

THE MUSIC TRADE MAGAZINE

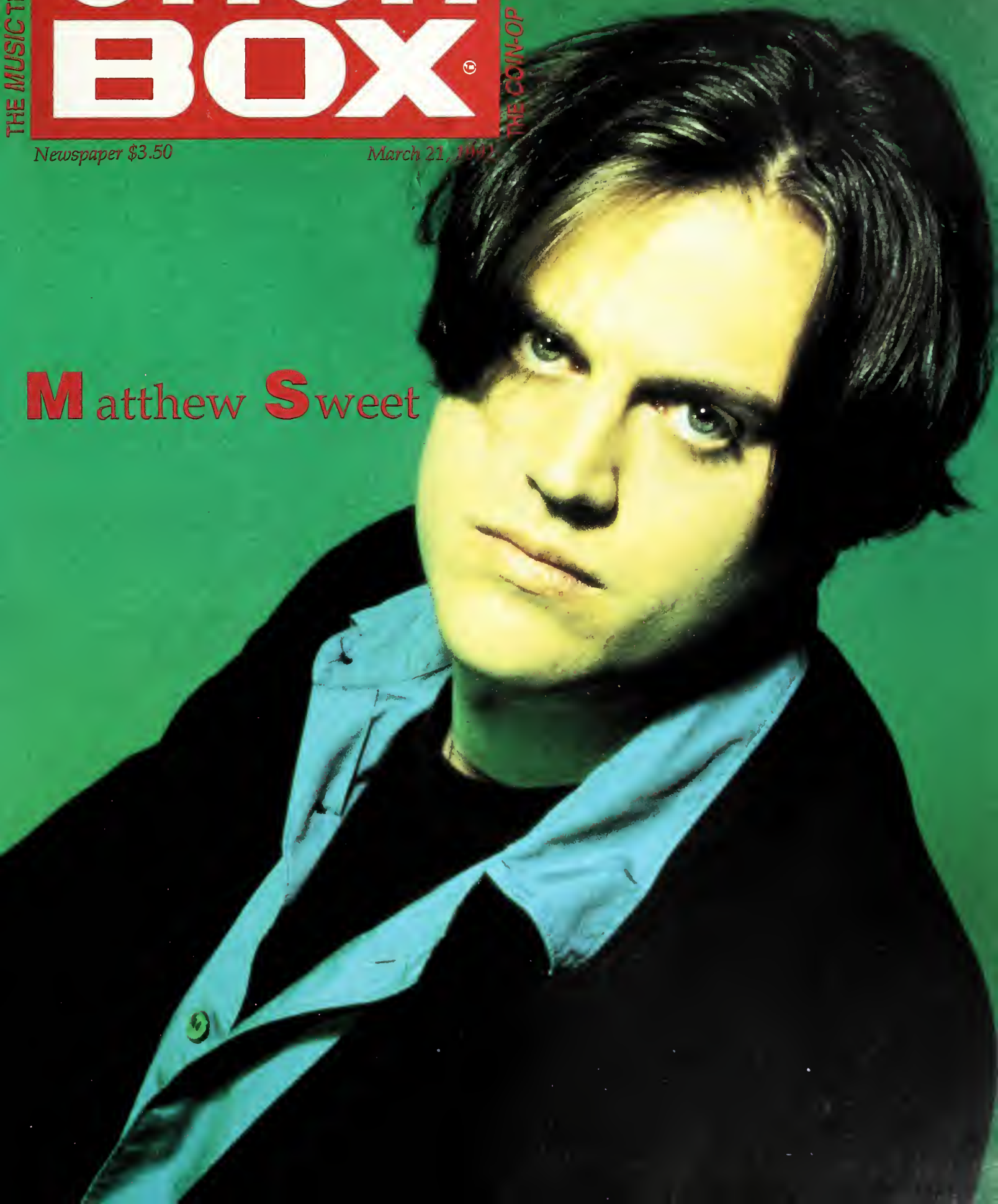
# CASH BOX

THE COIN-OP TRADE MAGAZINE

Newspaper \$3.50

March 21, 1991

**M**atthew **S**weet



# CASH BOX

THE MUSIC TRADE MAGAZINE

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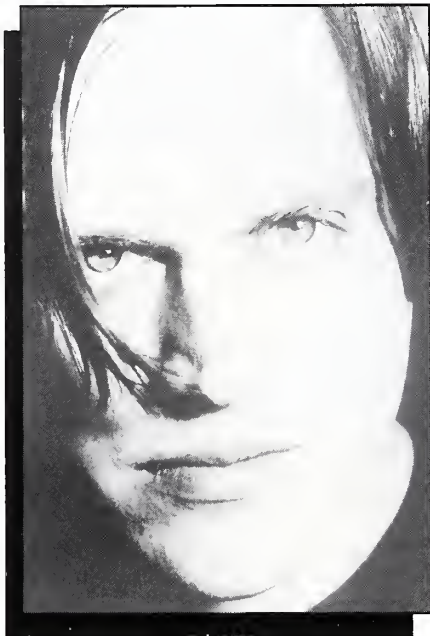
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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 503, New York, NY 10019 for \$180 first class. Copyright 1992 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASHBOX, 157 W. 57th Street, Suite 503, New York, NY 10019.



## COVER STORY

### Matthew Sweet's Hot Girlfriend

**MATTHEW SWEET SINGS AND WRITES POP SONGS.** In an era where heavy metal and rap seem to be the sounds grabbing ears, headlines and pocketbooks, good, commercial pop songs are getting harder to come by. With the release of his third lp (and first for Zoo Records), *Girlfriend*, Sweet has enhanced the power of pop in the marketplace (this week his album is #119 with a bullet on *Cash Box's* Top 200 Album Chart and has sold nearly 150,000 units).

In 1986, when the Lincoln, Nebraska native released his debut album, *Inside* (Columbia), one critic noted, "Sweet's a pop addict and his melodies are so effortlessly catchy that it's easy to dismiss his songs as slight—a big mistake."

Three years later, Sweet recorded *Earth* (A&M), another stunning album that received accolades from the press but went virtually unnoticed by most of the populace. In fact, one reviewer called the lp "the first perfect pop album of 1989."

The new album is much harder-edged than Sweet's first two efforts without obscuring the artist's uncanny sense of classic pop. It's also more personal. "The album reflects the actual overlapping of the end of one relationship (his recent divorce) and the beginning of another," Sweet explains. "The songs are semi-autobiographical in this sense only."

In 1992, Sweet may also be starting another new relationship—between him and a growing number of fans—that may last for many years to come.

## NUMBER ONES

### POP SINGLE

To Be With You  
Mr. Big  
(ATLANTIC)

### R&B SINGLE

Remember The Time  
Michael Jackson  
(EPIC)

### COUNTRY SINGLE

Straight Tequila Night  
John Anderson  
(BNA)

### RAP SINGLE

Oochie Coochie  
Mc Brains  
(MOTOWN)

### POP ALBUM

Nevermind  
Nirvana  
(DGC)

### R&B ALBUM

Dangerous  
Michael Jackson  
(EPIC)

### COUNTRY ALBUM

Ropin' The Wind  
Garth Brooks  
(LIBERTY)

### GOSPEL ALBUM

Live  
Dorothy Norwood  
(MALACO)

### JAZZ ALBUM

Fourplay  
Fourplay  
(WARNER BROS.)

