbia 73710)	DEBUT		
9	I GOT YOU (Columbia 73672)	10	6	60	DANCE WITH WHO BRUNG YOU (Arista 2178)	66	2	
10	HEROES AND FRIENDS (Warner Bros. 4598)	17	4	61	HOLED UP IN SOME HONKY TONK (Atlantic 3683)	DEBUT		
11	IF YOU WANT ME TO (Epic 73637)	3	11	62	HOMETOWN BOY (Spirit Horizon 1004)	64	6	
12	TRUE LOVE (RCA 2745)	14	6	63	DIAMONDS & CHILLS (Happy Man 824)	65	6	
13	I MEAN I LOVE YOU (Warner Bros. 4606)	16	7	64	YOU PUT A LOVE SONG IN MY HEART (T & M 102)			
14	TREAT ME LIKE A STRANGER (RCA 2720)	15	8			Audrey Huneycutt/James Younger	71	3
15	IS IT RAINING AT YOUR HOUSE (Columbia 73632)	6	10	65	MAMA'S ROCKING CHAIR (Concorde Int. 1502)	72	3	
16	IF THE JUKEBOX TOOK TEARDROPS (Atlantic 3699)	19	5	66	BUILDIN' WALLS & BURNIN' BRIDGES (Stargem 2479)	67	6	
17	UNCHAINED MELODY (Curb 035)	20	10	67	MAYBE THE MOON WILL SHINE (MCA 53995)	69	2	
18	I GOT IT BAD (RCA 2710)	22	6	68	RADIO MAN (KCB 13)	70	5	
19	MEN (Warner Bros. 4625)	23	5	69	LET THERE BE LOVE (Blue Moon 1003)	74	2	
20	WALK ON FAITH (Columbia 73623)	12	12	70	CAROLINA SUN (Badger 2010)	75	4	
21	I COULDN'T SEE YOU LEAVIN' (MCA 53983)	13	8	71	A DO NO GOOD MAN (Step One 426)	DEBUT		
22	I'M SENDING ONE UP FOR YOU (Capitol 79477)	18	7	72	IN A DIFFERENT LIGHT (Capitol 79283)	41	6	
23	THE EAGLE (Epic 73718)	27	5	73	TAKE A CHANCE ON LOVE (Sing Me 54)	78	2	
24	LET HER GO (MCA 53971)	32	4	74	WAVE DADDY BYE BYE (NCP 5002)	76	4	
25	BROTHER JUKEBOX (MCA 53965)	21	12	75	WHAT ABOUT ME (CMI 0020)	77	6	
26	DADDY'S COME AROUND (RCA 2707)	24	13	76	LOOK WHAT I'VE STUMBLLED INTO (Music City USA 126)	85	3	
27	POCKET FULL OF GOLD (MCA 54026)	34	2	77	OUTLAW LOVER (Overton Lee 152)	81	2	
28	RIGHT NOW (Columbia 73699)	30	3	78	COUNTRY LOVE (Burby 1001)	80	5	
29	DRIFT OFF TO DREAM (Warner Bros. 4656)	39	3	79	I'M MISSING ME (Worth 113)	86	2	
30	RUMOR HAS IT (MCA 53970)	25	13	80	LOVE CAN TURN THE WORLD AROUND (Evergreen 1137)	DEBUT		
31	LONG LOST FRIEND (RCA 2709)	26	9	81	CHASIN' SOMETHING CALLED LOVE (Reprise 19517)			
32	THERE YOU GO (Arista 2139)	28	9			Molly And The Heymakers	43	8
33	UNCONDITIONAL LOVE (Capitol 79494)	38	4	82	I DON'T NEED FLOWERS (Door Knob 363)	90	2	
34	MARY AND WILLIE (RCA 2746)	44	3	83	HONKY TONK SINGER (Door Knob 361)	87	2	
35	WILL THIS BE THE DAY (MCA/Curb 54002)	45	3	84	SHE WAS THE BEST THING (Door Knob 362)	DEBUT		
36	DOWN HOME (RCA 2778)	47	2	85	MOONSET (Ridgewood 3017)	89	2	
37	MILES ACROSS THE BEDROOM (Capitol 79526)	42	3	86	DREAM GIRL (Music City 125)	88	2	
38	ONLY HERE FOR A LITTLE WHILE (Capitol 79424)	40	7	87	FREEDOM WINS AGAIN (B & E 103)	93	2	
39	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (EPIC 73570)	29	14	88	MAMA'S GONE TO WAR (CMM 12900)	DEBUT		
40	YOU'VE GOT TO STAND FOR SOMETHING (RCA 2664)	31	17	89	ON MY MIND (LRJ 2024)	DEBUT		
41	FOREVER'S AS FAR AS I'LL GO (RCA 2706)	33	14	90	THE PIPER CAME TODAY (Columbia 73655)	49	5	
42	WE'VE GOT IT MADE (Capitol 79343)	35	17	91	THERE FOR AWHILE (MCA 53936)	51	15	
43	HOPEFUL HEART (Step One 424)	46	4	92	BLUEBIRD (Capitol 79542)	53	9	
44	WHAT GOES WITH BLUE (Epic 73656)	48	4	93	LIFE'S LITTLE UPS AND DOWNS (Columbia 73587)	55	17	
45	OH WHAT IT DID TO ME (Capitol 79535)	50	3	94	SOUL AND INSPIRATION (RCA 2665)	61	12	
46	ONE LESS PONY (Capitol 79432)	36	4	95	UNANSWERED PRAYERS (Capitol 79381)	63	15	
47	SAY IT'S NOT TRUE (MCA 53955)	37	13	96	IT AIN'T THAT FAR BACK TO KENTUCKY (Door Knob 90573)			
48	FANCY (MCA 54042)	DEBUT				Andi & The Browns'	73	11
49	CHAIN GANG (Bench 3-7)	56	3	97	JUST YOU AND ME NOW, MOM (Door Knob 360)	79	5	
50	I WASHED MY HANDS IN MUDDY WATER (AMI 1330)	52	5	98	A HEARTBEAT AWAY (Arista 8627)	82	5	
51	I'M JUST THAT KIND OF FOOL (Evergreen 1133)	57	4	99	TEXASVILLE (GBS 811)	83	9	
				100	A FEW GOOD THINGS REMAIN (Mercury 301)	84	15	

NARVEL FELTS



34 TOP 40 HITS

"I'm Just That Kind Of Fool"

EV 1133



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COUNTRY ALBUMS

Mar.

The square bullet indicates strong upward chart movement.

Total Weeks
Last Week ▼

#1 ALBUM:
Garth Brooks



TO WATCH:
Gene Watson
#51

1	NO FENCES (Capitol 93866)	Garth Brooks	1	24
2	PUT YOURSELF IN MY SHOES (RCA 2372)	Clint Black	2	15
3	HERE IN THE REAL WORLD (Arista 8623)	Alan Jackson	3	49
4	RUMOR HAS IT (MCA 10016)	Reba McEntire	4	23
5	PICKIN' ON NASHVILLE (Mercury 838744)	Kentucky HeadHunters	5	64
6	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)	The Judds	8	22
7	GARTH BROOKS (Capitol 90897)	Garth Brooks	7	79
8	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	10	54
9	IF THERE WAS A WAY (Reprise 26344)	Dwight Yoakam	9	15
10	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	11	25
11	HEROES & FRIENDS (Warner Bros. 26310)	Randy Travis	6	21
12	WHEN I CALL YOUR NAME (MCA 42321)	Vince Gill	12	42
13	LIVIN' IT UP (MCA 6415)	George Strait	13	38
14	AMERICA (THE WAY I SEE IT) (Warner Bros. 26453)	Hank Williams Jr.	19	17
15	A THOUSAND WINDING ROADS (Epic 46047)	Joe Diffie	23	19
16	LOVE IN A SMALL TOWN (RCA 2365)	K.T. Oslin	14	14
17	KILLIN' TIME (RCA 9668)	Clint Black	15	91
18	TOO COLD AT HOME (MCA 10032)	Mark Chesnutt	16	18
19	PASS IT ON DOWN (RCA 2108)	Alabama	18	36
20	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)	Mary-Chapin Carpenter	22	17
21	DOUG STONE (Epic 45303)	Doug Stone	21	43
22	NECK AND NECK (Columbia 45307)	Chet Atkins/Mark Knopfler	17	16
23	GREATEST HITS (RCA 2277)	Keith Whitley	20	26
24	HEROES (RCA 2459)	Paul Overstreet	25	4
25	INTERIORS (Columbia 46079)	Rosanne Cash	26	16
26	TEMPTED (MCA 10106)	Marty Stuart	27	5
27	YOU'VE GOT TO STAND FOR SOMETHING (RCA 2374)	Aaron Tippin	37	5
28	BUICK (Curb/Capitol 94260)	Sawyer Brown	28	6
29	ON DOWN THE LINE (MCA 6401)	Patty Loveless	30	38
30	TURNING FOR HOME (Columbia 46141)	Mike Reid	41	3
31	THE EAGLE (Epic 46104)	Waylon Jennings	38	30
32	I FELL IN LOVE (Reprise 26139)	Carlene Carter	31	24
33	COUNTRY CLUB (Warner Bros. 26094)	Travis Tritt	29	46
34	TOUGH ALL OVER (Epic 46066)	Shelby Lynne	33	28
35	GREATEST HITS (Curb/RCA 8318)	The Judds	39	42
36	A DOZEN ROSES/GREATEST HITS (MCA 10018)	The Desert Rose Band	35	6
37	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	32	80
38	12 GREATEST HITS (MCA 12)	Patsy Cline	36	43
39	EXTRA MILE (Columbia 45490)	Shenandoah	24	36
40	10 YEARS OF GREATEST HITS (Columbia 45409)	Vern Gosdin	40	26
41	HILLBILLY ROCK (MCA 42312)	Marty Stuart	47	42
42	UNCHAINED MELODY/GREATEST SONGS (Curb 77414)	Ronnie McDowell	42	5
43	PUT YOURSELF IN MY PLACE (Arista 8642)	Pam Tillis	49	4
44	PIRATES OF THE MISSISSIPPI (Capitol 94389)	Pirates Of The Mississippi	44	27
45	CRAZY IN LOVE (MCA 10027)	Conway Twitty	45	20
46	LYING TO THE MOON (RCA 2066)	Matraca Berg	46	17
47	WHAT A WAY TO GO (Atlantic 82109)	Ray Kennedy	51	11
48	BORN FOR TROUBLE (Columbia 45492)	Willie Nelson	53	17
49	COWBOY SONGS (Warner Bros. 26308)	Michael Martin Murphey	34	24
50	GREATEST HITS (MCA 5582)	Lee Greenwood	55	5
51	AT LAST (Warner Bros. 26329)	Gene Watson	71	2
52	LYLE LOVETT & HIS LARGE BAND (MCA/Curb 42263)	Lyle Lovett	68	37
53	GREATEST HITS, VOL II (MCA 42035)	George Strait	59	28
54	GEORGE STRAIT'S GREATEST HITS (MCA 5567)	George Strait	54	20
55	TEXAS TORNADOS (Reprise 26251)	Texas Tornados	43	27
56	BRAND NEW DANCE (Warner Bros. 26309)	Emmylou Harris	50	17
57	GREATEST HITS (RCA 7170)	Alabama	62	42
58	GREATEST HITS VOL 2 (MCA 42219)	Lee Greenwood	63	3
59	GREATEST HITS (Warner Bros. 26253)	Highway 101	66	21
60	OUT OF THE SHADOWS (Atlantic 82104)	Billy Joe Royal	60	32
61	SIMPLE MAN (Epic 45316)	Charlie Daniels Band	61	64
62	NAVAJO RUG (RYKO 10175)	Jerry Jeff Walker	64	3
63	I'VE GOT THAT OLD FEELING (Rounder 0275)	Alison Krauss	DEBUT	
64	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	48	69
65	HEART FULL OF LOVE (Warner Bros. 26173)	Holly Dunn	65	36
66	SHADOWLAND (Warner Bros./Sire 25724)	k.d. lang	67	21
67	ABSOLUTE TORCH AND TWANG (Warner Bros./Sire 25877)	k.d. lang	74	53
68	HEART OVER MIND (Epic 46238)	Tammy Wynette	RE-ENTRY	
69	THE 25TH ANNIVERSARY ALBUM (Playback/Laurie 4501)	Tommy Cash	69	5
70	SOLID GROUND (Arista 8662)	Rob Crosby	RE-ENTRY	
71	ALWAYS AND FOREVER (Warner Bros. 25568)	Randy Travis	58	42
72	FAST MOVIN' TRAIN (RCA 9961)	Restless Heart	72	54
73	LOVE IS STRANGE (Reprise 26289)	Kenny Rogers	56	21
74	THE LIGHTS OF HOME (RCA 2114)	Baillie & The Boys	52	35
75	BLUE JUNGLE (Curb 77313)	Merle Haggard	70	32

■ COUNTRY RADIO

Most Added Singles

(Singles receiving the most new adds this week)

1. REBA McENTIRE—"Fancy"—MCA
2. WILLIE NELSON—"Ten With A Two"—Columbia
3. LARRY BOONE—"I Need A Miracle"—Columbia

Most Active Singles

(Singles receiving the most reports this week)

1. GARTH BROOKS—"Two Of A Kind"—Capitol
2. CLINT BLACK—"Loving Blind"—RCA
3. RANDY TRAVIS—"Heroes And Friends"—Warner Bros.

Hot Phones

(Singles receiving the most requests)

1. GARTH BROOKS—"Two Of A Kind"—Capitol
2. CLINT BLACK—"Loving Blind"—RCA
3. THE FORESTER SISTERS—"Men"—Warner Bros.

Hot Cuts

(Cuts which have not been released from current album as singles, yet receiving airplay)

1. CLINT BLACK—"One More Payment" *Put Yourself In My Shoes*—Capitol
2. GARTH BROOKS—"Thunder Rolls" *No Fences*—Capitol
3. LEE GREENWOOD—"God Bless The USA" *Greatest Hits*—MCA
4. JOE DIFFIE—"Almost Home" *A Thousand Winding Roads*—Epic
5. REBA McENTIRE—"This Picture" *Rumor Has It*—MCA

D.J.'s Corner

WMZQ AND BOY SCOUT TROOP SUPPORT THE USO—Country music fans recently raised thousands of dollars to support families of military personnel serving in Operation Desert Storm. WMZQ in Washington, D.C. organized the USO fundraiser which took place at an area concert featuring Conway Twitty, George Jones and Vince Gill. Boy Scout Troop 1113 of Fairfax, Virginia gave 4'x6' American flags to every person who made a donation.

"At no time in recent history has the USO of Metropolitan Washington been called upon to support the military and especially the families of Operation Desert Storm," says Elaine Rogers, executive director of the USO of Metropolitan Washington. "We are responsive to the needs, but we cannot respond without the kind of support shown by WMZQ, the boy scouts and the generous people who have donated. We desperately need the help right now."

Over \$3,000 was raised for the USO of Metropolitan Washington. WMZQ is committed to raising money for the USO until the war has officially ended.



■ SINGLE RELEASES

OUT OF THE BOX

□ **CARLENE CARTER:** "The Sweetest Thing" (Reprise 26139)

Producer: Howie Epstein

Writers: Carlene Carter/Robert Ellis Orrall

Carlene Carter rides in on this one like a feather dancing on a gentle breeze. Compared to her previous "firecracker" performances, "The Sweetest Thing" reveals a whole new side of Carter—a side that's sure to garner her another landslide of fans. Tender words lace the lyrics, a confident acoustic guitar sweetens the melody and Carter's charcoal-edged vocals reach out and pull us right into this beautiful ballad.

FEATURE PICKS

□ **RONNIE MILSAP:** "Are You Lovin' Me Like I'm Lovin' You" (RCA 2509-7-RAA)

Producers: Ronnie Milsap/Rob Galbraith

Writers: Johnny Cunningham/Steve Stone

The combination of Milsap and an indepth love story has long been a winning package in country music. His latest release from the new *Back To The Grindstone* LP proves to be no exception. "Are You Lovin' Me Like I'm Lovin' You" spills out heart-burning lyrics which questions the depth of love, and is tenderly delivered with the warm sting of Milsap's sensual vocals.

□ **MIKE REID:** "Till You Were Gone" (Columbia 38 73736)

Producer: Steve Buckingham

Writers: M. Reid/R.M. Bourke

With his follow-up to the powerful "Walk On Faith" debut, newcomer Mike Reid comes back revealing a much more compassionate approach. This lazy-tempo number slow-dances through some teary-eyed lyrics and showcases Reid's raspy voice with full flavor. "Till You Were Gone" will most likely move up quick, as will Reid's quick-rising recognition as being one of country music's brightest new faces.