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# NEWS



Atlantic artist Marc Cohn was recently presented with an RIAA gold award for his self-titled debut album. The award will look good in his trophy case next to his Grammy for Best New Artist that he won last month. Shown at the presentation (l-r) are: Atlantic co-chairman/co-CEO Ahmet M. Ertegun; Atlantic senior vp Tunc Erim; Cohn; Perry Watts Russell, MFC Management; Atlantic co-chairman/co-CEO Doug Morris; and Atlantic vice-chairman/CFO Mel Lewinter.

**THORN EMI LIKES A VIRGIN:** Thorn EMI has agreed to acquire Richard Branson's *Virgin Music Group*—the world's largest independent record company, with a roster including the *Rolling Stones*, *Steve Winwood*, *Janet Jackson* and *Peter Gabriel*—for a cash payment of nearly \$1 billion. Virgin's holdings also include a publishing company with the rights to more than 25,000 songs. Branson, who started the label in 1972, says the deal "will allow me to concentrate more time and energy on our other businesses, including my new love, Virgin Atlantic Airways, and its sister companies within Voyager Travel Holdings."

**JUNE, SPOON, CROON, MOON, SCHMOOZE:** The 13th *New Music Seminar*, that hulking monster of a music industry pow-wow, will move up its dates this year so as not to conflict with the Democratic National Convention. The Seminar will take place June 17-21 in New York, and a call to (212) 473-4343 will bring you more information.

**FARM TEAM:** This Saturday, March 14, is the date for "Farm Aid V," which will originate from Dallas' Texas Stadium. The event, which raises money for America's hurting farmers, will include performances from Farm Aid president *Willie Nelson*, *John Mellencamp*, *Paul Simon*, *Neil Young*, *Merle Haggard* and *Michelle Shocked*. To donate money, call (800) FARM-AID.

**AIDS AID:** LIFEbeat is the name of a new music industry AIDS organization that founder/executive chairman *Bob Caviano*, who has the disease, terms an "opportunity... to directly reach out to our industry's HIV-infected music professionals." A meeting at EMI's New York offices was held recently to begin mobilizing for the charity, which plans a May 20th all-star benefit concert at New York's Paramount Theatre.

**TWENTY-TWO YEARS AFTER:** *The Lost Lennon Tapes*, which has been running weekly on the Westwood One Radio Networks since January, 1988—racking up 217 hours of broadcasts—will now evolve into *The Beatles Years* on March 30. The Beatles series will include rare material from the BBC archives.

**AHEM!:** The *Voice of America*, which has been bringing our viewpoint into the homes of Europeans, Africans and Asians for a half century, will celebrate its 50th anniversary with a March 21 concert featuring *Garth Brooks*, *Kenny Rogers*, *Grover Washington, Jr.*, *Chet Atkins*, *Mark O'Connor*, *Clark Terry*, *Adam Makowicz*, *Joe Walsh* and others. The three-hour show, "The Gift of Song Musical Tribute," will originate from the VOA's Washington studios and will be broadcast live and worldwide by the network.

**ALPHA BETTER:** The *PolyGram Label Group*, has signed a marketing and distribution agreement with Philadelphia-based *Alpha International Records*, whose one-name artists include *Lorenzo*, *Brandon* and *Life*, artists that PLG president and CEO *Rick Dobbis* terms "talent that we feel we can break."



The LAMN (Los Angeles Music Network) held a seminar recently at Young Moguls Inc. On hand were guest speakers *Marc Geiger*, vp of marketing and A&R at *Def American Records*, *Steve Rennie* of *REN Management* (*Ned's Atomic Dust Bin*, *Wonderstuff*, *Dramarama*), and *Mark Kates*, alternative promotion director for *DGC*. The topic of discussion was "Artist Development In the '90s." Pictured at the event are *Cash Box* staffer *Ray Ballard* (left) and *Tess Taylor*, president of LAMN.

## ON THE MOVE



Medina



Bywater



Miller



Mills



Howard



Krugman



Cataldo



Testa

■ **Benny Medina** has been named senior vice president and general manager of **Warner Bros. Records** Black Music Division, it was announced by *Mo Ostin*, Warner Bros. Records board chairman. Medina joined WB in 1985 after an eight-year stint as director of A&R with *Motown Records*. In his new position, he will oversee the day-to-day operation of the division and perform as executive producer on many projects. Medina will continue to work closely with the Warner/Reprise joint venture/associated labels *Giant*, *Qwest*, *Sire* and *Cold Chillin'*, as well as oversee the day-to-day operation of *Prince's* label *Paisley Park*. In a related announcement, Medina and **Jeff Pollack**, who recently formed *Medina/Pollack Entertainment*, have entered into a multi-media agreement with Warner Bros. calling for the immediate implementation of a first-look deal for film and television projects. The pair currently co-produce the NBC series, *Fresh Prince of Bel Air*. ■ **At MCA Records**, **Geoff Bywater** has been appointed to the new position of senior vice president, marketing development. Previously senior vice president, marketing, Bywater will now spearhead special marketing projects and identify business opportunities within the Music Entertainment Group companies. And, **Randy Miller** was promoted to senior vice president, marketing and will relocate to MCA's Universal City offices from New York. He will assume responsibility for all marketing efforts for MCA Records and its associated labels.

■ **Cassandra Mills** has been appointed to the position of president, Black Music, **Giant Records** it was announced by *Giant* owner, *Irving Azoff*. Mills joined *Giant* in 1990 as head of A&R/Black Music. Also at *Giant*, **James Howard** has been named marketing coordinator. ■ **Jay Krugman**, a six-year label veteran, has been promoted to vice president, marketing at **Columbia Records**. ■ **Billy Cataldo** has been appointed vice president of promotion for **JRS Records** according to *Artie Mogull*, president of the label. Cataldo, who will work at *JRS' New York* offices, previously held positions at *Atlantic*, *Polygram* and *MTV*. ■ **Nick Testa** has been named senior vice president of promotion for **Quality Records** it was announced by label president, *Russ Regan*. ■ **Manny Bella** was named vice president of R&B promotion for **Atco/EastWest Records** and will be based in the company's New York City office. ■ **At Virgin Records**, **Paul Brown** was promoted to the position of national promotion director/Rock Format, to be based in the company's New York office. And, **Bob Frymire** was promoted to national operations director, promotion, to be based in the Los Angeles headquarters. Also, **Amy Simon** and **Mike Stone** were appointed to the *Virgin* field staff. Both *Simon* and *Stone* come to *Virgin* from *EMI*. ■ **Cory Connerly** has been named regional marketing and sales manager, **Elektra Entertainment**; he was previously national director of merchandising at *WEA*, where he has been employed for 15 years. ■ **BMI** has promoted **Bill Grothe** to the post of senior attorney, licensee relations. ■ **Barbara Schwartz** has been named to the post of regional marketing director, **Capitol Records**. In her new post, Schwartz will serve as the liaison between *Capitol* and the *CEMA Distribution* branches in New York and Washington, D.C. ■ **Molra Bellas** has been appointed as managing director of **WEA Records UK**.