□ **SHELBY LYNNE:** "What About The Love We Made" (Epic 34 73716)

Producer: Bob Montgomery

Writer: J. Rotch

Stand back and let this power-house vocalist do her stuff! Shelby Lynne seems to shine a bit brighter with her every release, and her latest single from the *Tough All Over* project holds nothing back. Lynne reaches down to the bottom depths of the soul on this blues-tinged ballad and wails out a stunning performance. "What About The Love We Made" tells the sad story of how an ultimate break-up can also break the heart of a child. Also be alert for Lynne's vocal explosion at the end of this number—breathtaking, to say the least.

□ **TOM KELL:** "The Girl With The Single Rose" (Warner Bros. 26508)

Producer: Josh Leo

Writer: Tom Kell

Making his first impression a definite *great* one, new artist on the block, Tom Kell, brings a fresh contemporary sound and style to country music. His debut release, "The Girl With The Single Rose" spits out a spicy cut lined with flavory guitar licks and Kell's rich, fluttering vocals.

□ **BUCK OWENS:** "Twice The Speed Of Love" (Curb/Capitol 79603)

Producer: Jimmy Bowen

Writers: Kostas/Marty Stuart

How else can one describe such a musical tingle without calling it "Buck Owens-style?" "Twice The Speed Of Love" presents a zesty, feel-good traditional that's just begging for some toe-tappin'. Thumbs up to Owens, who dives in and really brings this number to its liveliest!

□ **T.G. SHEPPARD:** "Born In A High Wind" (Curb/Capitol 79566)

Producers: Mac McAnally/Walt Aldridge

Writers: Walt Aldridge/Gary Baker/Susan Longacre

Long time no hear from T.G.! Nevertheless, the wait was worth it. Sheppard is back in action with a surprising, gut-n-grind performance. "Born In A High Wind" drives with a deep-beatin' tempo and a luring "but-life-goes-on" theme.

■ ALBUM RELEASE

□ **DOLLY PARTON:** *Eagle When She Flies* (Columbia 46882)

There's no denying that Dolly Parton's lyrics and music reflect her own magnetic personality—strong, adventurous and thoroughly realistic. Her latest release, *Eagle When She Flies*, soars with such regal qualities, yet reveals an even greater sense of depth. As expected, *Eagle When She Flies*, produced by Steve Buckingham and Gary Smith, unleashes Parton's scorching, vocal quivers with full spice and energy in tunes such as "Country Road," "Runaway Feeling" and "Best Woman Wins," a duet which features Lorrie Morgan. Much of the new project, which flaunts Parton's creative penmanship on nine of the eleven cuts, reveals the strength and sensitivity discovered in women, in addition to her loyal dedication to her roots and family pride. Such cuts include "Silver And Gold," "Family," "Dreams Do Come True," her current duet with Ricky Van Shelton—"Rockin' Years," and the inspirational "Eagle When She Flies." Other guest appearances on the album include country greats like Emmylou Harris, Patty Loveless and Vince Gill. *Eagle When She Flies* brings back home the traditional country elements which originally launched Parton's phenomenal career, and also represents many of the new directions and realizations which have delivered her to the unlimited realms of superstardom.

D.J.'s Corner

KLEB DOES THE GUMBO—KLEB Radio in Golden Meadow, Louisiana recently held their 4th Annual Gumbo Cook-off. The annual fundraiser, held at the Bayou Centroplex in Galliano, Louisiana drew in gumbo lovers from near and far to taste what's been called some of the best gumbo in the world. All proceeds from the cook-off will be donated to the local center for special kids.

CONGRATULATIONS ARE IN ORDER for Kevin Grap of WCCN Radio, in Neillsville, Wisconsin. Grap recently became the proud pop of a new, 7oz. baby boy, named Kaleb.

TODAY'S NEW TALENT HITS RADIO JUST RIGHT—"This is the best time ever for new country talent," comments Skip Ramsey, of WLSA Radio in Louisa, Virginia. "It's all fresh and original, but still sounds like country." Ramsey also explained what the majority of radio has witnessed within the past few years—various style and format swings. There was certainly a time in country music when the sound was extremely "hard" country with all the down-home, southern trimmings. As the pendulum continued to swing, a more contemporary format was discovered and well received. Perhaps it was the side-effects from *The Urban Cowboy* motion picture, however, that eventually brought back the original roots and sound of country music. Enters George Strait, Randy Travis, Ricky Van Shelton, etc. Just recently though, it seems that both styles have combined, introducing artists such as Kevin Welch, Mary-Chapin Carpenter, Matraca Berg and The Kentucky Head-Hunters.

THUMBS UP TO THESE CASH BOX STATIONS AND DJs FOR THEIR CONSISTENCY IN REPORTING: WRIX, Dann Scott, Anderson, South Carolina; WCCN, J. Kevin Grap, Neillsville, Wisconsin; WKCW, Tom "Cat" Reede, Warrenton, Virginia; WHIM, Providence, Rhode Island; and KQLX, Jay Haaland, Lisbon, North Dakota

(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.)

New CD Service Cuts Record Company Cost and Reaches More Radio

THE OPENING OF CDX (COMPACT DISC XPRESS) was recently announced by 22-year music industry veteran Paul Lovelace. CDX is a service oriented company established to assist participating record companies in the distribution of promotional CD service to all full-time radio stations. The first CDX release is scheduled for March 11.

The primary focus of the new CDX service will be those stations *not* currently reporting to a major trade publication. "It's a country singles car pool," says Lovelace. Single releases from the participating labels will be combined on one CD, thus providing a cost effective means of distribution to the stations. Lovelace stated that the service will not only save the record community hundreds of thousands of dollars annually, but will also provide programmers with Nashville's highest technology and quality. Programmers will also enjoy the advantage of having current releases compiled on *one* single disc.

Keeping the necessary environmental concerns in mind, the CDX service will also eliminate a large number of plastic jewel boxes and packaging materials. "In a year's time, our industry distributes a mountain of plastic jewel boxes and package materials," Lovelace explains. "CDX will eliminate eleven jewel boxes and mailers for every twelve releases." Lovelace also added that plans are underway for totally recyclable CDX containers.

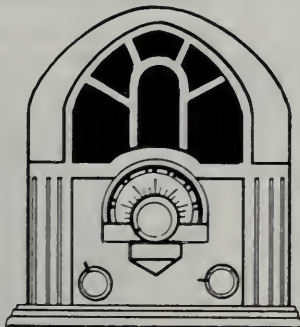
CDX's offices will be located at One Lincoln Court, 1018 17th Avenue South, Nashville, Tennessee.

TUNE IN TO...

JOHN ANDREW PARKS

Coming off his hit "Veronica" with the soon to be smash

"DADDY ON THE RADIO"



COUNTRY MUSIC



MCA/Nashville recently hosted a luncheon honoring new recording artist, J. P. Pennington. Industry guests got a sneak preview of Pennington's debut album for the label, due out in May, including his first single and title track, entitled "Whatever It Takes." Shown from (l-r) are: David Haley, director of promotions (MidSouth/MidWest) MCA/Nashville; Kevin O'Neal, program director, WSM-FM; Larry Pareigis, music director, WSM-FM; Scott Borchetta, director of national promotion, MCA/Nashville; Pennington; Shelia Shipley, vice president of national promotion, MCA/Nashville; and Bruce Hinton, president, MCA/Nashville.



When RCA recording artist Aaron Tippin made his first appearance on The Nashville Network's *Nashville Now* program, the segment resulted with a little show-and-tell. In addition to performing his "You've Got To Stand For Something" single, Tippin also took pride in showing *Nashville Now* host Ralph Emery his tattoo of a palmetto tree, which is the state symbol for South Carolina (where Tippin is from). Photo credit: Jim Hagan

Recent Panel Brings Together Top Producers



(From l-r): Kyle Lehning, Fred Foster, Jim Fogelsong, Bob Montgomery, James Stroud, and Tony Brown

THE AUDIO ENGINEERING SOCIETY'S chapter at Middle Tennessee State University, recently assembled a panel of Nashville's most notable producers to discuss the country music industry, record production and the current state of technology. The special panelist included Kyle Lehning, Fred Foster, Bob Montgomery, James Stroud, Tony Brown and, Jim Fogelsong as the moderator. More than 125 students from M.T.S.U. and Nashville's Belmont College attended.

Artists such as Randy Travis, Dan Seals, George Jones (Kyle Lehning); Roy Orbison, Willie Nelson (Fred Foster, Waylon Jennings, Joe Diffie, Vern Gosdin (Bob Montgomery); Clint Black, Charlie Daniels (James Stroud); Reba McEntire and Vince Gill (Tony Brown) are among those produced by the featured panelists.

Country Tid-Bit...

BILLY BOB'S TEXAS, "The World's Largest Honky Tonk," located in the historic Fort Worth Stockyards, celebrates its 10th Anniversary this year. The 100,000 square-foot entertainment center was once a large barn housing prize cattle for the stock show. For the past ten years, Billy Bob's has entertained millions of visitors with top-name country-western artists and performers.

— A HIT RECORD —

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A Love
Song In
My Heart"



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The inimitable Charlie Chase unleashes yet another bag of tricks on unsuspecting celebrity friends in the newest *Funny Business With Charlie Chase* program on TNN: The Nashville Network. In one segment of the program, country artist Steve Wariner is led to believe that the crew of *Crook & Chase*, TNN's weekday entertainment magazine series, is doing a segment on Wariner and a line of sportscoats he promotes. While Wariner models the jackets during the interview, an actress posing as a sales representative for the clothing company starts "coming on strong." To add to Wariner's embarrassment, she hands him an outlandish jacket which he reluctantly tries on before Chase comes to the rescue. The *Funny Business* special, also featuring Shenandoah and Travis Tritt, will air Wednesday, April 10, at 8:00 & 11:00 pm, Eastern time. Pictured are Chase and Wariner.

NASHVILLE NOTES

CASH BOX MARCH 9, 1991

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BY KIMMY WIX

FOLLOWING THE COMPLETION OF NEW RECORDING SESSIONS



and the filming of a new music video, superstar Hank Williams, Jr. is hitting the road for an extended series of tour dates. Dubbed the *Pure Hank* tour, his 1991 dates will utilize a \$1.5 million stage set-up and lighting system, according to Entertainment Artists Inc. president Dan Wojcik. Among the highlights of the tour will be a return to Atlanta's Omni, which will reunite him with his 1990 opening act, The Kentucky HeadHunters, for the only time this year.

Hank Williams Jr.

THOSE KIND OF GIRLS CREATE THOSE KIND OF



HITS—Combining the songwriting and singing talents of RCA recording artist Matraca Berg and MCA recording artist Patty Loveless, resulted in a chart-topping hit with Loveless' current single, "I'm That Kind Of Girl," from her *On Down The Line* disc. "I'm That Kind Of Girl" moves up to #4 on this week's Top 100 Country Singles. Berg is also making major moves up the chart with her current single entitled "I Got It Bad," which jumps up to the #18 position this week.

Matraca Berg and Patty Loveless

FANS CONTINUE TO PACK CONCERT VENUES FOR JUDDS FAREWELL TOUR

Concert venues across the country report phenomenal ticket sales for The Judds' *Love Can Build A Bridge* farewell tour. According to box office reports, the dynamic duo's shows held in markets such as Chicago, Detroit, St. Louis, Dayton, New York, Philadelphia and Cleveland are reaching sell-out status and setting house records for ticket sales. "We've definitely seen an increase in demand for Judds concert tickets," says Doug Aitken, director of marketing and promotion for Pro Tours. "This is shaping up to be the country tour of 1991."



The Judds



Various members of the Curb Records staff recently gathered around Merle Haggard to congratulate him for his American Music Award Of Merit. Shown backstage at ABC-TV's *Into The Night* Starring Rick Dees show from (l-r) are: David Forman, Haggard, Nola Leone, and John Brown.



Atlantic recording artist Donna Ulisse (seated) recently got her BMI paperwork in order, under the scrutinizing gaze of (from left) Dale Morris, Dale Morris Productions; Tim Morris, Ulisse's manager; and BMI's Del Bryant. With a follow-up to her debut single, "Things Are Mostly Fine," Ulisse will release her next single entitled "When Was The Last Time" this month.

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You've heard the album...
Now watch the single
bullet up the charts.

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UP AND COMING

Mar. 9, 1991 Independent product most likely to reach the Top 100 Country Chart

- 1 BY WAY OF MEXICO(BGM) Bubba Bartosh
- 2 SOLDIER BOY(Cleveland) Donna Fargo
- 3 THE MAN WHO MOANED THE BLUES(Gallery) Bunnie Mills
- 4 DIXIE U.S.A.(Del Tune) Buck Johnson
- 5 HE'S ONLY EVERYTHING(Foxfire) Adonia
- 6 A FOOL ABOUT YOU(Hilltop) James Thomson
- 7 BRING MY BABY BACK(Starfire) Ed Mattson
- 8 THE TREASURE OF LIFE(Music City) Terri Martin
- 9 I LIKE ROCK(Holton) Jack Adams
- 10 YOU CAN'T LOVE A WOMAN(GBS) Ray Riddle
- 11 FLAGS ON FIRE(Southern Tracks) Bertie Higgins
- 12 I'LL NEVER FIND ANOTHER YOU(Stardust) R. B. Stone
- 13 SOUTHERN WAYS(Hallmark) Brick Alan
- 14 HEARTBREAK HOTEL(DP!) Hoyt Axton
- 15 I FINALLY MADE IT(Country) David Chamberlin
- 16 YOU TOOK ME TO OZ(Ridgewood) Amy Jo Larson
- 17 YOU MAKE EVERYTHING ALRIGHT(Burgundy) Henry Hank Lewis
- 18 WHAT CAN WE DO ABOUT US(GBS) Romeo Sullivan
- 19 DANCE WITH ME(Fearless) Crossover
- 20 LUCY ANNA BOUND(Hallmark) Carl Bird

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INDIE INSIGHT



Debra Dudley

COUNTRY NEWCOMER DEBRA DUDLEY continues to stretch a musical career which began when she was only five years old in Pike County, Kentucky. The Concorde International records artist recently embarked on a five-state promotional tour in support of her newly-released single and video, entitled "Mama's Rocking Chair." Dudley has already proven to be one of country music's most prominent rising stars, yet her ultimate goal is to rise all the way to the top—a dream which requires a positive outlook such as her's to ever become reality.

"I realize that the road ahead of me is a tough one, but I'm willing to work around the clock to succeed," says Dudley.

Like many country artists, Dudley gathered much of her musical skills and knowledge from strong gospel roots, which led her to perform with her parents as The Runyon Trio when she was still just a youngster. After later studying music and taking piano les-

sons, Dudley had formed her own group by age 13. Her childhood efforts eventually paid off when she was invited to join the road show of Oscar Sullivan, one-half of the popular Grand Ole Opry duo Lonzo and Oscar.

Even today, the artist remains true to her original country roots, a loyalty that she says will always be present. "I'm strictly country and I'm going to stay that way," she declares. "To me the best songs of all time are country songs. They're songs that help people through the bad times, that help them remember the good times, and give them hope for better times in the future. To me, that's country music."

Country Tid-Bit...

CHARTA RECORDS CLAIMS NEW OWNERSHIP—One of Nashville's oldest independents, Charta Records, was recently sold. Canadian producer Archie Robinson took over Charta's ownership in January. Robinson announced that operations will remain the same: Charlie Fields as producer and General Manager, and Debbie Dean as in-house promotion director, specializing in the overseas market. According to BMI, the twenty-year-old record company has the largest catalog of song material in Europe.

Teresa
RAMEY

"I KNOW HOW YOU FEEL"

(Steve Jones)
on



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CASH BOX

70



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CASH BOX MARCH 9, 1991

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INDIE FEATURE PICKS

TONY PRITCHETT: "You're My Star" (ALH AR-545)

Producer: Harvey Turner

Writers: P. Pritchett/D. Anderson/T. Pritchett

Yes! Yes! Yes! This new name to the country scene has a sound and single we salute! "You're My Star" pours out a galloping tune about the finer things of love, and of course, flaunts one of the finer, independent vocal performances we've heard in a while. Pritchett takes full control of this inspirational diddy, and enhances an all-around, great piece of production with his smooth, traditional vocals.

JACK ADAMS: "I Like To Rock" (Holton HR-524)

DARREL GENE: "The Bottle Will" (Holton HR-525)

J.L. FOX: "Paradise" (Candy CR-1891)

DOUG COTTON: "Go Ahead And Cry" (Castle CAS-109)

TERESA RAMEY: "I Know How You Feel" (Stargem SG-2482)

CODY (C.J.) AUSTIN: "Feelin' More Haggard Than Merle" (Fox Fire FF-888)

TOMMY CHASE: "One Hundred Lovers" (Killer K-135)

BILL CAREY: "Train Of Life" (ALH AR-544)

Holly Stannard Young



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■ ALBUM RELEASE

□ **HEATH LOCKLEAR:** *Ghost Town* (Southern DeSoto NR-18537)

Compiling such forces as youth, professionalism and a virile vocal performance, results in one of today's most prominent country entertainers—Heath Locklear. This Fort Payne, Alabama native has in a short number of years gathered the true elements required to master a solid musical foundation, and will no doubt place a *long-term* impact on the country industry in years to follow. Locklear's latest work is featured on his current *Ghost Town* LP, self produced along with Roland Locklear and John D. Willis. *Ghost Town* presents a nine-cut package of flavory "country roots-meets-southern rock-n-roll. In addition to striking songwriting results and stellar production, Locklear's impulsive, baritone vocals lead each cut to a highly relatable level. In tunes such as the gutsy "Hillbilly Limousine," "Takin' The Hard Way Out" and the jazzy undertoned "Turn It Around," Locklear's performance peaks with a hard-driving electricity. The project also unrolls a brilliant line-up of emotional ballads and traditionals, such as "I Never Said I Was Perfect," "Every Man's Dream" and the title track. After already reaching various musical heights throughout his career, *Ghost Town* is destined to garner Locklear an even higher position on the ladder.

BACK IN TIME:

MARCH 4—Betty Jack Davis born (1932)

MARCH 5—Patsy Cline, Hawkshaw Hawkins and Cowboy Copas died in a plane crash (1963)

MARCH 6—Bob Wills born (1905), Doug Dillard born (1937), Happy Birthday Skip Ewing (1964) and *The Best Of Buck Owens* awarded a gold record (1968)

MARCH 7—Gid Tanner and Riley Puckett made first string band recording for Columbia (1924) and Jack Anglin of Johnny & Jack killed in an auto accident en route to Patsy Cline's memorial service (1963)

MARCH 8—Johnny Dollar born (1933), Lew DeWitt born (1939) and Stuart Hamblen died (1989)

MARCH 9—Jerry Byrd born (1920), Happy Birthday Mickey Gilley (1936) and The last Saturday night Opry performance at Ryman Auditorium (1974)

MARCH 10—Jethro Burns born (1920) and Happy Birthday Ralph Emery (1933)

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Tommy Cash 25th Anniversary Album



JEANNIE C. RILEY

"Free"

from the album

Here's To Jeannie C.



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SAMMI SMITH

"I'll Be Around"

from the album

*Here Comes That
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TOP 200 ALBUMS

March 9, 1991

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



High Debut: Daniel Ash #83

			Total Weeks ▼	Last Week ▼
1	THE SOUL CAGES (A&M 6405)	STING	1	5
2	MARIAH CAREY (Columbia 45202)(P3)	MARIAH CAREY	2	38
3	I'M YOUR BABY TONIGHT (Arista 8616)(P2)	WHITNEY HOUSTON	4	16
4	TO THE EXTREME (SBK 95325)(P6)	VANILLA ICE	3	24
5	INTO THE LIGHT (Epic 46988)	GLORIA ESTEFAN	10	4
6	THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P2)	MADONNA	5	15
7	THE RAZORS EDGE (Atco 91413)(P2)	AC/DC	7	23
8	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)(P)	THE BLACK CROWES	8	50
9	GONNA MAKE YOU SWEAT (Columbia 47093)	C&C MUSIC FACTORY	9	8
10	THE SIMPSONS SING THE BLUES (Geffen 24308)	THE SIMPSONS	6	12
11	FIVE MAN ACOUSTICAL JAM (Geffen 24311)(G)	TESLA	11	15
12	HEART SHAPED WORLD (Reprise 25837)	CHRIS ISAAK	14	11
13	GUY...THE FUTURE (MCA 10115)(P)	GUY	13	15
14	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P9)	M.C. HAMMER	15	52
15	THE RHYTHM OF SAINTS (Warner Bros. 26098)(P)	PAUL SIMON	16	19
16	SOME PEOPLES LIVES (Atlantic 82129)(P)	BETTE MIDLER	18	22
17	DAMN YANKEES (Warner Bros. 26159)(P)	DAMN YANKEES	17	50
18	A LITTLE AIN'T ENOUGH (Warner Bros. 26477)	DAVID LEE ROTH	12	6
19	THIS IS AN EP RELEASE (Tommy Boy 964)	DIGITAL UNDERGROUND	21	6
20	INNUENDO (Hollywood 61020)	QUEEN	29	3
21	X (Atlantic 82140)(P)	INXS	22	23
22	WILSON PHILLIPS (SBK 93745)(P4)	WILSON PHILLIPS	25	47
23	BUSINESS AS USUAL (Def Jam/Columbia 47067)	EPMD	23	6
24	SERIOUS HITS...LIVE! (Atlantic 82157)(P)	PHIL COLLINS	24	16
25	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P5)	JANET JACKSON	19	75
26	RITUAL DE LO HABITUAL (Warner Bros. 25993)(G)	JANES ADDICTION	20	27
27	RALPH TRESVANT (MCA 10116)(P)	RALPH TRESVANT	27	14
28	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)(P)	L.L. COOL J	26	23
29	LISTEN WITHOUT PREJUDICE VOL.1 (Columbia 46898)(P)	GEORGE MICHAEL	28	24
30	POISON (MCA 6387)(P3)	BELL BIV DeVOE	30	48
31	KILL AT WILL (Priority 7230)	ICE CUBE	32	12
32	WORLD CLIQUE (Elektra 60957)(G)	DEE-LITE	31	25
33	ALL TRUE MAN (Tabu/Epic 45349)	ALEXANDER O'NEAL	38	4
34	TRIXTER (Mechanic/MCA 6389)	TRIXTER	33	20
35	AFTER THE RAIN (DGC/Geffen 24290)(P)	NELSON	34	33
36	BACK FROM RIO (Arista 8648)	ROGER McGUINN	41	7
37	SHAKING THE TREE/SIXTEEN GOLDEN GREATS (Geffen 24326)	PETER GABRIEL	37	12
38	AIN'T NO SHAME IN THE GAME (Epic 46947)(P)	CANDYMAN	35	19
39	WE ARE IN LOVE (Columbia 46146)(P)	HARRY CONNICK JR.	42	33
40	I'LL GIVE ALL MY LOVE TO YOU (Elektra/Vintertainment 60861)(P)KEITH SWEAT	WARRANT	40	38
41	CHERRY PIE (Columbia 45487)(P)	GARTH BROOKS	43	25
42	NO FENCES (Capitol 93866)(P2)	QUEENSRYCHE	45	25
43	EMPIRE (EMI 92806)(P)	ZZ TOP	44	19
44	RECYCLER (Warner Bros. 26265)(P)	TONY, TONI, TONE	39	42
45	THE REVIVAL (Wing/Polygram 841902)(P)	FATHER M.C.	47	13
46	FATHERS DAY (Uptown/MCA 1006)	THE CURE	46	17
47	MIXED UP (Elektra 60978)(G)	TOO SHORT	49	24
48	SHORT DOGS IN THE HOUSE (Jive 1348)(P)	TIMMY - T	58	7
49	TIME AFTER TIME (Quality 15103)	CLINT BLACK	51	16
50	PUT YOURSELF IN MY SHOES (RCA 2372)(P)			
51	MCMXC A.D. (Charisma 91642)	ENIGMA	87	2
52	CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(G)	CARRERAS-DOMINGO-PAVAROTTI	54	22
53	MENTAL FLOSS FOR THE GLOBE (Arista 8640)	URBAN DANCE SQUAD	63	27
54	HEARTBREAK STATION (Polygram 848018)(G)	CINDERELLA	50	14
55	FLESH AND BLOOD (Enigma/Capitol 91813)(P2)	POISON	48	33
56	STEELHEART (MCA 6368)	STEELHEART	59	7
57	EMOTIONALLY YOURS (Capitol 93390)	O'JAYS	74	4
58	STICK IT TO YA (Chrysalis 21702)CEMA 9.98(P)	SLAUGHTER	53	55
59	COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318)	ANOTHER BAD CREATION	103	2
60	CIRCLC OF ONE (Fontana/Mercury 846 346)	OLETA ADAMS	60	6
61	RED HOT & BLUE (Chrysalis 21799)	VARIOUS ARTISTS	52	16
62	TYRANNY FOR YOUR	FRONT 242	62	4
63	VOL.3 (Wilbury/Warner Bros. 26324)(P)	TRAVELING WILBURYS	57	17
64	FAMILY STYLE (Epic 46225)(P)	THE VAUGHAN BROTHERS	56	22
65	NO MORE GAMES/THE REMIX ALBUM (Columbia 46959)(G)	NEW KIDS ON THE BLOCK	61	14
66	RESTLESS NIGHTS (Polygram 846908)(G)	SCORPIONS	55	16
67	AH VIA MUSICOM (Capitol 90517)	ERIC JOHNSON	65	23
68	3 DEEP (Columbia 46772)	SURFACE	69	15
69	SOME FRIENDLY (Beggars Banquet/RCA 2411)	THE CHARLATANS UK	66	18
70	LOVE & EMOTION (L.M.R./RCA 2307-1-R)(G)	STEVIE B	70	33
71	JOHNNY GILL (Motown 6283)(P)	JOHNNY GILL	72	45
72	LABOUR OF LOVE II (Virgin 91324)(G)	UB40	68	59
73	THE COMPLETE RECORDINGS (Columbia 46222)(G)	ROBERT JOHNSON	64	21
74	WHEN YOUR'E A BOY (Columbia 46076)	SUSANNA HOFFS	75	4
75	DOUBT (Capitol 95715)	JESUS JONES	95	4
76	TWENTY 1 (Reprise 26391)	CHICAGO	76	4
77	COMPOSITIONS (Elektra 60922)(P)	ANITA BAKER	71	34
78	ENLIGHTMENT (Polygram 847100)	VAN MORRISON	67	16
79	DIVINYLS (Atlantic 91397)	DIVINYLS	96	4
80	DREAM CHILD (RCA 2221)	BLACK BOX	78	30
81	LIVE IN CONCERT (Luke Skywalker 3003)	2 LIVE CREW	73	8
82	REFLECTIONS OF PASSION (Private Music 2067)	YANNI	79	13
83	COMING DOWN (RCA 3014)	DANIEL ASH DEBUT		
84	NOMADS, INDIANS, SAINTS (Epic 46820)	INDIGO GIRLS	80	22
85	RUDE AWAKENING (Atlantic 82121)	RUDE BOYS	146	4
86	HI-FIVE (Jive/RCA 1328)	HI-FIVE RE-ENTRY		
87	ALWAYS (MCA 10025)(G)	PEBBLES	81	23
88	STILL GOT THE BLUES (Charisma 4-91369)	GARY MOORE	93	37
89	SECOND WIND (Warner Bros. 26478)	TODD RUNDGREN	94	4
90	QUIK IS THE NAME (Profile 1402)	D.J. QUIK	149	2
91	DANCES WITH WOLVES (Associated/Epic 46982)	SOUNDTRACK	82	10
92	DO ME AGAIN (Capitol 92217)(G)	FREDDIE JACKSON	77	16
93	LOOK HOW LONG (MCA 10044)	LOOSE ENDS	85	13
94	ONLY HUMAN (Arista 18620)	JEFFREY OSBOURNE	98	13
95	PRIVATE TIMES... AND THE WHOLE 9! (Warner Bros. 26005)(P)	AL B. SURE!	88	19
96	STEP IN THE ARENA (Chrysalis 21798)	GANG STARR	90	4
97	PRETTY WOMAN (EMI 93492)(P2)	SOUNDTRACK	84	48
98	SOUNDTRACK (Warner Bros. 26316)(G)	TWIN PEAKS	89	23
99	ROPE A DOPE STYLE (Atlantic 82164)	LEVERT	100	14
100	BORN TO SING (Atlantic C82084)(P)	EN VOGUE	91	45
101	MO' RITMO (Interscope/Atlantic 91619)	GERARDO	161	2
102	LED ZEPPELIN (Atlantic 82144)(P)	LED ZEPPELIN	92	18
103	JOURNEY HOME (Epic 46051)	WILL TO POWER	101	5
104	HOLY WATER (Atlantic 91371)(G)	BAD COMPANY	104	36
105	FAITH HOPE LOVE BY KING'S X (Mega Force/Atlantic 82145)	KING'S X	105	17
106	SOUNDTRACK (Elektra/Nonesuch 79256)	THE CIVIL WAR	83	8
107	CANDY CAROL (Sire/Warner Bros. 26389)	BOOK OF LOVE	99	4
108	MOVE TO THIS (Polydor 847 267)	CATHY DENNIS	156	11
109	IN THE BLOOD (Radioactive/MCA 10192)	LONDON BEAT DEBUT		
110	RUST IN PEACE (Capitol 91935)(G)	MEGADETH	97	21
111	STARRY NIGHT (Columbia 46857)(G)	JULIO IGLESIAS	108	14
112	GARTH BROOKS (Capitol 90897)(P)	GARTH BROOKS	113	43
113	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P2)	DON HENLEY	107	87
114	GHOST OF A DOG (Geffen 24304)	EDIE BRICKELL & NEW BOHEMIANS	111	17
115	...BUT SERIOUSLY (Atlantic)WEA 8.98(P3)	PHIL COLLINS	118	67

116	BLAZE OF GLORY (Mercury/Polygram 846473)(P2)	JON BON JOVI	109	30
117	WICKED SENSATION (Elektra 60954)	LYNCH MOB	122	18
118	RAGGED GLORY (Reprise 26315)	NEIL YOUNG & CRAZY HORSE	106	24
119	BEHAVIOR (EMI 94310)	PET SHOP BOYS	102	17
120	SOUL PROVIDER (Columbia 45012)(CBS)(P3)	MICHAEL BOLTON	112	85
121	SOUNDTRACK (Geffen 24310)	MERMAIDS	86	7
122	BACK FROM HELL (Profile 1401)	RUN DMC	110	14
123	SOUNDTRACK (Varese/MCA 5276)(P)	GHOST	126	28
124	IN THE HEART OF THE YOUNG (Atlantic 82103)(G)	WINGER	127	31
125	REFUGEES OF THE HEART (Virgin 91405)(G)	STEVE WINWOOD	114	16
126	MIDNIGHT STROLL (Mercury/Polygram)	ROBERT CRAY	123	22
127	TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303)	BIG DADDY KANE	115	17
128	TALKIN' BLUES (Island 848243)	BOB MARLEY & THE WAILERS	154	3
129	SEASONS IN THE ABYSS (Def American/Geffen 24307)	SLAYER	135	19
130	STICK IT LIVE (Chrysalis 21816)	SLAUGHTER	130	17
131	EDGE OF THE CENTURY (A&M 75021 5327)	STYX	133	19
132	BACK TO HAUNT YOU (Cheetah/Reprise 9404)	VICIOUS BASS FEAT/D.J. MAJIC MIKE	129	6
133	FRESH AIRE VII (American Gramophone 777)	MANNHEIM STEAMROLLER	124	13
134	DEVIL MADE ME DO IT (Tommy Boy 1030)	PARIS	137	10
135	RUMOR HAS IT (MCA 10016)(G)	REBA McENTIRE	132	24
136	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA(P)	FAITH NO MORE	116	54
137	LOVEGOD (Big Life/Mercury 842 985)	THE SOUP DRAGONS	128	20
138	BONAFIDE (Charisma 91384)(G)	MAXI PRIEST	117	31
139	BONA DRAG (Sire/Warner Bros. 26221)	MORRISSEY	119	16
140	HAVE YOU SEEN ME LATLEY (Arista 8650)	CARLEY SIMON	120	21
141	TRIPPING THE LIGHT FANTASTIC (Capitol 94778)	PAUL McCARTNEY	121	16
142	DR. FEELGOOD (Elektra 60829)WEA 8.98(P4)	MOTLEY CRUE	139	77
143	LALAH HATHAWAY (Virgin 91382)	LALAH HATHAWAY	144	3
144	VISION THING (Elektra 61017)	SISTERS OF MERCY	140	13
145	ANYTHING IS POSSIBLE (Atlantic 82167)(G)	DEBBIE GIBSON	138	15
146	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	148	5
147	TARA KEMP (Giant 24408)	TARA KEMP	152	4
148	STRUCK BY LIGHTNING (RCA 3013)	GRAHAM PARKER	153	2
149	FLY ME COURAGEOUS (Island 422 848)	DRIVIN' N' CRYIN'	151	6
150	UNISON (Epic 46893)	CELINE DION	158	3
151	VIOLATER (Sire/Reprise 26081)(P)	DEPECHE MODE	125	49
152	BASS IS THE NAME OF THE GAME (Cheetah 9403)	D.J. MAGIC MIKE	162	4
153	THE RIGHTEOUS BROTHERS GREATEST HITS (Verve 823662)(P)	THE RIGHTEOUS BROTHERS	141	27
154	THE REMBRANDTS (Atco 91412)	REMBRANDTS	155	5
155	FEEDING FRENZY (MCA 10022)	JIMMY BUFFETT	147	16
156	PILLS ---N---' THRILLS AND BELLY ACHES (Elektra 60986)	HAPPY MODAYS	157	4
157	WHEN I CALL YOUR NAME (MCA 42321)(G)	VINCE GILL	134	32
158	100 MILES AND RUNNIN' (Ruthless/Priority 7224)(G)	N.W.A.	131	28
159	TOY MATINEE (Reprise 26235)	TOY MATINEE	160	5
160	BAG IT N BONE IT (Jive 1326)	U.T.F.O.	166	2
161	BLOODLETTING (I.R.S./MCA 82037)	CONCRETE BLONDE	143	38
162	THE REPRISE COLLECTION (Reprise 26340)	FRANK SINATRA	142	12
163	CURE FOR SANITY (RCA 2485)	POP WILL EAT ITSELF	159	5
164	EAST OF THE SUN, WEST OF THE MOON (Warner Bros. 26314)	A-HA	164	4
165	HERE IN THE REAL WORLD (Elektra 8623)(G)	ALAN JACKSON	169	49
166	NICK OF TIME (Capitol 91268)	BONNIE RAITT	163	32
167	MEDICINE MUSIC (EMI 92048)	BOBBY McFERRIN	168	15
168	I DO NOT WANT WHAT I HAVE'NT GOT (Chrysalis 21759)(P2)	SINEAD O'CONNOR	170	48
169	DIAMOND DAYS (MCA 10111)	THE OUTFIELD	136	15
170	LOVE IN A SMALL TOWN (RCA 2365)	K.T. OSLIN	145	16
171	KILLIN' TIME (RCA 9668)BMG 8.98(P2)	CLINT BLACK	167	93
172	DON'T EXPLAIN (EMI 93935)	ROBERT PALMER	172	15
173	FIREHOUSE (Epic 46186)	FIREHOUSE	DEBUT	
174	SAHARA (Simmons/RCA 2170)	HOUSE OF LORDS	RE-ENTRY	
175	CONTRIBUTION (Island 846814)	MICA PARIS	DEBUT	
176	DARYL HALL & JOHN OATES (Arista 8614)	HALL & OATES	150	21
177	LIVIN' IT UP (MCA 6415)(P)	GEORGE STRAIT	165	40
178	TIMES UP (Epic 46202)(G)	LIVING COLOUR	181	26