TOP 100 POP SINGLES



#1 SINGLE: Mr. Big



HIGH DEBUT: Bruce Springsteen #55



TO WATCH: Mint Condition #48

CASH BOX • MARCH 21, 1992

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

|    |   |                              |    |    |                             |  |                                      |       |    |
|----|---|------------------------------|----|----|-----------------------------|--|--------------------------------------|-------|----|
| 1  | TO BE WITH YOU (Atlantic 4-87580)                               | Mr. Big                      | 1  | 50 | BLACK OR WHITE (Epic 74100) | Michael Jackson  | 49                                   | 18    |    |
| 2  | MISSING YOU NOW (Columbia 74184)                                | Michael Bolton               | 2  | 9  | 51                          | THE GLOBE (Columbia 447180)                            | Big Audio Dynamite II                | 53    | 8  |
| 3  | REMEMBER THE TIME (Epic 74200)                                  | Michael Jackson              | 3  | 9  | 52                          | ADDAMS GROOVE (Capitol 44794)                          | Hammer                               | 50    | 15 |
| 4  | I CAN'T DANCE (Atlantic 7-87532)                                | Genesis                      | 5  | 8  | 53                          | DO NOT PASS ME BY (Capitol 79196)                      | Hammer                               | 62    | 5  |
| 5  | UNTIL YOUR LOVE COMES BACK AROUND (Giant 19051)                 | RTZ                          | 6  | 10 | 54                          | KISSING THE WIND (Charisma PRCD088)                    | Nia Peeples                          | 55    | 5  |
| 6  | MASTERPIECE (Reprise/Warner Bros. 19076)                        | Atlantic Star                | 8  | 8  | 55                          | HUMAN TOUCH (Columbia 74273)                           | Bruce Springsteen                    | DEBUT |    |
| 7  | GOOD FOR ME (A&M 7502123821)                                    | Amy Grant                    | 4  | 10 | 56                          | NO SON OF MINE (Atlantic 4277)                         | Genesis                              | 51    | 21 |
| 8  | WHAT BECOMES OF THE BROKEN HEARTED (MCA 54331)                  |                              |    |    | 57                          | I NEED MONEY (Interscope/Atlantic 4410)                | Marky Mark & the Funky Bunch         | 58    | 5  |
| 9  | JUSTIFIED & ANCIENT (Arista 2403)                               | Paul Young                   | 9  | 9  | 58                          | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 2136) |                                      |       |    |
| 10 | TOO MUCH PASSION (Capitol 44784)                                | K.L.F.                       | 10 | 10 |                             |  | Boyz II Men                          | 52    | 24 |
| 11 | I'LL GET BY (Columbia 74019)                                    | Smithereens                  | 12 | 8  | 59                          | WE GOT A LOVE THANG (A&M 750215381)                    | Ce Ce Peniston                       | 67    | 4  |
| 12 | SAVE THE BEST FOR LAST (Wing/Mercury 865136)                    | Eddie Money                  | 7  | 16 | 60                          | ONE (Island PRCD 6706)                                 | U2                                   | 73    | 2  |
| 13 | TEARS IN HEAVEN (Reprise 19038)                                 | Eric Clapton                 | 18 | 7  | 61                          | SEND ME AN ANGEL (Mercury 868 956-4)                   | Scorpions                            | 57    | 20 |
| 14 | AGAIN TONIGHT (Mercury 616)                                     | John Mellencamp              | 15 | 9  | 62                          | I'M THE ONE YOU NEED (MCA 54276)                       | Jody Watley                          | 77    | 2  |
| 15 | VIBEOLOGY (Virgin 98737)  | Paula Abdul                  | 11 | 10 | 63                          | THOUGHT I DIED AND GONE TO HEAVEN (ATM 750215367)      |                                      |       |    |
| 16 | PAPER DOLL (Polygram 6699)                                      | P.M. Dawn                    | 14 | 9  |                             |  | Bryan Adams                          | 75    | 2  |
| 17 | I LOVE YOUR SMILE (Motown 2093-4)                               | Shanice                      | 13 | 16 | 64                          | YOU'RE ALL THAT MATTERS TO ME (Arista 2391)            | Curt Stigers                         | 54    | 8  |
| 18 | THINKIN' BACK (Giant/Warner 5169)                               | Color Me Badd                | 20 | 8  | 65                          | COME AS YOU ARE (DGC 21707)                            | Nirvana                              | 72    | 3  |
| 19 | ROMEO AND JULIET (RCA 62191)                                    | Stacy Earl                   | 21 | 5  | 66                          | IN MY DREAMS (Hollywood 64832-4)                       | The Party                            | 59    | 20 |
| 20 | EVERYTHING CHANGES (Geffen 19118)                               | Kathy Troccoli               | 22 | 5  | 67                          | BLOWING KISSES IN THE WIND (Captive/Virgin 4245)       | Paula Abdul                          | 60    | 23 |
| 21 | MAKE IT HAPPEN (Columbia 74239)                                 | Mariah Carey                 | 25 | 4  | 68                          | LIVE FOR LOVING YOU (Epic 34T-73962)                   | Gloria Estefan                       | 61    | 24 |
| 22 | I'M TOO SEXY (Charisma 92107)                                   | Right Said Fred              | 17 | 14 | 69                          | WILDSIDE (Interscope/East West 98673)                  | Marky Mark & The Funky Bunch         | 63    | 21 |
| 23 | DIAMONDS & PEARLS (Paisley Park/Warner Bros. 19083)             |                              |    |    | 70                          | PIECE OF MIND (A&M 75021)                              | One 2 One                            | 56    | 5  |
|    |   | Prince & The N.P.G.          | 19 | 16 | 71                          | EVERYTHING ABOUT YOU (Stardog Mercury 868823)          | Ugly Kid Joe                         | 81    | 2  |
| 24 | HAZARD (Capitol 44796)  | Richard Marx                 | 30 | 7  | 72                          | YOU THINK YOU KNOW (SRC/Zoo 14025)                     | Cause & Effect                       | 74    | 8  |
| 25 | TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19131)              | Tevin Campbell               | 24 | 19 | 73                          | LIVE AND LEARN (Columbia 74012)                        | Joe Public                           | DEBUT |    |
| 26 | IF YOU GO AWAY (Columbia 4462)                                  | New Kids on the Block        | 46 | 5  | 74                          | TAKE TIME (Electra PR8480)                             | Chris Walker                         | 85    | 3  |
| 27 | BEAUTY AND THE BEAST (Epic 74090)                               | Celine Dion and Peabo Bryson | 45 | 5  | 75                          | CARRIBEAN BLUE (Reprise 4-19089)                       | Enya                                 | 78    | 3  |
| 28 | RIGHT NOW (Warner Bros. 19059)                                  | Van Halen                    | 33 | 8  | 76                          | THAT'S WHAT LOVE IS FOR (A&M 7233)                     | Amy Grant                            | 65    | 26 |
| 29 | CAN'T CRY HARD ENOUGH (Warner Bros. 19326)                      | Williams Brothers            | 32 | 8  | 77                          | BROKEN ARROW (Warner Bros. 19274)                      | Rod Stewart                          | 64    | 23 |
| 30 | UHH AHH (Motown 374632141)                                      | Boyz II Men                  | 31 | 8  | 78                          | KILLER (Warner Bros. 19119)                            | Seal                                 | 82    | 2  |
| 31 | MAMA, I'M COMING HOME (Epic 74093)                              | Ozzy Osbourne                | 35 | 7  | 79                          | 3 STRANGE DAYS (Capitol 15675)                         | School Of Fish                       | 86    | 3  |
| 32 | STARS (EastWest 4-98636)  | Simply Red                   | 34 | 14 | 80                          | ONE LIGHT BURNING (Mercury 866292-4)                   | Richie Sambora                       | 83    | 3  |
| 33 | CHURCH OF YOUR HEART (EMI 4837)                                 | Roxette                      | 37 | 5  | 81                          | KEEP COMING BACK (Capitol 79957)                       | Richard Marx                         | 68    | 21 |
| 34 | THE WAY I FEEL ABOUT YOU (Warner Bros. 4-19088)                 | Karyn White                  | 23 | 17 | 82                          | LOVE ME ALL UP (RCA 62116)                             | Stacy Earl                           | 69    | 18 |
| 35 | I CAN'T MAKE YOU LOVE ME (Capitol 44729)                        | Bonnie Raitt                 | 28 | 20 | 83                          | SPENDING MY TIME (EMI 04802)                           | Roxette                              | 70    | 22 |
| 36 | SMELLS LIKE TEEN SPIRIT (DGC 21673)                             | Nirvana                      | 29 | 17 | 84                          | 2 LEGIT 2 QUIT (Capitol 79005)                         | Hammer                               | 71    | 21 |
| 37 | ALL 4 LOVE (Giant)  | Color Me Badd                | 36 | 21 | 85                          | GOOD FRIEND (Epic 74157)                               | Paris Red                            | DEBUT |    |
| 38 | THERE WILL NEVER BE ANOTHER TONIGHT (A&M 7315)                  |                              |    |    | 86                          | SHE'S GOT THAT VIBE (Jive/RCA 42026)                   |                                      |       |    |
|    |   | Bryan Adams                  | 27 | 14 |                             |  | R. Kelly and the Public Announcement | DEBUT |    |
| 39 | MYSTERIOUS WAYS (Island 422-866 189-2)                          | U2                           | 38 | 18 | 87                          | THE REAL THING (Columbia)                              | Kenny Loggins                        | 88    | 3  |
| 40 | KEEP IT COMIN' (Elektra 4-64812)                                | Keith Sweat                  | 26 | 14 | 88                          | CREAM (Paisley Park/Warner Bros. 19175)                | Prince And The N.P.G.                | 79    | 26 |
| 41 | CAN'T LET GO (Columbia 74088)                                   | Mariah Carey                 | 39 | 19 | 89                          | NOTHING ELSE MATTERS (Electra 64770)                   | Metallica                            | DEBUT |    |
| 42 | FINALLY (A&M 1586)  | Ce Ce Peniston               | 40 | 19 | 90                          | WHEN A MAN LOVES A WOMAN (Columbia 74020)              | Michael Bolton                       | 80    | 24 |
| 43 | DON'T LET THE SUN GO DOWN ON ME (Columbia 74086)                |                              |    |    | 91                          | THE UNFORGIVEN (Elektra 4-64814)                       | Metallica                            | 84    | 12 |
|    |   | George Michael/Elton John    | 42 | 16 | 92                          | SHOW ME THE WAY (Interscope)                           | The Storm                            | 87    | 3  |
| 44 | MOVE ANY MOUNTAIN (Epic 34-74044)                               | The Shamen                   | 43 | 14 | 93                          | YOU SHOWED ME (Next Plateau 50165)                     | Salt-N-Pepa                          | 89    | 6  |
| 45 | HEARTS DON'T THINK (THEY FEEL) (EastWest 98652)                 | Natural Selection            | 41 | 17 | 94                          | CAN'T STOP THIS THING WE STARTED (A&M 1576-4)          | Bryan Adams                          | 90    | 32 |
| 46 | I'VE GOT A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726) |                              |    |    | 95                          | CHANGE (Arista 2362)                                   | Lisa Stansfield                      | 91    | 20 |
|    |   | The Storm                    | 44 | 22 | 96                          | HELLUVA (MCA 54350)                                    | Brotherhood Creed                    | 92    | 6  |
| 47 | YOU ARE THE ONE (Atlantic 4-87563)                              | Chris Cuevas                 | 47 | 8  | 97                          | IT'S OVER NOW (Polygram CDP603)                        | L.A. Guns                            | 93    | 4  |
| 48 | BREAKIN' MY HEART (A&M 289681001)                               | Mint Condition               | 66 | 6  | 98                          | DON'T CRY (Geffen 4232)                                | Guns N' Roses                        | 94    | 27 |
| 49 | LIVE AND LET DIE (Geffen 19114)                                 | Guns N' Roses                | 48 | 14 | 99                          | SET THE NIGHT TO MUSIC (Atlantic 4164)                 | Roberta Flack & Maxi Priest          | 95    | 25 |
|    |   |                              |    |    | 100                         | HOME SWEET HOME (Elektra 64818)                        | Motley Crue                          | 98    | 21 |