179	THE CAPITOL YEARS (Capitol 94777)	FRANK SINATRA	171	13
180	JASMINE GUY (Warner Bros. 26021)	JASMINE GUY	173	17
181	LIVIN' IN A HOE HOUSE (Drive By 4XL 15131)	H.W.A.	174	7
182	STEP BY STEP (Columbia C45129)(P3)	NEW KIDS ON THE BLOCK	175	38
183	MORE OF THE NIGHT (Capitol 92957)	THE WHISPERS	186	28
184	ORIGINAL LONDON CAST (Polydor 8315631)(P)	PHANTOM OF THE OPERA HIGHLIGHTS	176	50
185	GODFATHER III (Columbia 47078)	SOUNDTRACK	179	5
186	NO PRAYER FOR THE DYING (Epic 46905)(G)	IRON MAIDEN	180	21
187	IF THERE WAS A WAY (Reprise 26344)	DWIGHT YOAKAM	177	16
188	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98(P)	2 LIVE CREW	182	85
189	EVERY MOTHER'S NIGHTMARE (Arista 8633)	EVERY MOTHER'S NIGHTMARE	187	7
190	BRICK BY BRICK (Virgin 91381)	IGGY POP	178	32
191	PERSISTANCE OF TIME (Island 846480)(G)	ANTHRAX	188	27
192	PICKIN' ON NASHVILLE (Mercury 838 7 4 1)POL(P)	THE KENTUCKY HEADHUNTERS	194	64
193	BEACHES (G) (Atlantic 81933)WEA 9.98(P2)	ORIGINAL MOTION PICTURE SOUNDTRACK	183	112
194	JAM HARDER (A&M 5339)	VARIOUS ARTISTS	185	10
195	HEROS & FRIENDS (Warner Bros. 26310)(P)	RANDY TRAVIS	190	24
196	ALLEGRIA (Elektra 61019)	GIPSY KINGS	189	8
197	GREATEST HITS (RCA 52277)(G)	KEITH WHITLEY	191	26
198	HEAVEN OR LAS VEGAS (Capitol 93669)	CACTEUA TWINS	184	23
199	AFTER 7 (Virgin 91061)(P)	AFTER 7	192	67
200	PAINKILLER (Columbia 46891)(G)	JUDAS PRIEST	193	23

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 81,188	Deee - Lite / 32	Indigo Girls / 84	Morrison, Van / 78	Sisters Of Mercy / 144
A - Ha / 164	Dennis, Cathy / 108	INXS / 21	Morrissey / 139	Silencers / 199
AC/DC / 7	Depeche Mode / 151	Iron Maiden / 186	Motley Crue / 142	Slaughter / 58,130
Adams, Oleta / 60	Digital Underground / 19	Isaak, Chris / 12	Nelson / 35	Slayer / 129
After 7 / 1997	Dion, Celine / 150	Jackson, Alan / 165	New Kids on the block / 65,182	Soup Dragons / 137
Al B. Sure / 95	Divinyls / 79	Jackson, Freddie / 92	N.W.A. / 158	Steelheart / 56
Another Bad Creation / 59	D.J. Majic Mike / 152	Jackson, Janet / 25	O'Connor, Sinead / 168	Stevie B. / 70
Anthrax / 191	Drivin' N' Cryin' / 149	Jam Harder / 194	O'Jays / 57	Sting / 1
Ash, Daniel / 83	En Vogue / 100	Janes Addiction / 26	Orlans / 170	Strait, George / 177
Bad Company / 104	Enigma / 51	Jesus Jones / 75	Osbourne, Jeffrey / 94	Styx / 131
Baker, Anita / 77	EPMD / 23	Johnson, Eric / 67	Oslin, K.T. / 170	Surface / 68
Bell Biv DeVoe / 30	Estefan, Gloria / 5	Johnson, Robert / 73	Outfield / 169	Sweat, Keith / 40
Big Daddy Kane / 127	Every Mother's Nightmare / 189	Judas Priest / 200	Palmer, Robert / 172	Tesla / 11
Black Box / 80	Faith No More / 136	Kamp, Tara / 147	Paris / 134	Timmy - T / 49
Black, Clint / 50,171	Father M.C. / 146	Kentucky Headhunters / 192	Paris, Mica / 175	Too Short / 48
Black Crowes / 8	Firehouse / 173	King's X / 105	Parker, Graham / 148	Tony, Toni, Tone / 45
Bolton, Michael / 120	Front 242 / 62	Led Zeppelin / 102	Pebbles / 87	Toy Matinee / 159
Bon Jovi, Jon / 116	Gabriel, Peter / 37	Levert / 99	Pet Shop Boys / 119	Travelling Wilburys / 63
Book Of Love / 107	Gang Starr / 96	Living Colour / 178	Poison / 55	Travis, Randy / 195
Brickell, Edie / 114	Gerardo / 101	London Beat / 109	Pop Will Eat Itself / 163	Tresvant, Ralph / 27
Brooks, Garth / 42,112	Gibson, Debbie / 145	Loose Ends / 93	Queen / 20	Trixter / 34
Buffett, Jimmy / 155	Gill, Johnny / 71	L.L. Cool J / 28	Queensryche / 43	U.T.F.O. / 160
Candyman / 38	Gil, Vinos / 157	Lynch Mob / 117	Raitt, Bonnie / 166	UB40 / 72
Carey, Mariah / 2	Gipsy Kings / 196	M.C. Hammer / 14	Red, Hot & Blue / 61	Urban Dances Squad / 53
Carreras-Domingo-Pavarotti / 52	Guy / 13	Madonna / 6	Rembrandts / 154	Vanilla Ice / 4
C&C Music Factory / 9	Hall & Oates / 176	Mannheim Steamroller / 133	Righteous Brothers / 153	Vaughan Brothers / 64
Charlatans UK / 69	Happy Mondays / 156	Marley, Bob / 128	Rude Boys / 85	Vicious Bass / 132
Chicago / 76	Hathaway, Lalah / 143	Mari Pnest / 138	Will To Power / 103	Warrant / 41
Cinderella / 54	Henley, Don / 113	McCartney, Paul / 141	Rundgren, Todd / 89	Whispers / 183
Cocteau Twins - 198	Hi-Five / 86	McEntire, Reba / 135	Scorpions / 66	Whitley, Keith / 197
Collins, Phil / 24,115	Hoffs, Susanna / 74	McGuinn, Roger / 36	Simon, Carly / 140	Will To Power / 103
Concrete Blonde / 161	House of Lords / 174	Megadeth / 110	Simon, Paul / 15	Wilson Phillips / 22
Connick, Harry Jr. / 39	Houston, Whitney / 3	Michael, George / 29	Simpsons / 10	Winger / 124
Cray, Robert / 126	H.W.A. / 181	Midler, Bette / 16	Sinatra, Frank / 162,179	Winwood, Steve / 125
Cure / 47	Iglesias, Julio / 111	Moore, Gary / 88		Yanni / 82
D.J. Quik / 90				Yoakam, Dwight / 187
Damn Yankees / 17				Young, Neil / 118
				ZZ Top / 44

BY ALEX HENDERSON

INDIE PROFILE

DELMARK RECORDS
FOR ALMOST FOUR DECADES,
DELMARK RECORDS HAS specialized in blues and jazz. Label presi-



Mike Smith



Ed Petersen



Magic Sam



Junior Wells

dent/owner Bob Koester founded Delmark in St. Louis in 1953 before moving the label to its present base of Chicago several years later. "The label started as a hobby," Koester recalls. "As the years went on, I was able to build up a catalogue."

Delmark's catalogue totals 108 releases, and that's not counting the titles Delmark has acquired from the United and Pearl labels. Bluesmen who have recorded for Delmark include Magic Sam, Sleepy John Estes, Junior Wells, Big Joe Williams, Curtis Jones, Jimmy Dawkins, Speckled Red, Otis Rush and J.B. Hutto. On the jazz tip, Delmark has either recorded or acquired albums by Bud Powell, Earl "Fatha" Hines, Sun Ra, Donald Byrd, Jimmy Forrest, Sonny Stitt, Barney Bigard, The Art Ensemble Of Chicago, Archie Shepp and Wynton Kelly. Jazzmen who've recorded for Delmark in recent years include trumpeter Malachi Thompson, alto

saxophonist Mike Smith and Windy City tenorist Ed Petersen.

Jazzwise, Delmark has concentrated on acoustic pre-fusion forms, including bebop, modal post-bop, Dixieland and avant-garde. Koester contends, "Fusion was the first time anything having to do with jazz wasn't created by the artists, but by the industry. Fusion was conceived as a marketing tool by the industry."

While Fantasy, Concord, Musicmasters and other jazz-conscious indies jumped on CDs, Delmark didn't get into CDs until 1990. Since then, Delmark has released 14 titles on CD and plans to reissue 20 titles a year on CD. "We've been accused of being anti-CD," Koester explains. "We're not anti-CD—we simply didn't have enough money to do it. It was real expensive to put out CDs in the beginning. And I knew that if I waited, it was gonna get cheaper. As we put out more and more CDs, the image of Delmark hating CDs will vanish."

INDIE REVIEWS

SINGLES

□ **RONNIE LAWS:** "Morning In My Life" (ATA D2-76354)

"Morning In My Life," the latest single from jazz/R&B saxophonist/singer Ronnie Laws' current album is a relaxed R&B song that "quiet storm" programmers should check out. "Morning In My Life" was written and produced by Laws.

□ **UNIT 3 FEATURING BUDDY MILES:** "War/What Are We Fighting For" (GPI 0018)



The war in the Persian Gulf gets dissed on rap crew Unit 3's "War, What Are We Fighting For," a song asserting that The U.S. shouldn't be fighting for oil. Making a guest appearance, Buddy Miles sings the chorus to another song opposing another war: Edwin Starr's "War." Farley Jackmaster Funk, a noted housemeister, produced the single. Unit 3 records for the Chicago-based GPI label, which can be reached at (312) 472-6556.

ALBUMS

□ **JIM HALL & FRIENDS:** *Live At Town Hall, Vol. 1* (Musicmasters 5050-2-C)

Ron Carter, Gerry Mulligan, Gary Burton and Bob Brookmeyer are among Jim Hall's friends on this superb live album, which was recorded at London's Town Hall in 1989. If one were to list mainstream jazz' finest living guitarists, Jim Hall would have

to be mentioned along with Kenny Burrell and Joe Pass. Hall's electric guitar is tasteful and lyrical as he embraces Duke Ellington's "Prelude To A Kiss," Sonny Rollins' "St. Thomas" and the standards "Begin The Beguine" and "All The Things You Are." Like all new Musicmasters releases, *Live At Town Hall, Vol. 1* was digitally recorded.

□ **THE BEACH BOYS:** *Lost & Found (1961-1962)* (DCC DZS-054)

Lost & Found, a 21-track CD containing rarities from The Beach Boys' pre-Capitol years, is essential listening for surf rock enthusiasts. The CD's highlights include previously unissued takes of "Surfin'," "Surfer Girl," "Surfin' Safari" and "Luau"; the long out of print Randy Records single "Barbie"; and "Lavendar," an a cappella ballad never made commercially available. Grab that surfboard, dude, and head on out to Zuma Beach.

□ **KMC:** *Three Men With The Power Of Ten* (Priority 4XL 57122)



KMC, a hardcore rap posse from Southern Cali, takes it as a compliment when described as spastic and hyper. KMC (whose name stands for Kaotic Minds Corruptin') refuses to chill on such relentlessly intense dopejams as "Grim Reaper," "Terrifyin' Tracks," "Lyrical Tournament," "2-N-1" and "Murder." Musically, *Three Men With The Power Of Ten* is about as different from EPMD as a homeboy can get. Unafraid to kick reality, KMC examines inner-city violence on "Living In The Ghetto," "Gangsters" and "The Streets Are The Battlefield." Check out these lyrics on gang violence from the latter: *It's not the fact that he was White or Black/It's just the fact that the reason he died was wack.* Word.

□ **DARK ANGEL:** *Time Does Not Heal* (Combat/Relativity 88561-2018-2)

Hard, fast and heavy, *Time Does Not Heal* is a brutal thrash metal offering that's guaranteed to liven up many a mosh pit. Song titles like "Pain's Invention, Madness," "Sensory Deprivation" and "Trauma And Catharsis" let you know that *Time Does Not Heal*, Dark Angel's first studio effort since *Leave Scars*, isn't on the escapist tip. A main theme of the album is pain and suffering resulting from religion. Dark Angel shouldn't be confused with Death Angel (who shouldn't be confused with Death) or

Angelwitch.

□ **DIAMOND REXX:** *Golden Gates* (Red Light 8351)

Windy City headbangers Diamond REXX go for the throat on their *Golden Gates*, an EP that was recorded "live in the studio." Lead vocalist Nasti Habits brings a great deal of Alice Cooper-influenced guts and attitude to slamjams like "Crazy From Love," "Put 'Em On Ice" and "Cathouse" and the title track, a haunting power ballad. *Golden Gates* was produced by Mark Nawara, president of Chicago's metal/hard rock-oriented Red Light Records—which can be reached at (708) 297-5849.

□ **SONNY RHODES:** *Disciple Of The Blues* (King Snake/Ichiban ICH 9002)

Singer/guitarist Sonny Rhodes is an electric bluesman who doesn't hesitate to drop science on his latest offering, *Disciple Of The Blues*. "Ain't Nothing But The Blues" notes the severity of the AIDS crisis, and "Cigarette Blues" laments a woman's nicotine-induced death. Like B.B. King and Little Milton, Rhodes ventures into soul territory—"Blue Funky Down," "Are We Losing Our Thing" and a cover of Lee Dorsey's "Ya Ya" recall the splendor of southern soul.

□ **DAVID HOFFMAN:** *On Fire* (Brick City BRICK 2)



Trumpeter David Hoffman generally goes for a slick, commercial jazz-pop sound on this eight-song album. "Summer Ballad," "Running The Race" and a cover of Hubert Laws' "Chicago Theme" are among the cuts from the self-produced *On Fire* that have "quiet storm" potential. "A-La Mode," meanwhile, is a mainstream jazz cut that gives Hoffman more room to improvise. Hoffman records for the Springfield, Illinois-based Brick City Records, which can be reached at (217) 523-2262.

□ **BYTHER SMITH:** *Housefire* (Bullseye Blues/Rounder CDBB 9503)

"Ominous," "dark" and "moody" are among the adjectives that come to mind when listening to Byther Smith's *Housefire*, which the Chicago bluesman approaches with such emotion that you know the brother's not pretending. "Wait And See," "The Man Wants Me Dead" and other songs show the influence of B.B. King's darker side. Meanwhile, Smith gets into soul/R&B on the too-funky "Martha Dear."