MUSIC  
PUB

By Fred L. Goodman

**BIG DEALS:** Playhard Music, the music pub division of Shankman De Blasio Melina Inc., has signed an exclusive sub-publishing agreement with Utilitarian Music to represent Billy Bragg in the U.S. and Canada, in association with Warner Chappell. The deal includes all the songs on his latest Elektra album, *Don't Try This At Home*. The agreement also renews the relationship between Bragg and SDM partner Alan Melina who signed the singer/writer to his first pub deal in England 10 years ago.

Renowned composer/lyricist/Eddie Cantor's grandson, Brian Gari, has signed a deal with Warner/Chappell for the publication of a song folio featuring six of the songs from his 1987 Broadway musical, *Late Night Comic*. Additionally, his song, "The Coffee Shoppe," recorded by Margaret Whiting on her current DRG/Cabaret album, *Then & Now*, is also being printed.

**ALL THE RIGHT MOVES:** PolyGram/Island Music Group is moving its office from beautiful downtown Burbank to the A&M Records lot in Hollywood. The approximate move date is March 27. The new address is 1416 N. LaBrea Ave. At press time, new phone numbers were still unavailable.

The company is also enjoying a lot of movement on the charts with hits by writer Phil Galdston (Vanessa Williams' single "Save The Best For Last"); Pearl Jam's Top Ten album, *Ten*; the Elton John/Bernie Taupin tribute lp, *Two Rooms*; and Teenage Fanclub's album, *Bandwagonesque*.