RAP/DANCE

BY ERNEST HARDY

NEWS:

A QUARTET OF UPCOMING RELEASES FROM WAX TRAX that you should be on the look-out for: *Pagan Tango*, by Chris & Cosey, co-founders of the legendary Throbbing Gristle—who gave birth to the term "Industrial Music." In 1990 the label re-released the duo's first four albums (*Heartbeat*, *Trance*, *Love & Lust*, and *Techno Primitie*) as well as a compilation of selections from these albums, titled *Reflection*. *Pagan Tango* will be released April 1st, with the first single, "Synaesthesia," (featuring a remix by Daniel Miller) available March 1st.



Junior



Londonbeat



Young Black Teenagers

classic "Mama Used To Say" left off, and bring the success that was so widely predicted following that hit.

The second standout is London Beat's *In the Blood*. This British outfit, with influences drawn from r&b, pop, funk and dance music, has already taken the charts and clubs by storm with their huge hit, "I've Been Thinking About You," and should continue to find chart success with an album full of potential singles.

A little more disappointing from MCA is the Young Black Teenagers (who actually are signed to SOUL Records, distributed by MCA). Though the group's credentials are in tact (as are their contacts—the same folks responsible for Public Enemy are behind these young rappers,) the actual raps are a little disappointing. When they speak of the conflict of being white but feeling that the hip hop culture is their culture, they are interesting and touch on the problems that come from having a community comprised of differing and varying philosophies, traditions and histories, particularly how the clashes of these elements can be threatening to so many. But rarely do the guys build on the potential of these ideas. (Youth and inexperience are likely factors.) It's disappointing to hear them simply lapse into the swagger that so many other outfits do. Still, they are promising, and they do demonstrate an awareness of problems that so many seem absolutely oblivious to.

Whiplash Boychild, by Chris Connelly, of Ministry and Revolting Cocks. This one is a new direction for both the normally aggressive Connelly and Wax Trax. While music that pulverizes has been Connelly's trademark in the past, on *Boychild* he puts the emphasis on song and lyric. Available March 1st. The first single is "Stowaway."

Love's Secret Domain by cult favorites, Coil. This group (whose current lineup includes original members John Balance and Peter Christopherson—formerly of Psychic TV, as well as Stephen Thrower and Otto Avery) specializes in rich, darkly hypnotic musical experiments and doesn't disappoint this time around. Released March 15th.

Tenebra Vision, by Cyberaktif which marks the first collaboration between Wax Trax and Canadian label, Network. Cyberaktif is the working title of the collaborative efforts of Cevin Key (Skinny Puppy) and Bill Leeb (Front Line Assembly). The first single, "Nothing Stays," was released a few weeks ago, with the album available March 1st.

6 West Home Video has announced that it will join the fight against AIDS with the launch of *Red, Hot & Blue*, the video. The 90 minute music special is dedicated to dispelling the prejudices associated with HIV infection and raising money for AIDS research and relief. The video, in stores April 9th and selling for \$19.98, will feature video clips from some of the top stars in the recording industry today and will present the program as it was intended (and seen in the rest of the world) before ABC chickened out and did their best to turn it into a Cole Porter Tribute. You'll get to see the Jimmy Sommerville and Jungle Brothers videos that had the network execs quaking in their loafers.

MCA has two winners on their hands: the "comeback" of Junior with the *Stand Strong* album, a funk/r&b/dance orgy that should pick up where the

RAP/DANCE ALBUMS

March 9, 1991 The square bullet indicates strong upward chart movement

Total Weeks ▼
Last Week ▼

1	BUSINESS AS USUAL (Def Jam/Columbia 47067)	EPMD	7	5
2	THIS IS AN EP RELEASE (Tommy Boy 964)	Digital Underground	19	5
3	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 46888)	L.L. Cool J	1	21
4	SHORT DOGS IN THE HOUSE (Jive/RCA 1348)	Too Short	8	23
5	LIVIN' IN A HOE HOUSE (Drive By 4XL15131)	H.W.A.	6	17
6	PLEASE DON'T HURT'EM (Capitol 92857)	M.C.Hammer	3	49
7	BACK FROM HELL (Profile 1401)	Run DMC	2	13
8	TASTE OF CHOCOLATE (Cold Chillin'/Reprise 26303)	Big Daddy Kane	5	17
9	TO THE EXTREME (SBK 95325)	Vanilla Ice	4	19
10	DANA DANE 4-EVER (Profile 1298)	Dana Dane	10	17
11	100 MILES AND RUNNIN' (Ruthless/Priority 7224)	N.W.A.	11	27
12	A BLITZ OF SALT-N-PEPA (Next Plateau 1025)	Salt-N-Pepa	13	13
13	THE DEVIL MADE ME DO IT (Tommy Boy 1030)	Paris	17	13
14	QUIK IS THE NAME (Profile 1402)	D.J. Quik	DEBUT	
15	AIN'T NO SHAME IN THE GAME (Epic 46947)	Candyman	22	19
16	LIVE IN CONCERT (Luke Records 3303)	2 Live Crew	9	7
17	KILL AT WILL (Priority 7230)	Ice Cube	16	11
18	LEGAL (Profile 1297)	Special Ed	18	29
19	ALL FOR ONE (Elektra 60946-2)	Brand Nubian	20	7
20	DOWN TO EARTH (Warner Bros. 26358)	Monie Love	14	15
21	THE GETO BOYS (Def American 24306)	The Geto Boys	23	17
22	COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318)	Another Bad Creation	DEBUT	
23	FEAR OF A BLACK PLANET (Def Jam/Columbia 45413)	Public Enemy	24	43
24	AMERIKKA'S MOST WANTED (Priority 57210)	Ice Cube	27	39
25	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	25	82
26	BANNED IN THE USA (Luke Skywalker/Atlantic 91424)	2 Live Crew	26	31
27	AT YOUR OWN RISK (Capitol 92359)	King Tee	21	19
28	WORLD POWER (Arista 8536)	Snap	30	35
29	EDUTAINMENT (Jive/RCA 1358)	Boogie Down Productions	15	27
30	STEP IN THEE ARENA (Chrysalis)	Gang Starr	36	3
31	THE BYTCHES (No Face/Columbia 47068)	B.W.P.	DEBUT	
32	BASS IS THE NAME OF THE GAME (Cheetah 9403)	D.J. Maglc Mike	32	5
33	FATHERS DAY (Uptown/MCA 1006)	Father M.C.	12	15
34	KICK THAT THANG (Original Sound 8890)	Uzi\$ Bros	29	17
35	WANTED:DEAD OR ALIVE (Cold Chillin'/Reprise 26165)	Kool G. Rap & D.J. Polo	31	25
36	LET'S MAKE IT HAPPEN (Next Plateau 1027)	Various Artists	33	11
37	TREAT EM' RIGHT (Select 9063)	Chubb Rock	38	3
38	SMOOTH ASSASSIN (Reprise 26341)	Grand Daddy I.U.	40	3
39	RIGHTEOUS BUT RUTHLESS (Profile 1299)	King Sun	34	11
40	GRITS SANDWICHES FOR BREAKFAST (Jive/RCA 1409)	Kid Rock	37	11

RHYTHM & BLUES

YOU'D HAVE TO BE PRETTY AGGRESSIVE in your avoidance of modern media to miss the Josephine Baker hype/mania/craze that's being fueled by HBO to launch their bio-pic of the legendary, American-born/French deified icon. Having influenced scores of performers, been muse to some of the most



Josephine Baker



Marva Hicks

important writers, artists and social figures of this decade, and lived a life that seemed too Hollywood to ever really be captured on film, it seems a minor miracle that the project has gotten made at all. What makes Baker of particular interest at this time is the way she so effortlessly combined two elements that seem to be at odds in today's music scene: glamour and substance (talent). Not really beautiful in the conventional sense, Baker created in herself a creature of glamour, intrigue and dazzle. Her voice was high-pitched when people like Ethel Waters, Bessie Smith and other earthier, grittier belters were the rage. Yet, she developed into an incomparable stylist who could hold audiences in the palm of her hand with her delivery. She danced, sang and acted until her death, never shortchanging her audience and never letting one area of her art wither. The myth(s) of Josephine at times threaten to dominate the realities, which is unfortunate when the former so thoroughly pales beside the latter. Make the effort to see *The Josephine Baker Story* when it plays on HBO throughout March and find out how it should be done.

While we're on the subject of divas, one in the making is currently residing at PolyGram. Marva Hicks is poised to sit on that elite perch of singers that includes Regina Belle, Anita Baker and Miki Howard. On her self-titled debut, Hicks has help from Stevie Wonder (he's a huge fan) who wrote, produced and sang on the track, "Strong Is My Love." Marva herself co-wrote many of the album's songs

which explains the immediacy of the lyrics and the heartfelt delivery. Not purely a ballad-fest, though, this effort boasts hip hop and funk tinged efforts that give the singer an edge with the younger crowd without requiring that she "dumb down" her songs. Good stuff.



HE CAN AND WILL: One of the great hopes of contemporary r&b, Island recording artist, Will Downing, cuts loose during a recent performance at R&B LIVE in Los Angeles.



THEY LOVE MUSIC: On the same night Will Downing brought down the house, MCA artists, Perri, were in the house to lend support. Pictured (l-r) are: Ramon Hervey II, Demetrius Harvey, Darlene Perry (Perri), Carolyn Perry (Perri), Sharon Perry (Perri), Bill Hammond, Will Downing, and Lori Perry (Perri).

R&B ALBUMS

Mar. 9, 1991 The square bullet indicates strong upward chart movement.

Total Weeks
Last Week

Rank	Album	Artist	Label	Chart Weeks	Peak
1	THE FUTURE	Guy	MCA 10115	15	15
2	I'M YOUR BABY TONIGHT	Whitney Houston	Arista 8616	16	2
3	TO THE EXTREME	Vanilla Ice	SBK 95325	25	3
4	BUSINESS AS USUAL	EPMD	Def Jam/Columbia 47067	6	6
5	PLEASE HAMMER DON'T HURT'EM	M.C. Hammer	Capitol 92857	55	4
6	RALPH TRESVANT	Ralph Tresvant	MCA 10116	14	7
7	MARIAH CAREY	Mariah Carey	Columbia 54202	34	5
8	MAMA SAID KNOCK YOU OUT	L.L. Cool J	Def Jam/Columbia 46888	22	8
9	POISON	Bell Biv DeVoe	MCA 6387	11	9
10	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia 47093	8	10
11	THIS IS AN EP RELEASE	Digital Underground	Tommy Boy 964	6	11
12	KILL AT WILL	Ice Cube	Priority 7230	11	12
13	DO ME AGAIN	Freddie Jackson	Capitol 92217	16	13
14	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Elektra 60891	37	14
15	ALL TRUE MAN	Alexander O'Neal	Tabu/Epic 45349	4	15
16	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M 3920	74	16
17	THE REVIVAL	Tony Toni Tone	Wing/Polygram 841 902	42	17
18	AIN'T NO SHAME IN THE GAME	Candyman	Epic 46947	19	18
19	FATHERS DAY	Father M.C.	Uptown/MCA 1006	15	19
20	SHORT DOGS IN THE HOUSE	Too Short	Jive/RCA 1353	24	20
21	3 DEEP	Surface	Columbia 46772	16	21
22	EMOTIONALLY YOURS	O'Jays	Capitol 93390	3	22
23	JOHNNY GILL	Johnny Gill	Motown 6283	45	23
24	PRIVATE TIMES...AND THE WHOLE 9!	AI B. Sure!	Warner Bros. 26005	18	24
25	HI-FIVE	Hi-Five	Jive/RCA 1328	15	25
26	LIVE IN CONCERT	2 Live Crew	Luke Skywalker 3303	8	26
27	COOLIN' AT THE PLAYGROUND YA KNOW!	Another Bad Creation	Motown 6318	2	27
28	WORLD CLIQUE	Deee-Lite	Elektra 60957	21	28
29	BORN TO SING	En Vogue	Atlantic 82084	45	29
30	ROPE A DOPE STYLE	Lever	Atlantic 82164	16	30
31	CIRCLE OF ONE	Oleta Adams	Fontana/Mercury 846 346	28	31
32	ONLY HUMAN	Jeffrey Osborne	Arista 8620	14	32
33	ALWAYS	Pebbles	MCA 10025	22	33
34	DREAMLAND	Black Box	RCA 2221	28	34
35	LOOK HOW LONG	Loose Ends	MCA 10044	13	35
36	STEP IN THE ARENA	Gang Starr	Chrysalis 21798	6	36
37	TASTE OF CHOCOLATE	Big Daddy Kane	Cold Chillin'/Reprise 26303	17	37
38	THE DEVIL MADE ME DO IT	Paris	Tommy Boy 1030	12	38
39	MICHEL'LE	Michel'le	Ruthless/Atco 91282	7	39
40	LALAH HATHAWAY	Lalah Hathaway	Virgin 91382	26	40
41	COMPOSITIONS	Anita Baker	Elektra 60922	34	41
42	DOWN TO EARTH	Monie Love	Warner Bros. 26358	16	42
43	ALL FOR ONE	Brand Nubian	Elektra 60946-2	7	43
44	BACK FROM HELL	Run DMC	Profile 1401	14	44
45	100 MILES AND RUNNIN'	N.W.A.	Ruthless/Priority 7224	25	45
46	RUDE AWAKENING	Rude Boys	Atlantic 82121	3	46
47	QUIK IS THE NAME	D.J. Quik	Profile 1402	2	47
48	TARA KEMP	Tara Kemp	Giant 24408	5	48
49	TONY TERRY	Tony Terry	Epic 45015	4	49
50	CONTRIBUTION	Mica Paris	Island 846814	DEBUT	50
51	TIME AFTER TIME	Timmy - T	Quality 15103	5	51
52	TREAT EM' RIGHT	Chubb Rock	Select 9063	13	52
53	BAG IT N BONE IT	U.T.F.O.	Jive 1326	2	53
54	UK BLAK	Caron Wheeler	EMI 93497	19	54
55	INTO THE LIGHT	Gloria Estefan	Epic 46988	2	55
56	IVORY	Teena Marie	Epic 45101	20	56
57	THE BOYS	The Boys	Motown 6302	21	57
58	JASMINE GUY	Jasmine Guy	Warner Bros. 26021	18	58
59	BONAFIDE	Maxi Priest	Charisma 91384	23	59
60	JAM HARDER	Various Artists	A&M 5339	4	60
61	THE NEW FORMULA	Today	Motown 6309	21	61
62	MAKE THE DIFFERENCE	Tracie Spencer	Capitol 92153	17	62
63	AMERIKKA'S MOST WANTED	Ice Cube	Priority 57120	39	63
64	OPEN INVITATION	Gerald Alston	Motown 6302	20	64
65	MORE OF THE NIGHT	Whispers	Capitol 92957	28	65
66	BANNED IN THE USA	2 Live Crew	Luke Skywalker/Atlantic 91424	30	66
67	LIVIN' IN A HOE HOUSE	H.W.A.	Drive By 4XL15131	17	67
68	LISTEN WITHOUT PREJUDICE VOL.1	George Michael	Columbia 46898	12	68
69	REBEL SOUL	Isis	4th & B'Way/Island 444 030	10	69
70	THE GETO BOYS	The Geto Boys	Def American 24306	17	70
71	BE-BE'S KIDS	Robin Harris	Wing/Polydor 841 960	19	71
72	WORLD POWER	Snap	Arista 8535	37	72
73	DREAM COME TRUE	Gerald Albright	Atlantic 82087	11	73
74	SO MUCH 2 SAY	Take 6	Reprise 25892	22	74
75	TAKE IT TO THE FLOOR	Special Generation	Capitol 94846	15	75

TOP R&B SINGLES

March 9, 1991



#1 Single: Rude Boys



High Debut: C+C Music Factory #63



To Watch: Tony Toni Tone

		Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	WRITTEN ALL OVER YOUR FACE (Atlantic 4-87805)	15	1	Rude Boys	49	I WANNA COME BACK HOME (Motown 2085)	55
2	I LIKE THE WAY (Jive 1424-2-JDJ)	8	2	High 5	50	LET ME SHOW YOU (Columbia OBR 38-73589)	50
3	DON'T LET ME DOWN (EMI 4JM-50335)	8	3	O'Jays	51	EVERYTHING I MISS AT HOME (MCA/GRP 9941)	51
4	SOMEDAY (Columbia 73561)	11	4	Mariah Carey	52	MY HEART IS FAILING ME NOW (SBK 07342)	53
5	ALL TRUE MAN (Tabu/Epic 35T-73627)	8	5	Alexander O'neil	53	YOU DON'T HAVE TO WORRY (Atlantic 4-87816)	41
6	LET'S CHILL (MCA AD10115)	6	6	Guy	54	GET HERE (Fontana 878476)	46
7	HOLD YOU TIGHT (Giant 4-19458)	8	7	Tara Kemp	55	SPARK OF LOVE (Capitol 44659)	73
8	DO ME AGAIN (Capitol 79471)	7	8	Freddie Jackson	56	LOVE MAKES THINGS HAPPEN (MCA 53973)	32
9	ALL THE MAN I NEED (Arista 2156)	12	9	Whitney Houston	57	WHAT EVER U WANT (Polydor 879590-4)	85
10	ALL SEASONS (Atlantic 87772)	12	10	Levert	58	I'M DREAMIN' (Giant/Reprise 19441)	77
11	FAIRY TALES (Elektra 8277-2)	13	11	Anita Baker	59	BABY DON'T CRY (Virgin 4-98896)	49
12	WRAP MY BODY TIGHT (Motown 2077)	8	12	Johnny Gill	60	BETTER PART OF ME (MCA 54011)	59
13	SOMETHING IN YOUR HEART (Atlantic 3564)	14	13	Michelle	61	HIGH (Reprise 4-19553)	65
14	STONE COLD (MCA 10116)	6	14	Ralph Tresvant	62	PATIENCE (RCA 2761-2-RDJ)	63
15	ANOTHER LIKE MY LOVER (Warner Bros. 4-19486)	7	15	Jasmine Guy	63	HERE WE GO (Columbia 38T-73690)	DEBUT
16	GETTING BACK INTO LOVE (Motown 2075)	7	16	Geral Alston	64	NORTH ON SOUTH STREET (A&M 75021-7500-2)	69
17	THIS IS AN EP RELEASE (Tommy Boy 964)	6	17	Digital Underground	65	SERIOUS (RCA 2760-4)	75
18	I CAN'T TELL YOU WHY (Elektra 8270-2)	12	18	Howard Hewett	65	CALL ME (Capitol 44681)	83
19	IT'S A SHAME (Warner Bros. 4-19596)	7	19	Monie Love	67	COMMING OUT OF THE DARK (Epic 34-73666)	67
26	NO MATTER WHAT YOU DO (Warner Bros. 19455)	4	26	Dianna Ross & Al B. Sure	68	COSMIC LOVE (Critique 5476-2)	68
		30	27	Bell Biv DeVoe	69	MAMA SAID KNOCK YOU OUT (Def Jam/Columbia 73706)	DEBUT
21	WHEN WILL I SEE YOU SMILE AGAIN (MCA 53976)	11	21	Traci Spencer	70	AIN'T FOUND THE RIGHT ONE YET (Virgin 96383)	70
22	THIS HOUSE (Capitol 4JM-44652)	15	22	Marva Hicks	71	FREAKS (MCA 54018)	DEBUT
23	NEVER BEEN IN LOVE BEFORE (Polydor 879002)	4	23	Wooten Brothers	72	SHE'S DOPE (MCA 54056)	DEBUT
24	TELL ME (A&M 1542)	5	24	Troop	73	BACKYARD (MCA 53982)	90
25	I WILL ALWAYS LOVE (Atlantic 4-87896)	7	25	Caron Wheeler	74	WHAT EVER IT TAKES (Motown 2076)	DEBUT
26	BLUE (IS THE COLOR OF PAIN) (EMI 4721)	4	26	Big Daddy Kane	75	SEX SYMBAL (Warner Bros. 4651)	87
27	ALL OF ME (Cold Chillin'/Reprise 4-19478)	6	27	M.C. Hammer	76	DO YOU REALLY WANT IT (MCA 53905)	72
28	HERE COMES THE HAMMER (Capitol 79445)	11	28	Keith Sweat	77	LOVE WILL NEVER DO (A&M 75021 74471)	57
29	I'LL GIVE ALL MY LOVE TO YOU (Elektra 464915)	16	29	Another Bad Creation	78	SPREAD A LITTLE LOVE (Sam 5018)	DEBUT
30	IESHA (Motown 10371)	17	30	Whispers	79	I DON'T KNOW ANYBODY ELSE (RCA 2735)	48
31	IS IT STILL GOOD TO YOU (Capitol 79448)	5	31	Saxxy	80	LOVE YOU TO THE LIMIT (MCA 53960)	80
32	KEEP YOUR BUTT AT HOME (2001 Records 9001-12)	11	32	E.P.M.D.	81	I CAN'T DO NUTTIN' FOR YA MAN (Del Ka, 44-73612)	81
33	GOLD DIGGER (Del Jam 38T3634)	7	33	Mike "Hitman" Wilson feat./Shawn Christopher	82	MR. DEE JAY (Arista 2183)	86
34	ANOTHER SLEEPLESS NIGHT (Arista 2148)	6	34	Samuelle	83	THROUGH (Epic 34T-73707)	DEBUT
		39	35	Too Short	84	COME ON, LET'S MOVE IT (Profile 7322)	58
35	BLACK PARADISE (Atlantic 82130)	13	35	Janet Jackson	85	BOOMERANG (SBK 07341)	71
36	SHORT BUT FUNKY (Jive 1429-1)	5	36	Mica Paris	86	ONLY HUMAN (Arista AS-2127)	66
37	STATE OF THE WORLD (A&M 7514)	4	37	Harriet	87	TRIALS OF THE HEART (Malaco 7461)	DEBUT
38	CONTRIBUTION (Island 6652)	3	38	Tony Terry	88	IF I WERE A BELL (Epic 34T-73616)	43
39	TEMPLE OF LOVE (East West America 4-98863)	4	39	Geoff McBride	89	JUSTIFY MY LOVE (Sire/Warner Bros. 19485)	89
40	HEAD OVER HEALS (Epic ET45015)	16	40	C&C Music Factory Feat./Freedom Williams	90	WHIP IT BABY (Nastymix 74005)	DEBUT
41	DOESN'T THAT MEAN SOMETHING (Arista 2170)	7	41	Salt-N-Pepa	91	JUST A LITTLE BIT (Charisma 96403)	93
42	GONNA MAKE YOU SWEAT (Columbia 38T-73604)(P)	16	42	The Boys	92	THE REAL THING (RCA 3105)	61
		22	43	Teddy Pendergrass	93	FIRST TIME (Columbia 73502)	62
43	DO YOU WANT ME (Next Plateau 50137)	7	43	Surface	94	MY ONLY LOVE (Reprise 4-19732)	74
44	THANX 4 THE FUNK (Motown 2080)	3	44	Loose Ends	95	PEACE YA' SELF (Arista 2176)	78
45	IT SHOULD OF BEEN YOU (Elektra 60891)	3	45	L L Cool J	96	MELT IN YOUR MOUTH (Epic 49T-73639)	98
46	ALL I WANT IS YOU (Columbia 73684)	3	46		97	MELODY COOL (Paisley Park/Warner Bros. 4-19778)	79
47	CHEAP TALK (MCA 54015)	3	47		98	U.K. BLACK (EMI 4693)	91
48	AROUND THE WAY GIRL (Def Jam/Columbia 38T-73609)	18	48		99	POWER OF LOVE (Elektra 4-64934)	76
		42	49		100	MY MY MY (Atlantic 4-87792)	95

ON JAZZ

BY LEE JESKE



Maceo

TWO OF THE KING'S MEN: When Pee Wee Ellis' friend Waymon Reed called him up around 1964 and told him that James Brown was looking for a tenor player, Pee Wee reacted the way any red-blooded bebopper would have at the time.

"I said, 'James who? What?'" says Ellis. "He said, 'He needs a tenor player, you want a gig?'"

"So quickly scanning my calendar, I soon deduced that if I took this gig and made it work, I could actually afford to play what I wanted to play. And my snap judgement in my mind went, 'Well, it might take two or three years, maybe four.' Anyway, it's taking...what's this '91?'"

It's 1991. And Pee Wee Ellis, Maceo Parker and Fred Wesley—under the names Maceo Parker & Roots Revisited (the name of the Verve album that hit the top of the jazz charts recently), the J.B. Horns (the name of their new Gramavision album), Fred Wesley & New Friends (the name of an upcoming Antilles album, minus Ellis), the Pee Wee Ellis Assembly, Maceo: For All the King's Men (the name of an Island EP last year, again minus Ellis, that included the hilarious "Let Him Out," a plea to the judge keeping James Brown locked up)—are working like crazy, playing a little jazz, a little rock and roll, and a whole lot of funk.

"Well, I think it's just the difference in the styles of playing," says tenor saxophonist Parker about their togetherness. "We all came from different backgrounds, yet similar. We were all with James Brown together, which gave us a kind of oneness."

"Pee Wee is a guy who understands, and has gone through, all the jazz idioms and chords and structures and all this stuff. He has a real understanding of the real jazzy jazz."

"Fred is a little bit like that, but I wouldn't consider him as deep into the jazz roots as Pee Wee would be. He would be more middle of the road, so to speak, with the jazzy stuff, and he plays the funky stuff."

"My style of playing is more into the funky stuff, even though I'm familiar with, and have gone through, a little bit of jazz upbringing, too."

"But it seems that—us coming from the different backgrounds that we do—there's a magic in the combination somehow. It's really hard to pinpoint exactly what it is, although we complement each other somehow, and when the three of us play there's just a magic there. We know it, we hear it, and we enjoy doing it and we have fun doing it. It's just there."

"Hey, man, we are together," says Pee Wee Ellis, who went from the musical directorship of James Brown's band to a long tenure with Van Morrison. "We are married and nobody can break that up but us. All these guys out there trying to talk out of the side of their mouth to one guy can all forget it, man, because we don't hear that shit. We all realize that we've got a responsibility and we had a chance to enjoy a romance—the Flames are going to burn on forever."

This spring, PolyGram is releasing a James Brown boxed set, which should shine yet another spotlight on that incredibly well-greased funk machine that was the James Brown Revue. Few ensembles in popular music history have been as influential: From Sly and the Family Stone to Miles Davis to George Clinton to Prince to M.C. Hammer and on and on and on, the influence of the records that James Brown made just grows with the years. It's no accident that Maceo Parker has found himself on recent records by Deee-Lite and Living Colour, two groups that decided, hey, why sample Maceo Parker when we can get Maceo Parker.

Was it as exciting on the stage behind James Brown as it was in the audience?

"Exciting like hell, man," says Ellis, "you couldn't believe it. PolyGram is putting together a boxed set, and I was over there one day during some of the mastering and, man, remembering some of that stuff was absolutely incredible. I should have bought a ticket most nights. The electricity...it was like a locomotive going down the track full speed with no drivers."

Ellis and Parker agree that the credit rests with one man:

"The whole mysterious thing about what was happening with James Brown actually was James Brown," says Parker. "He had the ideas and it was his thing

CONTEMPORARY JAZZ

Mar. 9, 1991 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	DREAM COME TRUE (Atlantic 82087)	GERALD ALBRIGHT	1	7
2	ASHES TO ASHES (Warner Bros. 26138)	JOE SAMPLE	2	16
3	PURE SHUUR (GRP 9628)	DIANE SHUUR	4	5
4	MEDICINE MAN (EMI 92048)	BOBBY McFERRIN	3	12
5	DAVE KOZ (Capitol 91643)	DAVE KOZ	5	7
6	PLAYING WITH FIRE (Spindletop 133)	SAM RINEY	7	7
7	ALIVE (GRP 9627)	CHICK COREA	9	5
8	INNER MOTION (GRP 9621)	DAVID BENOIT	6	22
9	SO MUCH 2 SAY (Reprise 25892)	TAKE 6	8	20
10	NELSON RANGELL (GRP 9624)	NELSON RANGELL	12	7
11	BASICALLY SPEAKING (Nova 9031)	BRIAN BROMBERG	13	7
12	FOR LOVERS ONLY (Novus/RCA 3097)	MARION MEADOWS	18	3
13	SOUNDTRACK (Antilles/Island 422 846)	THE HOT SPOT	10	14
14	PERFECT SMILE (Verve Forecast/Polygram 847 017)	SHAKATAK	20	5
15	LOVE AND UNDERSTANDING (GRP 9629)	GEORGE HOWARD	DEBUT	
16	PENSYL SKETCHES #3 (Optimism 3233)	KIM PENSYL	16	12
17	REFERENCE POINT (GRP 9614)	ACOUSTIC ALCHEMY	11	24
18	WELCOME TO THE ST. JAMES CLUB (GRP 9618)	RIPPINGTONS FEATURING RUSS FREEMAN	13	24
19	PLURAL (RCA 2214)	GAL COSTA	17	7
20	GREENHOUSE (GRP 9630)	YELLOW JACKETS	DEBUT	
21	HOPE (Blue Note/Capitol 94858)	RICK MARGITZA	DEBUT	
22	FROM ME TO YOU (Headfirst/K-Tel 384)	TOM COSTER	22	18
23	NOW YOU SEE IT...NOW YOU DON'T (GRP 9622)	MICHAEL BRECKER	19	20
24	IT'S SUPPOSED TO BE FUN (Blue Note/Capitol 9384)	LOU RAWLS	15	16
25	COMPOSITIONS (Elektra 60922)	ANITA BAKER	24	31
26	BREAKING THROUGH (Sonic 80031)	PHIL SHEERAN	25	7
27	LIVE (Arista 8613)	KENNY G	26	5
28	THE JOURNEY (Atlantic 82138)	BOBBY LYLE	23	24
29	COME & GET IT (Enigma 73581)	FATTBURGER	27	14
30	PRIMAL MAGIC (Mesa/Blue Moon 79023)	STRUNZ & FARAH	DEBUT	
31	FUSEBOX (GRP 9623)	MICHAEL PAULO	21	12
32	BLUE PACIFIC (Reprise 26183)	MICHAEL FRANKS	28	33
33	THE MEETING (GRP 9620)	THE MEETING	29	22
34	TRUE SPIRIT (PAR 2003)	RONNIE LAWS	30	26
35	TENOR SAXOPHONE (Atlantic 82142)	NINO TEMPO	31	20
36	ONE FOR ALL (A&M 5329)	ART BLAKEY & THE JAZZ MESSENGERS	32	14
37	GRAND PIANO CANYON (Warner Bros. 26256)	BOB JAMES	33	31
38	AMAZON SECRETS (Verve Forecast/Polygram 843 602)	RICARDO SILVEIRA	34	24
39	TOKYO BLUE (EMI 92248)	NAJEE	35	43
40	THIS IS ME (Justice 0501)	EMILY REMLER	36	16

to hum or dictate what he thought the horns should do, and like that. It only started changing a little bit when the guys started to try to enhance or increase upon his ideas. And then he started giving me the freedom to play whatever I wanted to play when it came time for me. You know: 'C'mon, Maceo, brother, play your horn.'"

"It's hard to put it into a lump like that, because sometimes he was there, sometimes he wasn't, sometimes he had a lot of input, sometimes he didn't," says Ellis. "And sometimes he let me do whatever needed to be done and if it impressed him or inspired him, he would leave it. But, for the most part, he had to do something with it."

"See, I tended to understand his grunts and groans and under-the-breath mutterings, the low tonality. I looked behind his eyes. It's kind of like reading a person—if a book is open and you look at it directly you'll see the page."

As to the influence those old records continue to exert, Ellis and Parker agree it was something they never could have guessed at the time.

"We had pride in this and tried to not make mistakes and all of that," says Parker. "We worked very hard at it. But we had no idea of the impact that it would have on, say, the industry today."

"Oh, man, we had no idea, or very little idea," says Ellis. "We knew that our stuff was great and we enjoyed it. We'd say, 'Ah, this is a good one, what do you think?' And the attention then became on the next one, because the bus was always waiting for you for the next gig."

And when they finally do release James Brown from jail?

COCINANDO

Last week, we discussed the current walking-on-eggshells status of the Texas market, along with the stations' rapid album programming and its negative effect on artists. This conclusion presents the stations' views as well as some distribution comments and ending bolas. Like its predecessor, it is based on material gathered by Ramiro Burr; written and edited by Burr and Tony Sabournin, and for once, uncensored by the military.

ACCORDING TO LAREDO'S Z-93's DJ Bird Rodríguez, the multiple-track programming problem stems from the keen need for radio stations to play "exclusives." This is accomplished in a variety of ways. Sometimes the artist, in an effort to curry favor with a station, will slip the DJs some selected songs in addition to the 45. To keep the other stations happy, the artists will slip them different cuts.

"But the artist is not the only culprit. Just as often, band managers and promoters do the same, with the same results. Although only the 45 is officially out, the entire LP is being played," said Luis Silva, Sony Discos' promotion executive in Texas. "It's a very difficult situation to control. And, between all the stations' aggressiveness, they have all the cuts."

Albert Dávila, general manager of KEDA, one of those aggressive stations, says he has his reasons: "Several groups have two or three albums a year. In addition, people ask for different songs. And yeah, we're aggressive. We have to be. There are eight (Spanish language) stations in the San Antonio area."

KEDA-AM's PD Alberto Calvo, while agreeing that artists need all the help they can get to improve sales, also concurs that the multis' investment in the Texas market has improved other fronts. "As a whole, the industry has gotten better, as there are already better production values in the recordings." Other things have also improved. For the first time tejano artists are getting consistent marketing beyond the Lone Star State's boundaries.