**FOREST RANGERS:** Linda and Marla at Emerald Forest are thrilled about several major releases this month of their homegrown artists. BMG/RCA artist Tyler Collins is releasing her second lp, a follow-up to her debut last year that included the Top 5 single, "Girls Night Out." The highly touted Sophie B. Hawkins, who has been compared to Patti Smith and Peter Gabriel, will release her debut album, *Tongue And Tails*, on Columbia. The first single will be "Damn, I Wish I Was Your Lover." In addition, Roxy Blue, a pop-rock band comprised of "four southern boys" and produced by Mike Clink, will debut this month on Geffen.

Also on Geffen is Fiona's initial single, "Ain't That Just Like Love," which was co-written and produced by Emerald Forest writer Marc Tanner.



Michael Dornemann (left), chairman and CEO of Bertelsmann Music Group, has been named honorary chairman of this year's T.J. Martell Foundation fundraising dinner, it was announced by this year's Humanitarian Award designee, Frances W. Preston (above, with Dornemann), president and CEO of BMI. The dinner will take place on April 25 in New York City.

Countries Face Sanctions  
Due To Piracy

By M.R. Martinez

**POLAND, TAIWAN AND THE PHILIPPINES** could face stiff trade sanctions if the piracy of U.S. copyrighted music recordings, motion pictures, computer software and books does not cease, according to the International Intellectual Properties Alliance. The IIPA is the umbrella for trade associations representing the film, computer software, publishing and recording industries.

Eric Smith, executive director and general counsel for the Washington D.C.-based IIPA, told *Cash Box* last week that the office of United States Trade Representative Carla A. Hills has by April 30 to decide to evoke the Special 301 provisions Trade Act of 1974 against the three countries. That move would place them on the "Priority Foreign Country" list. Countries currently under 301 action or scrutiny include India and Thailand.

"If nothing is done by April 30, the 301 complaint could be lodged," Smith explained. He added that the countries would have six months and a possible three-month extension to address the problem by "adding new laws, enforce existing laws or something." But if no resolution is in sight by next February, then the trade sanctions would be imposed.

Jason Berman, president of the Recording Industry Assn. of America (RIAA), commented, "We will simply not tolerate the continued and blatant theft of our property. While piracy may continue to cause some to conjure up images of affable, if unruly, free marketeers, copyright piracy is no laughing matter."

But it is costly according to figures released by the IIPA. In 1991, the three countries the IIPA has targeted allegedly were responsible for an estimated \$625.2 million in revenue lost to piracy. About a \$75 million slice of that lost revenue came from prerecorded music.

Smith said that if the lengthy negotiation process is not fruitful, then prohibitive tariffs would be imposed on key products exported by the countries to the United States at a value commensurate with the estimated lost revenue.

"When China was put on the priority list (in 1990), the country worked to clean up its piracy problem because they faced nearly a half-billion dollars in trade sanctions," Smith said. On the other hand, he said, Thailand has reacted more casually to the threat of a trade embargo.

Smith also remarked that the bilateral trade agreements protecting copyrights could become particularly significant if the GATT agreement does not effectively protect U.S. copyright holders.

# MUSIC REVIEWS

By Randy Clark and Bryan DeVaney

## SINGLES

### U2: "One" (Island 422-866 533-2)

Supergroup U2 is putting their money where their mouths are with the release of a four-cut, CD maxi-single, and the band's royalties from the package to be donated to AIDS research. In addition to first cut, "One," written by Bono and U2, are "Lady With The Spinning Head" (by U2), a Lou Reed tune, "Satellite Of Love," plus a version of Cole Porter's "Night And Day." Producers are Daniel Lanois, Brian Eno, Paul Barrett and The Edge.



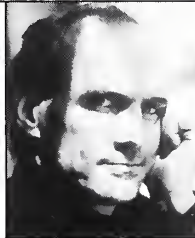
### BRUCE SPRINGSTEEN: "Human Touch" (Columbia CSK 74273)

Bruce is back. This single is the first taste and just a tease for his up-and-coming two-album release. Bruce uses your basic four-piece band, (with Randy Jackson on bass and Jeff Porcaro on drums) along with former backup singer and current wife, Patti Scialfa, lending vocal support on this formula Springsteen-written, folk/rock ballad, produced by Springsteen, Jon Landau, Chuck Plotkin and keyboardist, Roy Bittan.



### JAMES TAYLOR: "(I've Got To) Stop Thinkin' 'Bout That" (Columbia CSK 4338)

Good ol' boy James is offering a new single from his '91 release, *New Moon Shine*, still in the Top 100 after 23 weeks. Taylor proves his music has the ability to withstand time, with the flexibility to please his old fans, but still offer modern production tricks to keep adding new fans as well. "(I've Got To) Stop Thinkin' 'Bout That" is written by Danny Kortchmar & Mr. Taylor, and produced by Mr. Kortchmar with Don Grolnick.



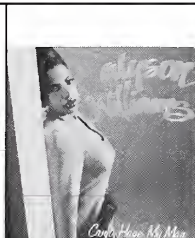
### A TRIBE CALLED QUEST: "Scenario" (Jive JDJ-42056-2)

A Tribe Called Quest really has the industry buzzing about their second album titled *Low End Theory*. "Scenario" is the third single from that album. This track is basically a free-stylin' cut that features special appearances by Charlie Brown, Busta Rhyme, Dinco D, DJ Milo and Kid Hood. The edited remix version izz def-ininitely a hit. Oh, by the way, *Low End Theory* recently went gold (500,000 units).



### ALYSON WILLIAMS: "Can't Have My Man" (OBR/Columbia CSK 74224)

Alyson Williams, a very talented R&B vocalist that has yet to reach her peak, has released the first single taken off her upcoming album *Alyson Williams*. You might remember her from her previous album, *Raw*, which brought the mega-hit, "Just Call My Name." "Can't Have My Man," produced by Al B. Sure! and Kevin Deane, is a smooth, well-put-together, slow jam that should appeal to R&B radio.



### B.O.X. (BEYOND ORDINARY X-ISTENCE): "Rock 'Dat A\*\*" (PWL America/Mercury 865-163-4)

B.O.X. has a hype single on his hands, and hopefully it will be marketed to the right areas. The production on this cut really stands out. Battleca, known for years in the Los Angeles area as one of the hyped DJ's around, is on the turntables and also producing the track. Based on the tempo of the song, it should easily find its way to the club scene, but don't expect much radio rotation on dis' 1.



## ALBUMS

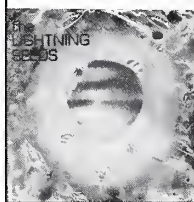
### MSG: MSG (Impact IPTD-10385)

The boys in the band want everyone to know that they are *not* the Michael Shenker Group, Madison Square Garden, Monosodium Glutamate, or the McAuley/Shenker Group. It's just MSG. Fine. Still super-guitarist Shenker and vocalist, Robin McAuley's new 11-cut CD shot onto the charts three weeks ago, and is filled with power guitar-oriented ballads and rockers. Most of the songs are written by the duo and the lp is produced by Kevin Beamish and Frank Filipetti.