According to Robert Benavides, manager of onda star Roberto Pulido, his client has performed on such popular TV shows as *La Feria de la Alegría*, *TV Mujer* and *Sábado Gigante*. Pulido is also scheduled to do a California tour that includes Bakersfield, Fresno and San Joaquín Valley. Other examples were the exposure received by newcomer soloist Adalberto during the recent *Radio y Música* Convention in Los Angeles, well-attended by many out-of-Texas PDs, and the anxiously awaited new release by Selena Quintanilla, expected to be more pop than anything previously recorded by a contemporary onda artist.

But while there is a lot of commotion and interest in Tejano music, sales figures portend a sobering outlook for the '90s. Over the last decade, international Latin pop artists and Mexican artists like José José, Vicente Fernández and Los Yonics have consistently outsold their Tejano counterparts, sometimes by as much as three-to-one. Manuel Rangel, owner of Rangel Records Distributors, the largest independent Spanish-owned distributor in the Southwest, feels this pattern will not only continue but perhaps increase.

According to Rangel there are two significant trends tilting the balance. One is the constant influx of Mexican immigrants, particularly into the Southwest, and the other is the steady assimilation of second- and third-generation Mexican Americans. The new immigrants, legals or otherwise, want to listen to music they are familiar with—groups like Los Bukis and Fito Olivares who are popular in Northern Mexico. And he believes that onda fans are a mixed breed.

"I'd say the majority are assimilating, either totally or partially," Rangel says. "And if they go back to listening to music, they'd probably listen to popular stars like Julio Iglesias, Roberto Carlos or Rocío Dúrcal.

Fortunately for the artists, the multis don't share Rangel's opinion.

MIAMI LATIN LPs

March 9, 1991 The square bullet indicates strong upward chart movement.

- 1 BACHATA ROSA (Karen Records) J.L. GUERRA Y GRUPO
- 2 BAILE PUNTA (Sonotone) BANDA BLANCA
- 3 ESTA VEZ (Sony International) JOSE L. RODRIGUEZ
- 4 SIEMPRE WILFRIDO (Sonotone) WILFRIDO VARGAS
- 5 LOS EXITOS DE (Sony Discos) GLORIA ESTEFAN
- 6 CON LA MUSICA POR DENTRO (MPI) NINO SEGARRA
- 7 SE BOTO LA SALSA (Globo) VARIOUS ARTISTS
- 8 LUCES DEL ALMA (Sony Discos) LUIS ENRIQUE
- 9 SALSA CALIENTE DEL JAPON (RMM/Sony) ORQ. DE LA LUZ
- 10 CORAZON DE BOLERO (Capitol/EMI-Latin) DYANGO
- 11 PUNTO DE VISTA (Sony Discos) GILBERTO SANTARROSA
- 12 VEINTE AÑOS (WEA Latina) LUIS MIGUEL
- 13 EN VIVO (Sony Discos) ANA GABRIEL
- 14 DOS (Capitol/EMI Latin) MYRIAM HERNANDEZ
- 15 BANDIDO (Sony Discos) AZUCAR MORENO
- 16 CUANDO YO AMO (Sonotone) RUDY LA SCALA
- 17 PAJARO HERIDO (Sony Discos) ROBERTO CARLOS
- 18 SOBREVIVIENTES DEL AMOR (Sony Discos) BRAULIO
- 19 NIÑA (Capitol/EMI-Latin) JOSE FELICIANO
- 20 EL PIANO DE AMERICA (BMG/Ariola) RAUL DI BLASIO

Source: Gato Associates Research

Houston's MM Records—a label formerly distributed by the defunct PolyGram Latino that has been tailoring artists like Rick González and the Choice, Elsa García, and Jerry Rodríguez and Mercedes to a cross-over look and sound—reached a three-year distribution agreement with Capitol/EMI-Latin. On the opposite front, Sony Discos shored its Texan promotional force with the hiring of Miguel Trujillo.

However, the biggest unconfirmed bola was the signing of Freddie Records' *La Sombra* for an unheard-of guaranteed three-record deal, at \$60,000 per, and promised-in-writing marketing in Mexico and Latin America, a move that basketball TV analyst Dick Vitale might refer to as, "The Monster of the West just got bigger in a pumping hurry, *awwwww bbabeee*." The second biggest hush-hush was that Ramón Ayala, the remaining Freddie top seller, was also headed to Fonovisa, a scenario that would obliterate Freddie from sales consideration in both the retail and the marketplace.

Whatever happens, the Texas market will find a way to make a tasty omelette out of any broken eggs.

POP INDEX

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All This Time (Magnotic Publishing, Ltd./Blue Turtle Music, ASCAP)	5
All True Man (Flyte Tyne/Avant Garde, ASCAP)	79
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Someday (Vision Of Love Songs/Been Jammin', BM)	2
Spend My Life (Topless Music/Chrystal's Songs, BM)	66
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Stone Cold Gentleman (Greenskirt/Kear/CBS Epic/Solar, BM)	67
Sure Lookin' (Virgin Songs/My Iduma, BM/WB/Gamson/Lemans, ASCAP)	45
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This Is Ponderous (2 Nu Pub., Ascap)	95
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Tom's Diner (Waitersongs, Ascap/AGF, Ascap)	91
Touch Me (All Night Long) (Colgems/EMI/EMI, ASCAP)	56
Waiting For Love (Walker Ave/Polygram/Lebrahona, ASCAP/BM)	11
Waiting For The Day (Morrison Letty/Chapple & Co., BM)	21
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Who Said I Would (Hit & Run / Golden Torch Music, ASCAP)	80
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You're In Love (EMI Blackwood/Willphill/Braintree, BM/MCA/Aerostation, ASCAP)	99

COUNTRY

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Brother Jukebox (Screen Gems/EMI/B Sheep-BMI)	25
Buildin' Walls & Burnin' Bridges (BMG/Dee-Jenn-ASCAP)	66
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Chain Gang (ABKCO-Music-BMI)	49
Chasin' Something Called Love (Tree/CBS-BMI/MCA/Gary Burr-ASCAP)	81
Country Love (Polygram/Partner-BMI/Polygram-SESAC)	78
Cry Baby (Sleepy Head/Beverly Ross-BMI)	53
Daddy's Come Around (S Moon-BMI/D Schlitz/Almo-ASCAP)	26
Dance With Who Brung You (Paw Paw/Lew Bob-BMI)	60
Deck Of Cards (Fort Knox/Trio-BMI)	52
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Honky Tonk Singer (Ruby Dido-BMI)	83
Hopeful Heart (Polygram/Songs De Burgo/Lodge Hall-ASCAP)	43
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I Don't Need Flowers (Chip 'N' Dale-ASCAP)	82
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I Got You (Famous/Maypop-BMI)	9
I Mean I Love You (Bocephus-BMI)	13
I Need A Miracle (BMG-ASCAP/Great Cumberland-BMI)	59
I Washed My Hands In Muddy Water (Mariposa-BMI)	50
I'd Love You All Over Again (Mattie Ruth/Seventh Son-ASCAP)	7
I'm Just That Kind Of Fool (High Roller/Great Galen-BMI/Jamsak-ASCAP)	51
I'm Missing Me (It's Worth It-BMI)	79
I'm Sending One Up For You (EMI April/Dies Of March/Cross Keys-ASCAP)	22
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If The Jukebox Took Teardrops (4-Fun-ASCAP/Wyatt/RHaven/C So/Chatham-BMI)	16
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Love Can Turn The World Around (High Roller/Great Galen-BMI/Jamsak-ASCAP)	1
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Mama's Rocking Chair (Wiljex-ASCAP)	65
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Pocket Full Of Gold (Benefit-BMI)	27
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There You Go (With Any Luck-BMI/Almo/Micropterus-ASCAP)	32
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Treat Me Like A Stranger (Polygram/Lissy Tunes/EMI April-ASCAP)	14
True Love (Bait & Beer/For Runner-ASCAP)	12
Two Of A Kind (Muhlenburg/Cal Cody-BMI/Woe B-ASCAP)	5
Unanswered Prayers (B&B/Forrunner/Mid-Summer/Mjr Bob-BMI-ASCAP)	95
Unchained Melody (Frank Music Corp.-ASCAP)	95
Unconditional Love (Almo/Micropterus/With Luck-ASCAP/WB-BMI)	33
Walk On Faith (Almo/Brio Blues/Hayes St-ASCAP)	20
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What About Me (Acuff-Rose-BMI)	75
What Goes With Blue (Warner-Tamerlane/Maypop-BMI)	40
Will This Be The Day (Bar None-BMI)	35
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R&B INDEX

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All I Want Is You (Screen Gems/Colgems EMI/Multi Culler, ASCAP)	46
All Of Me (AZ/Cold Chill/In/WB, ASCAP)	27
All Seasons (Tyree, BM/Willesden, BM)	10
All The Man I Need (Warner-Tamerlane/Body Electric/Fifth Of March, BM)	9
All True Man (Flyte Tyne Tunes/Avant Garde, ASCAP)	15
Another Like My Lover (Tim 'Tim' Woke, ASCAP)	5
Another Sleepless Night (Warner Chappell/Disco Mix Club/WB, ASCAP)	34
Around The Way Girl (Marley Marl, ASCAP/Def Jam/Stone City/National League, ASCAP)	48
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Better Part Of Me (EMI, PRS)	60
Black Paradise (Two Tuff-Enuff, BM/Irving, ASCAP)	35
Blue (MCA/Virgin/Orange Tree, ASCAP)	26
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Fairytales (All Baker Music/Del Von Music Inc./Monteque, BM) 11	11
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Get Here (WB/Rutland Road, ASCAP)	54
Getting Back Into Love (Island/Stanton's Gold/April Joy, BM)	16
Gold Digger (Pariken/Ron Miller, ASCAP/Full Keel/Burt Reid/Bridgeport, BM)	33
Gonna Make You Sweat (Virgin/Cole-Civiles, ASCAP)	42
Head Over Heels (Tony Terry/A. Smith /B. Williams /Shaman Drum, BM/Sun Face Music, ASCAP)	40
Here Comes The Hammer (Bust-I, BM)	28
Here We Go (Virgin/Cole-Civiles's R.B.G. Dome, ASCAP)	63
High (Virgin Songs/Buffalo Music Factory, BM)	61
Hold You Tight (Hammond/Roy Smith, BM)	7
I Can't Tell You Why (Jeddrah/Cass Country/Red Cloud, ASCAP)	18
I Don't Know Anybody Else (Lambardoni Edizioni Musicali/Intersong U.S.A., ASCAP)	79
I Like The Way (Zomba Enterprises Inc./WB Music Corp./B-Funk Music, ASCAP)	2
I Wanna Come Back Home (Dillard, BM/Rainbow, ASCAP)	49
I Will Always Love You (Disguise/Platinum Gold/Diva One, ASCAP)	25
Iesha (Biv Ten/Diva One, ASCAP)	48
If I Were A Bell (EMI April/Midnight Magnet, ASCAP)	88
I'll Do For You (Hudmar, ASCAP/Butterfly Gong, BM/EMI Blackwood-BMI/Cotaba, BM)	83
I'll Give All My Love To You (Rew Music Publishing, ASCAP)	29
I'm Dreamin' (H-Naja/La Sab, BM)	58
Is It Still Good To You (Azian/Whisperdex, BM/Your's, Mine & Ours, ASCAP)	31
It Should Of Been You (Ted-On, BM)	45
It's A Shame (Jobete/Black Bull/Virgin, ASCAP/Stone Agate/Sawandi, BM)	19
---Just A Little Bit Longer (Gunsmoke/Pow Wow, ASCAP/Hot Licks, BM)	91
Justify My Love (Miss Bessie/WB/Blue Disque/Webo Girl, ASCAP)	89
Keep Your Butt At Home (Vetric Music Co., BM)	32
Let Me Show You (When The Seaman Hits The Fan/Def Jam, ASCAP)	50
Let's Chill (Don't/WB/Zomba/B Funk, ASCAP)	6
Love Just For Me (Bust-I, BM)	95
Love Makes Things Happen (Kear Music/Epic/Solar Songs, Inc./BM)	56
Love Will Never Do (Flyte Tyne, ASCAP)	77
Love You To The Limit (Virgin Songs, BM/Moming Crew, BM)	80
Mama Said Knock Out (Marley Marl/L.L. Cool J/Irving/Def Jam, ASCAP)	69
Many Had A Little Boy (Hanseatc, ASCAP/fellow/Songs Of Logic/Intersong U.S.A./Willesden, BM)	83
Melody Cool (Controversy/WB, ASCAP)	97
Melt In Your Mouth (Mille Miglia/diabele, ASCAP/Mighty Tree/Warner-Tamerlane, BM)	96
My Heart Is Failing Me (Colgems-EMI/Knighty Knight/Albert Hammond/WB, ASCAP)	52
My, My, My (Kear/Green Skirt/Epic/Solar, BM)	100
My Only Love (Maurice White/Electric Blue/CBS, ASCAP/Reyshell/Ensign, BM)	94
Never Been In Love Before (Left Handed/Ackee, ASCAP)	23
North On South Street (Alamo, ASCAP/Music Corp Of America/Bad Mofo, BM)	64
Only Human (Zomba Enterprises Inc., Barry J. Eastmond Music Co./Almo Music Corp. and March 9 Music *ASCAP)	86
Patience (Gradington/Ronnie Onyx, ASCAP)	62
Play That Funky Music (Ice Baby/OPM/EMI April, ASCAP)	94
Serious (Gradington/Ronnie Onyx, ASCAP)	65
Short But Funky (Willesden, BM)	36
Spread A Little Love (SLSB/Misam, ASCAP)	78
Stone Cold Gentleman (Greenskirt/Kear/Solar/CBS Epic, BM)	14
Tell Me (Wooten Cutz, BM)	24
This House (Zodrog/Zodboy/editions EG/Sir Spencer/M&T Spencer, ASCAP)	22
This Is An EP Release (GLG Two Music/Pubhowylike Publishing/willesden Music/Warner-Tamerlane, BM/New Jazz Publishing, ASCAP)	17
Three Times Done (Acknickulows/MCA/Jobete, ASCAP)	90
Through (Soul II Soul/Mad/Virgin, ASCAP)	83
U.K. Black (Orange Tree/MCA, ASCAP/EMI Blackwood, BM)	98
When Was The Last Time The Music Made You Cry (Yah Mo, BM/EMI April/Lady Of The Lake/Geffen/ Matkoski/WB, ASCAP)	99
Whatever It Takes (Said, BM)	74
Whatever You Want (Tony, Toni, Tons/PRI, ASCAP)	57
Whip It Baby (Rumrunner/Hey Skimo/Locked Up, BM/Ujima, ASCAP)	90
Wrap My Body Tight (Flyte Tyne, ASCAP)	12
Written all Over Your Face (Troycep, BM/Rude News, BM)	1
You Don't Have To Worry (2-Tuff-E-Nuff Songs, BM)	53

Taito America Enters Redemption Market

CHICAGO—With its announced entry into the flourishing redemption market Taito America Corporation has scheduled the introduction of three new pieces in this product category. The titles are *SSB-Super Sonic Blastman*, *Rock 'N Mole* and *UFO Mogura*.

In *SSB-Super Sonic Blastman*, you put on the boxing glove and engage in a realistic bout with your opponent, Sonic Blastman. Three punches are allowed for each game

and when the score at the upper right of the screen shows the remaining target resistance at zero it means the opponent has been knocked out. The video screen displays your victory or defeat and a record of the best 100 scores is maintained daily to encourage location owners to run competitions.

Rock 'N Mole offers some new twists in the "moleman" battle game in that it allows several players to

compete for highest scores. The overall theme focuses on Rock 'n Roll Moles that bop up and down to 50's rock and roll music, in the environment of a neon arcade that is created by the slim-line florescent lamps on the inside of the game's sign. The game has linkable operation with coin waiting operation and the link operations also control the ticket dispensing mechanism.

UFO Mogura portrays an earth

invasion by Space Age Molemen. The player has five stages in which to score top points. What you do is bop the UFO Moles as they jump up and down, and pay special attention to the Mole in the moving space ship to earn extra points. To complete the mood, there's the sound of a UFO space ship and music in the background.

C.A. Robinson & Co. To Hold Open House Following ACME '91

LOS ANGELES—For the benefit of many California operators, distributor C.A. Robinson & Co. will once again host post-ACME '91 Open House at its San Francisco and Los Angeles facilities. Having met with much success and positive results in the past, these Open House events afford those operators who cannot attend ACME the opportunity to see much of the new equipment that is presented at the ACME convention. It is also a great opportunity for many operators to view this new product for a second time in the more relaxed, and gracious environment of the C.A. Robinson & Co. offices. The all-day Open House New Product Presentation dates are Wednesday, April 3 in San Francisco and Friday, April 5 in Los Angeles. The company will be hosting a dinner as well in Los Angeles on April 4 for those who are available.