### THE LIGHTNING SEEDS: *Sense* (MCA MCAD-10388)

The Lightning Seeds is English singer/songwriter/producer, Ian Broudie along with fellow musician and co-producer, Simon Rogers. *Sense* is the follow-up release to his '90 lp, *Cloudcuckooland*, and debuted here on the album chart earlier this month and is moving up. All the songs on this 10-cut CD are written or co-written by Broudie and have a distinct, lively English-pop style, sort of like Al Stewart on happy pills. Groovey, mate.



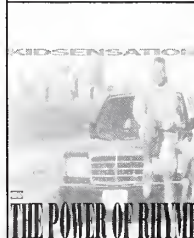
### PHISH: *A Picture Of Nectar* (Elektra 9 61274-2)

Phish is a four-piece alternative rock band from Vermont with a strong following from their live shows (they've been around since '83). The act consists of everything under the sun—funk, reggae, jazz, calypso, rock—and is definitely not for the feeble listener. The 16-track CD contains bits from 29 seconds to 6 1/2 minutes long—and even boasts a guy on vacuum cleaner, but we hear he *really* sucks. The band undoubtedly produced themselves.



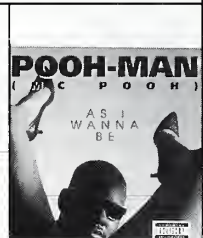
### KID SENSATION: *The Power Of Rhyme* (Nastymix NMR 7101-CD)

Well, Kid Sensation is back with another album under Nastymix Records, which is now distributed by Ichiban. This Seattle-based rapper, who got his start in the industry with Sir-Mix-A-Lot, has matured both lyrically and creatively enough to make this album successful. Cuts off the album that should catch some ears are "Ain't A Damn Thing Changed," "Comp Stompin'," "Rap To You" and "Ride The Rhythm."



### POOH-MAN (MC POOH): *Funky As I Wanna Be* (Jive 01241-41476-2)

Straight-up, on the "gangsta" tip" is Pooh-Man a.k.a. MC Pooh. Pooh's lyrics resemble those of labelmate and homie, Too Short, but with a little original spark of their own. The entire album is dedicated to hardcore, street-oriented lyrics that Cali' is widely known for from artists like Too Short, N.W.A, Ice Cube, CMW and, oh yeah, 415. Look out for "Niggaz Ain't Playin'," "Don't Cost A Dime" (featuring MC Breed) and "Racia" (with Too Short and Ant Banks).



### THE HARD BOYS: *A-Town Hard Heads* (Ichiban AE1-4120)

Guess what we have here, yeah, some more "gangsta" rappers, but these are from Atlanta. The actual production is pretty basic, when you compare it to the constantly advancing music that's being put out now, but it has its own flava, if that's what you're into. Lyric-wise, there are 15 different selections that are basically about ghetto life, bit\*hes and \$\$\$\$. "Street Mutha F\*\*kas" and "Criminal Behavior" are the strong cuts.



## POP SINGLES LOOKING AHEAD

CASH BOX • MARCH 21, 1991

- HAVEN'T GOT A CLUE (Chameleon/Electra) . . . . . Dramarama
- LOW SELF OPINION (Imago) . . . . . Rollins Band
- WHAT YOU GIVE (Geffen) . . . . . Tesla
- WHEN I'M GONE (Impact) . . . . . MSG
- SILENT ALL THESE YEARS (A&A) . . . . . Tori Amos
- MURDER TONIGHT IN TRAILER PARK (RCA) . . . . . Cowboy Junkies
- SHE'S MAD (Luaka Bop/Sire) . . . . . David Byrne
- PERFECT PLACE (London) . . . . . Voice of the Beehive
- PLEASE DON'T GO (Mowtown) . . . . . Boyz II Men
- SOMETIMES IT'S ONLY LOVE (Epic) . . . . . Luther Vandross
- HEAVY FUEL (Warner Brothers) . . . . . Dire Straits
- BABY GOT BACK (Def American/Rhyme Cartel) . . . . . Sir Mix-A-Lot
- NO NOSE JOB (Tommy Boy) . . . . . Digital Underground
- HOT & BOTHERED (Reprise) . . . . . Cinderella
- MOUTH FOR WAR (Atco) . . . . . Pantera

## PICK OF THE WEEK

### TLC: Ooooooh... On The TLC Tip (LaFace/Arista 73008 26003-2)



Here are three young women that have a pretty impressive debut album to offer the buying market. The sound used throughout this 15-selection CD, is a mixture of both R&B and Rap that somewhat resembles Bell Biv DeVoe, only female. The quality of the production is also impressive. With a hit-making line-up of producers like L.A. Reid & Babyface, Marley Marl, Dallas Austin, Daryl Simmons & Kayo, and Jermaine Dupri & Da Funky Bunch, any album would have some dope tracks hooked up too. The album's first single, "Ain't 2 Proud 2 Beg," is currently being rotated on R&B radio and jumping to the top of the R&B charts.

By Lee Jeske

## EAST COAST



**FILE UNDER "U" FOR UNDERRATED:** That's Garland Jeffreys, a thinking man's singer/songwriter/rocker for some 20 years. His new RCA album, *Don't Call Me Buckwheat*, is, not surprisingly, a kick in the ass.

**"EVERYBODY...":** Folk music. Kind of conjures up images of pale white people with autoharps trying to get you to sing along to some moth-eaten Scottish shepherding song. *Yecchh!*

Don't laugh—in this age of revivals, it's time to dig out those flannel shirts: folk music is due for a re-examination. When you think of re-examining any long forgotten pop music trend, there's only one name that springs to mind: Rhino. So, yes, on the heels of Peter & Gordon's greatest hits and the dregs of '70s disco music comes *Troubadours of the Folk Era*, three CDs worth of such toe-tappers of yesteryear as the Kingston Trio's "Tom Dooley," the Highwaymen's "Michael Row Your Boat Ashore," the Tarriers' "Banana Boat Song" and the Rooftop Singers' "Walk Right In."

Okay, I'm being snotty: These three volumes, due next month, are also filled with real gems. The third volume has the chart hits listed above, but the first two brim with such tasty tidbits as Woody Guthrie doing "This Land is Your Land," Pete Seeger doing "Turn, Turn, Turn," Phil Ochs doing "There But For Fortune," and performances by the likes of Judy Collins, Ramblin' Jack Elliot, Ewan MacColl, Tim Hardin, Tom Rush, etc. No Dylan or Peter, Paul & Mary—although Dylan shows up playing harmonica behind Carolyn Hester—but a good slab of folk music nonetheless.

Of course, being a journalist, I'm always looking to spot a trend, and the press release announcing "A Carnegie Hall Folk Festival" qualifies as solid evidence. The Carnegie affair consists of six shows at Weill Recital Hall between May 27 and June 11 and a big "Hootenanny" at the main hall on June 12. The Hootenanny will gather some of folk's usual suspects—Tom Paxton, Odetta, the Clancy Brothers and Doc Watson among them—while the smaller hall roots around the music's twigs and branches. To be precise: "The Family Tradition," with Sid & Stephen Selvidge, Turner and Lynn Foddrell, and the Bill Sky Family, May 27. "Workin' in a Coal Mine," with Hazel Dickens, Nomonde Ngubo, and the Rabbit Ridge Pea Pickers, May 29. "Workin' on the Railroad," with U. Utah Phillips, the Gandy Dancers, and Robin and Linda Williams, June 2. "North Carolina Family Gospel" with the Gospel Christian Singers, the Thomas Sisters and the Gospel Soul Seekers, June 5. And "Musical Broad-sides and Topical Songs, Old & New," with the Polka Family Band, Tom and Maureen Doherty, Mick Moloney, the DeFranco Family and the Joaquin Brothers, June 11.

For folk-like stuff with a harder edge to it, David Byrne and Richard Thompson are going to pluck through a solo acoustic performance at Brooklyn Heights' St. Ann's Church, March 24, to benefit the cozy church's wonderful performing arts program, a program that regularly gets people to leave Manhattan for that hulking neighboring borough (!).

By Randy Clark

## WEST COAST



**U2 is donating royalties from their four-cut, maxi-single "One."**

### FOR YOUR BENEFIT:

Well, when you can't get your government to step up and take political action on certain issues, concerned individuals from the private sector get organized and take care of things on their own. It always helps when these organizers can rally up celebrity support so these issues can be heard and accepted more publicly... to raise consciousness *and* money. Let's face it, money is the tool needed... funds for tangible products (i.e. food, materials, shelter) and, of course, services (legal, shipping and actual bodies doing the work). It's rare, indeed, to find driven individuals that are concerned enough (and well off enough) to take their own time out to provide these services personally, at no charge (let's face it, most folks are just trying to get by). But when celebrities donate their time, or those fortunate enough to donate *cash* contribute to these events and organizations, it's called... charity.

Show business, and more recently, the music business, have long been called upon for their support, some celebrities are even linked to certain organizations, like Jerry Lewis is with Muscular Dystrophy and Sally Struthers with Feed The Children, Bob Geldof with Live Aid, or Willie Nelson with Farm Aid. But in some cases, these positions are more of professional fund raisers. In other words, they make a *percentage* from the events they solicit funds for. In other cases, administration becomes the concern, as in the recently publicized case of the national chairman and president of The United Way, with his half-a-million-dollar-a-year salary,

accused of misusing funds and subsequently retiring. *Is this charity?*... or just more big business greed? When people hear those stories, it's easy to become reluctant to get involved... but it doesn't mean *all* charity organizations are run the same. It does make sense to consider *who* is involved and *why* before deciding to just blindly send in hard-earned money, like to some television evangelists.

It's pretty easy to tell who's serious when artists donate royalties from their own records for causes such as World Hunger ("We Are The World") and AIDS research like U2 and Queen's latest, among others. Going way back, Irving Berlin donated his songwriting royalties to the Boy Scouts, and Kate Smith's to the Girl Scouts for the song, "God Bless America."

Still, organizing events seems to be a surefire way to stir up major stars, publicity, and money. Just last Saturday at Texas Stadium in Dallas, was a star-studded, *Farm Aid V* aiding the American Farmer, and coming up are, celebrity-filled *Free To Laugh* a comedy/musical benefit for Amnesty International, to be aired on Lifetime Television, April 14... MTV and Fox Broadcasting Co. will present *A Concert For Life*, a superstar tribute to Freddie Mercury, from London's Wembley Stadium, which will air on both networks, Fox, April 20, and MTV on the 25th, with proceeds going to AIDS charities worldwide... and a live concert at Irvine Meadows Amphitheatre in California, "KISS & Unite" is a local radio station-sponsored benefit on April 25, with proceeds going to Pediatric Aids. Good work and good causes... but in this election year, I am opting for more fundamental changes in the way our government spends money... by trying to get rid of George Bush and vying for the election of Jerry Brown. You can too, by calling 1-800-426-1112... but do *something*... next week...

## UK Buzz

By Chrissy Iley

**SEAL OF APPROVAL:** The guy with the biggest smile on his face after this year's Brits Awards was Seal. He couldn't wipe the grin off. He won Best Video (for "Crazy"), Best Album and Best British Male, and his producer, Trevor Horn, won Best Producer (quite a nice rise and fall and rise story there).

**KLF**, who opened the stage show with fireworks and machine guns, had planned a stunt with a sheep's head and a blood bath, but it seemed to have been scrapped at the last minute. Their japes looked rather adolescent, as did their lack of appearance at the party afterwards. Could it be because they were joint winners of Best Band with **Simply Red** (who didn't show either)?

**Martika** shocked us by insisting in presenting their award chugging on a cigarette; she seemed to have lost the plot.

Best International Solo Artist went to **Prince**, and **Alan Parker** smugly collected his Best Soundtrack Award for *The Commitments*.

Best British Female went to **Lisa Stansfield**, who did a live performance of her hit, "All Woman," one of the most patronizing songs ever written. Her competition was **Cathy Dennis**, **Zoe**, **Annie Lennox** and **Beverly Craven**, who won Best Newcomer and did a rendition of her number one hit, "Promise Me."

The other newcomer contenders were **Cathy Dennis**, **Kenny Thomas** and **EMF**, who, despite their huge success and the smile on EMI's face, didn't actually win anything.

Best International Group was **R.E.M.** and Best International Newcomer was a very sweet, very gracious **PM Dawn**.

Although **Queen** did not win the Best Group category, **Roger Taylor** did announce the special Queen concert for AIDS awareness, to be held at Wembley Stadium on April 20 as a sort of final blow-out for the dead **Freddie Mercury**. "Bohemian Rhapsody" has been rereleased and has raised masses of cash for various AIDS charities. It is a shame that no consciousness was raised during Freddie's lifetime; it seems to me an opportunity sadly missed.

## NEWS FROM JAPAN

**TAKESHI OTSUKOTSU**, president of Toshiba-EMI, will be named president of the Record Industries Assn. of Japan (RIAJ), succeeding Noboru Takayama on April 1, 1992. Takayama is president of Victor Musical Industries. Otsukotsu, who has been a director of the RIAJ for many years, is well acquainted with the many controversial problems facing the music industry in Japan these days including home taping and the practice of renting records.

**ACCORDING TO THE RIAJ**, the value of total shipments of audio and video software reported by the 27 manufacturers affiliated with the RIAJ for January 1992, amounted to \$280 million, down eight percent from the comparable month of the previous year despite the fact that total shipments were up 13 percent. More precisely, audio software accounted for 72 percent (\$204 million) of the total, up two percent from last year, while video software (\$68 million) dropped 33 percent from January 1991.

## TALENT REVIEW

## Dwight Yoakam

By Robert Adels

**THE PALACE, HOLLYWOOD, CA**—Most men would find it impossible to tell the same truth in concert and in *Playboy* magazine—but Dwight Yoakam is a man of his word as well as his passion.

When *Playboy's* "20 Questions" asked Yoakam how he'd turn someone into a new country fan, he unflinchingly chose history over self-promotion: "Listen to some early bluegrass like Bill Monroe and the



Stanley Brothers," the Reprise artist explained, "and you'll have an understanding of where the music comes from."