The Midwest, known for its enthusiasm for *English Mark Darts*, came through with one of the largest regional BullShooter VI tournaments this season. Event, co-sponsored by Arachnid and Pioneer Sales & Service of Menomonee Falls, Wisconsin, was held at the Waukesha County Expo Center, Feb. 8-10. Pictured with tournament director Dave Schultz (c) are Natalie Hanson and Joe Schmitz, two popular dart masters.

AROUND THE ROUTE

BY CAMILLE COMPASIO

LET'S START WITH A RUNDOWN on how things are shaping up for ACME '91, as reported by AAMA's executive veepee Bob Fay when *Cash Box* contacted him this past week. The exhibitor count, at 177, surpasses last year's 154 (and I believe they're still counting). Likewise, the number of booths sold is 662 and that also beats the 1990 total of 584. Advance registration is up as well by comparison to last year; so, when Bob told us he expects the 1991 convention to be the biggest ACME ever, we didn't doubt him for a minute. And by the way, if you haven't made arrangements as yet to attend the American Amusement Machine Charitable Foundation dinner honoring Ray Galante and the late Lou Dunis, which will be held at Caesar's Palace on Friday (3/22), there's still time. Just contact Joyce Weller at AAMA headquarters (703-494-2758) and she'll be happy to oblige. This year's raffle prize (proceeds going to the Galante/Dunis Endowment Fund) is a classic '68 sports model Corvette. You'll see it on display at the show where you can take a chance for the big win! Man, would I like to see this beauty in my garage!

GREAT INCENTIVE! The "industry first" program developed by Rock-Ola, in conjunction with the *Mirage* CD jukebox, and totally funded by the factory, has further enhanced the appeal of this machine. Under the terms of the program, with each *Mirage* purchased ops earn points that are redeemable towards a free Rock-Ola jukebox. The quantities are unlimited (the more you buy, the more points you earn and, as explained by executive veepee Art Kareef, points are accruable

through September 30, 1991. The program is being well received by distribs and ops alike—and Art added that the *Mirage* is "performing flawlessly" on location!

ENROUTE. Jaleco USA in Northbrook, Illinois is concentrating on *Cisco Heat*, currently in delivery in the upright, two-in-one sit-down, and low-pro cabinet configurations... *Cash Box* would like to express sincere condolences to Jaleco's director of coin-op sales Larry Berke whose mother died on February 16 at the age of 92. She had been hospitalized since mid-December but, before that period, had led a very active life and devoted much time and energy to the Home for the Blind. May she rest in peace.

WHAT'S NEW? How about *Batman*, the Atari Games' video, based on the movie, and scheduled to be introduced at ACME '91; along with a three-monitor panarama version of *Hard Drivin'*—appropriately tagged *Hard Drivin' Panarama!* Although Atari has applied for the trademark on the name *Desert Storm*, there are no immediate plans for it at this time.

DATLINE WHIPPANY, NJ, home of Rowe International where the *LaserStar* CD jukebox continues to be a very strong seller. As veepee Joel Friedman put it, "we're very pleased with the performance of the *LaserStar* jukebox and the *LaserStar* cash box!"

HAD A QUICKIE CHAT WITH Mondial International Corp.'s executive veepee Dick Sarkisian, on one of those rare occasions when he's not traveling the globe. As you know, Mondial purchased the Active Amusement distributorship (with offices in Philadelphia and Pittsburgh) this past January and renamed the firm Mondial Active. Niki Arakelian was recently named general manager of the Philly branch. Dick told us that things are moving along very smoothly at both offices.

INDUSTRY CALENDAR

MARCH

March 1-3: 1st Annual Int'l. Amusement Flipper Pinball World Championships; O'Hare Hilton; Chicago, IL. Sponsored by AMOA-IFPA

March 22-24: ACME '91; (American Coin Machine Exposition); Sands Expo & Convention Center; Las Vegas, NV.

APRIL

April 19-21: Minnesota Operators of Music & Amusements; Radisson Hotel St. Paul; St. Paul, MN; state convention (& exhibit). For info contact Hy Sandler at 612-927-6662.

April 19-21: NAMA Western Convention; Anaheim Convention Center; Anaheim, CA. For info contact NAMA at 312-346-0370.

April 25-28: Mississippi Coin Operators Assn.; Omni Hotel; Memphis, TN; state convention (& exhibit). For info contact Jan Green at 800-426-3786.

April 25-28: Florida Amusement/Vending Assn.; Orlando Centroplex and Omni Hotel; Orlando, FL; state convention (& exhibit). For info contact Jack Classe or Wanda Neupauer at 407-898-3451.

April 30-May 4: AMOA Nat'l. Dart Assn. Annual Int'l. Team Championship; Sahara Hotel; Las Vegas, NV. For info contact Joe Conway at 414-263-2444.

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 406-442-7088.

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.

Sept. 12-14: AMOA Expo '91; Las Vegas Convention Center; Las Vegas, NV. For info contact AMOA at 312-245-1021.

OCTOBER

Oct. 3-6: NAMA National Convention; McCormick Place; Chicago, IL. For info contact NAMA at 312-346-0370.

Oct. 4-6: West Virginia Music & Vending Assn.; Ramada Inn; So. Charleston, WV; state convention (& exhibit). For info contact Leoma Ballard at 304-949-3289.

Oct. 10-13: North Carolina Amusement Machine Assn.; Norht Raleigh Hilton; Raleigh, NC; state convention (& exhibit). For info contact Bobby Earp at 919-584-4833.

Oct. 11-12: Wisconsin Amusement & Music Operators, Inc.; Island Inn; LaCrosse, WI; state convention (& exhibit). For info contact Mickey Saba at 414-529-4704.

Oct. 24-26: Michigan Coin Machine Operators Assn.; Radisson on the Lake; Ypsilanti, MI; state convention (& exhibit). For info contact Candace Super at 517-372-2323.

Ops & Record Labels To Sponsor 'Spring' Jukebox Promotion

CHICAGO—New releases by Paul Simon, Rick Astley, Vince Gill and the Kentucky HeadHunters will be featured in the first "Jukebox Spring for a Song" promotion scheduled for this coming April-May-June at thousands of jukebox locations nationwide.

The effort is being jointly underwritten by the Amusement & Music Operators Assn. (AMOA), whose members own/service approximately half of the nation's 230,000 jukeboxes along with Warner Bros., RCA, MCA and PolyGram Records.

The titles in the promotion (all on 45 rpm) are: "Proof"/"The Coast" by Paul Simon (Warner Bros.), "Cry For Help"/"Behind The Smile" by Rick Astley (RCA), "Pocket Full Of Gold"/"A Little Left Over" by Vince Gill (MCA) and "The Ballad Of Davy Crockett"/"Smooth" by The Kentucky HeadHunters (Mercury/Nashville).

The promotion involves the placement of

posters, table tents and special jukebox title strips in over 10,000 jukebox locations by AMOA member operators. It replaces the month-long "Jukebox Love Month" promotions sponsored in February of 1989 and 1990 by AMOA and major record labels.

The featured artists and songs are highlighted on the promotion materials. Jukebox operators purchase the featured records from their one-stops who in turn provide them with the related display materials at no charge.

Coordinating this package for AMOA, with participating record labels, one-stops and Pittsburgh, PA-based Sterling Title Strip, is Sam Atchley, AMOA's record label liaison.

The jukebox, which is the weekly source of musical entertainment for an estimated 75-80 million Americans, will be celebrating its 102nd anniversary in 1991.

Indianapolis Hosts Merit's World Series Of Darts

CHICAGO—Merit Industries' \$10,000 World Series Of Darts (4th indy classic), held at the Sheraton Northeast Hotel in Indianapolis, saw 1,265 dart players from throughout the U.S. and Canada, competing for cash prizes and trophies.

Special events included the Super Indy, a benefit for United Cerebral Palsy, which netted \$3,000 in proceeds and player donations for this cause. The Celebrity Pro Shoot, which featured local radio and television personalities Ronnie Duncan (WTHR-TV), Ann Craig (WZPL-radio) and Big John Gillis (WIBC-TV) competing alongside area merchants and league sponsors, was another popular match.

Besides extensive media coverage the series attracted over 400 spectators per day during the

three-day event. As noted by Merit's tournament director Bob Hodges, "It takes a complete team effort to make an event like this a success." Singling out J & J Distributors for their total support from the initial planning stage to completion, he said, "Dave Sheehan, vice president of J & J Sales was a jack of all trades as he constantly stepped forward to lend a helping hand. Likewise Pat Harper, J & J's vice president and general manager, was ever present throughout the weekend." Stressing the importance of functions such as this one, Pat Harper added, "We work hard at these events because we need to stay in tune with the public, and we certainly realize that music, pool and darts are keeping our doors open. We want our customers to know that we care about them."

AMOA-IFPA Tourney To Feature Pin Competition; Debut Of New Models

CHICAGO—The first annual World Championships of Amusement Flipper Pinball, sponsored by the AMOA-International Flipper Pinball Association during the weekend of March 1-3 at the O'Hare Hilton in Chicago, will focus not only on heated competition but will also provide a showcase for the introduction of some brand new machines.

The machines to be used in the competition will represent the latest entries from the four AMOA-IFPA manufacturing sponsors—Bally/Midway, Data East, Premier Technology and Williams Electronics. In addition, brand new models are scheduled for introduction at this event. Company representatives and technicians will be on hand to support their products and answer questions.

Events will include men, women and mixed teams competition, along with women's and men's singles and special events. Entry fees in the adult division are \$20 per person for singles and \$35 per

team for on site registration. In the youth division (ages 8-14 and 15-20) the fee is \$5 for registration.

Special room rates are available through the O'Hare Hilton. A player reception is scheduled for Friday evening, from 6pm until 8pm, and it is included in the entry fee.

Further information may be obtained by contacting the AMOA-IFPA at 414-263-0233 or writing the association at 141 W. Vine St., Milwaukee, WI 53212.

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes (Compiled from Cash Box, March 12, 1966)

1. "The Ballad Of The Green Berets," Sgt. Barry Sadler
2. "These Boots Are Made For Walkin'," Nancy Sinatra
3. "Listen People," Herman's Hermits
4. "California Dreamin'," Mamas & Papas
5. "Nowhere Man," Beatles
6. "19th Nervous Breakdown," Rolling Stones
7. "Elusive Butterfly," Bob Lind
8. "Lightnin' Strikes," Lou Christie
9. "I Fought The Law," Bobby Fuller
10. "Homeward Bound," Simon & Garfunkle

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AUCTION

ABSOLUTE AUCTION - The United Artist Tower, 50 Music Square West, Nashville, TN is selling at absolute auction, no minimum bid, on Thursday, March 14th, 1991 at 1:00 p.m. 70% financing will be available to pre-qualified buyer. See large ad in March 2nd issue of this magazine or for more information and

terms call 615-297-8377. Clive Anderson Co.

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COIN MACHINES

FOR SALE: ATARI: Escape from the Planet - 2 pl. U/R, Skull 'N Crossbones - 2 pl. dedicated game; **AM. TECHONS:** Combaties - installed in 3 pl. large cabinet; **BALLY:** Arch Rival - dedicated 2 pl. basketball (perfect); **CAPCOM:** Buster Bros. - 2 pl. dedicated game, Willow - 2 pl. dedicated game; **DATA EAST:** Gate of Doom, Robo Cop - 2 pl. dedicated game (sustained by movie publicity); **EXIDY:** Showdown - (skill poker game) gun & button model; **KONAMI:** Crime Fighter - 2 pl. dedicated game, T.M.N. Turtles, Aliens - 2 pl. dedicated game; **LELAND:** World Soccer Finals - 4 pl. de luxe game (like new - a growing spectator & participation sport that is played year round), Ataxx - floor samples of a new great game, Pigout - 3 pl. game (practically new) cabinet alone worth the price!; **ROMSTAR:** Aquajack - dedicate game; **S.N.K.:** Street Smart - 2 pl. dedicated game, Mechanized Attack - 2 pl. dedicated game; **SEGA:** Golden Axe - dedicated game, Columns - 2 pl. (rare perfect cocktail model); **TAITO:** Battle Shark; **TEHKAN:** Tecmo Bowl - double monitor 1 to 4 pl. (perfect); **WILLIAMS:** Narc - very popular 2 pl. dedicated game (perfect). **FLIPPERS:** **BALLY:** Game Show - 4 pl., Pool Shark - 4 pl.; **DATA EAST:** Playboy - 4 pl., Robo Cop; **GOTTlieb:** Bonebuster - 4 pl.; **PREMIER:** Silver Slugger - 4 pl. (baseball season about to start).

USED KITS: 88 Games H; Block-out H; Bloody Wolf H; Bottom of the Ninth H; Buster Bros. H; Cabal H; Castle of Dragon H; Cyberball 2072 H; Heavy Barrel V; Leader Board Golf S; Nastar Warrior H; Ninja Gaiden H; Omega Fighter V; Plotting H; Showdown H; Sky Soldier V; Super Champion Baseball; Tecmo Knight H; V'Ball H; 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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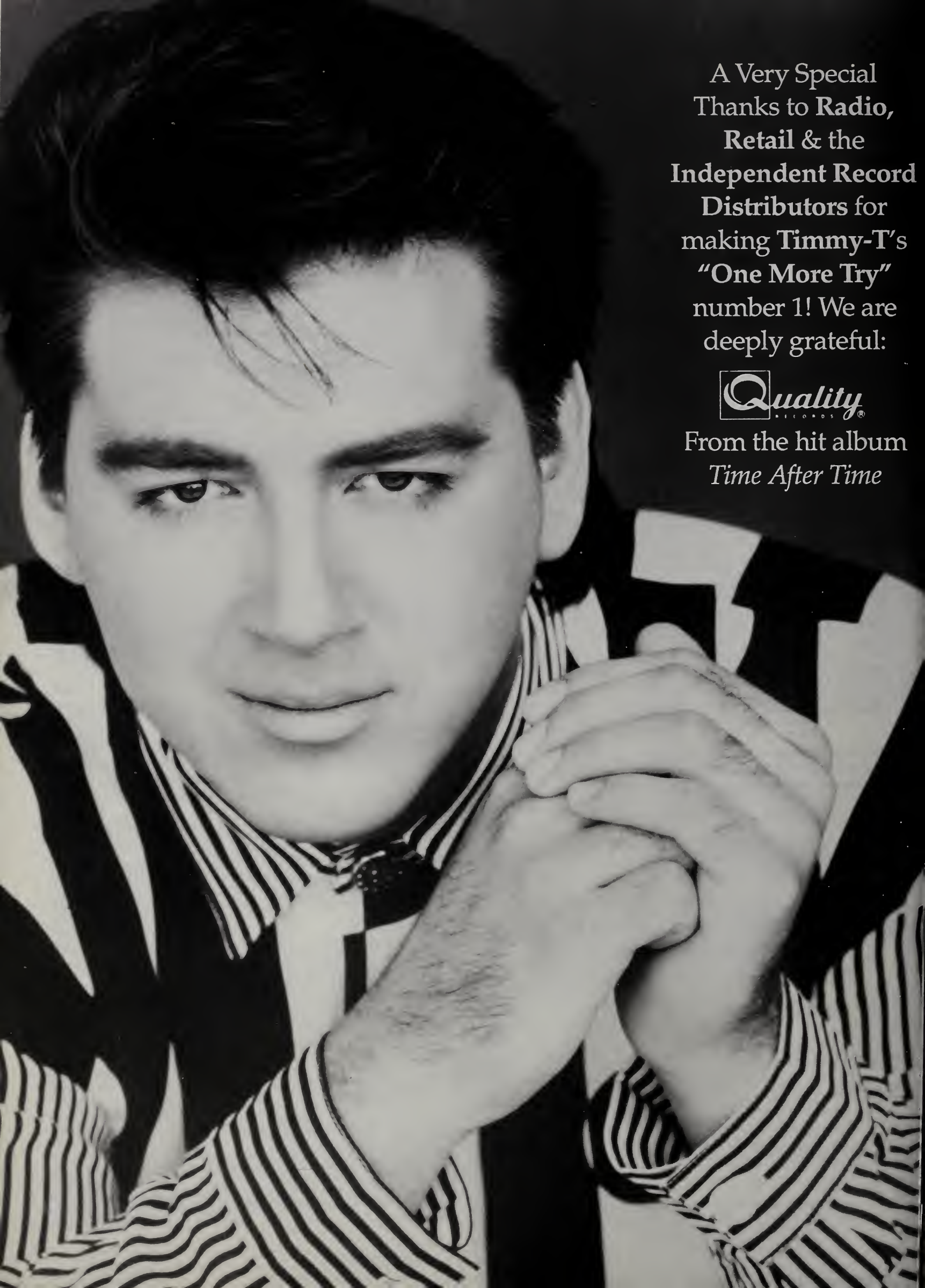
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