Two years later, Yoakam made those words come alive for a Hollywood Palace crowd by opening his set with Bill Monroe's "Hear Me Calling" and introducing 65-year-old Ralph Stanley for a surprise four-song banjo and vocal guest spot halfway through the show—where Yoakam's own "Miner's Prayer" felt perfectly

comfortable alongside Stanley Brothers classics "Rocky Road Blues," "Darkest Hour" and "Down Where The River Flows."

In a set that ran well over two hours, Yoakam provided the expected healthy helpings of recent Top 10 hits from his own four gold albums (including almost everything from "Guitars, Cadillacs" to "You're The One"). But he also distinctively added many traditional country tunes written before he was born—several of which, like his Monroe and Stanley song choices, made their mark on country music without ever making the charts.

Yoakam's God-given good looks and publicity-driven star profile attract a trendy crowd you'd never expect to be "bluegrass literate." Yet the Yoakam-Stanley duets were magic that worked for just about everyone in the audience, thanks to Dwight's obvious ability to handle the triple roles of teacher, student and cheerleader for his favorite roots music.

Yoakam is just as much at home sharing the Palace stage

with a bluegrass legend like Ralph Stanley as he was sharing it with one of country's most electric and boundary-bustin' guitarists: Dwight's producer Pete Anderson.

And there's probably no other man in the business who can so successfully rise up to the challenge of covering an Elvis song ("Little Sister") by just sitting on a stool with an acoustic guitar and singing his ass off.

Yoakam's live version of his current hit—"It Only Hurts When I Cry," co-written by Dwight and Roger Miller from his pop-and-country charting *If There Was A Way* album—even had the usually detached Palace security and bar staffers wildly applauding.

Few other country performers can render the songs of Hank Williams, Merle Haggard, George Jones, Bill Monroe and the Stanley Brothers so true to the original yet so true to one's self.

His big hat isn't there to hide anything. Dwight Yoakam's always willing to let his roots show through.

## TALENT REVIEW

## Bangalore Choir

By Ray Ballard



**THE WHISKEY, HOLLYWOOD, CA**—Lights, camera, action! Bangalore Choir (Giant Records) recently performed a free concert for the taping of ABC's *In Concert '92*. Not a single hair was out of place as the group hit the stage like a "Freight Train Rollin'" (the fourth song of the set). Even the audience, well aware of the video taping that was taking place, seemed clad in their best duds for this special occasion.

The opening song, "All Or Nothing," ripped through the air as the crowd heated up. David Reece (vocals) strutted on stage flinging a cigarette into the air during a precision spin. Reece's time singing with German metal monsters, Accept, has armed him with a charismatic stage presence and a pair of serious lungs. The cameras kept rolling as the Choir

"Bangalored" songs from their debut lp, *On Target*, including "Slipping Away," "Loaded Gun" and "If The Good Die Young (We'll Live Forever)." Reece's showmanship continued to shine throughout the evening as he did everything from wearing different hats thrown at him to holding the microphone down to the audience for backing vocals. "Angel In Black," a song written by Steve Plunkett (Autograph), who happened to be there, ended the L.A.-based quintet's blistering set.

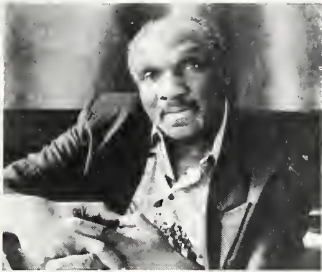
Returning to the stage, the Choir hammered out "Doin' The Dance," a song from their album written by Jon Bon Jovi and Aldo Nova. Reece was at it again as he emptied a bottle of mineral water onto the audience. The concert ended with a pleasant surprise. A "Banga-riffic" version of AC/DC's "Dirty Deeds Done Dirt Cheap" capped off this perfect-for-videotaping show with style!

Bangalore Choir are turning heads as they embark on the trail to stardom. The combination of strong musicianship and an attractive live show should catapult these guys to the frontline of the rock-n-roll war in no time!



# JAZZ

By Lee Jeske



Harold Mabern, one of those great veteran pianists who works mainly as a sideman, steps out as a leader on the fine *Straight Street*, one of those new Japan DIW releases now out from Columbia.

**NEW WORLD ORDER:** There's a new Maryland-based jazz and blues label called Mapleshade that has just sent along its second impressive batch of CDs. The first four were albums by the late Walter Davis Jr. (a fine solo Thelonious Monk set), live Clifford Jordan and Sunnyland Slim dates, and something by a blues group called the *Blue Rider Trio*. The new pile features an unusual Chris Anderson solo piano album, a live Leon Thomas/Gary Bartz session, a quaint meeting of Russian horn players and a Walter Davis-led American rhythm section, and the debut of a singer-pianist named Marsha Frazier. Mapleshade says it has some 80 albums in the can, with 20 more releases due this year alone. A fairly ambitious program, one that I heartily support.

But what I even more heartily support is this paragraph from Mapleshade's press material:

"Musicians recording at Mapleshade are guests in the secluded colonial era plantation home which houses the studio. Sessions are never scheduled by the hour: musicians start recording when they feel like playing and stop when they are satisfied with the music. The studio's warm, naturally live acoustics and absence of isolation booths let musicians see and hear each other even better than on the best concert stages. The vistas of woods and fields, the elimination of time pressure, and the unusual Mapleshade hospitality encourage musicians to relax, play spontaneously, take chances and in-

novate in ways that would be unthinkable in commercial studios."

Colonial era plantation home? Vistas of woods and fields? Musicians satisfied with the music? Hospitality? Gee.

**INTERWOVENESS:** Wynton Marsalis will soon release what it says here is his 21st Columbia album, *Sometimes It Goes Like That*. 21st Columbia album! That's a lot of albums for a 30-year-old and that doesn't include the dozens of other albums he's been on: with Art Blakey and Herbie Hancock in his sideman days, and as guest soloist with Joe Henderson, Marcus Roberts, Charles Fambrough, Branford Marsalis, Elvin Jones, etc., etc. I've got to give Wynton credit: he never sits still, and while his mouth sometimes runs on ahead of him, he always—through study, practice and just good playing—eventually catches up with it. Last year he composed the music for a killer Garth Fagan ballet, *Griot New York*, and in May he'll premiere a new commissioned work at Lincoln Center, where he serves as artistic adviser to the jazz program. In the meantime, daddy Ellis is now a Columbia recording artist, brother Branford is soon to be the bandleader on *The Tonight Show* (making his April 7-12 run at the Village Vanguard even more of an event than it would normally be), trombone-playing brother Delfeayo is about to release his RCA Records debut, and even younger brother Jason—a teenaged drummer—is hitting the road, with the *Jazz Futures II*, a sequel to last year's George Wein-arranged gathering of young lions (the other *Futures II*: Nicholas Payton, Farid Barron, Shawn Drabitt, Ronald Westry and Herb Harris).

This is what Wynton—whose splendid band now includes the wonderful pianist Stephen Scott and the formerly-departed saxophonist Todd Williams—says about his

## ON JAZZ

# TOP 40 JAZZ ALBUMS

CASH BOX • MARCH 21, 1992

|    |   |                             |       |    |
|----|---|-----------------------------|-------|----|
| 1  | FOURPLAY (Warner Bros. 26656)                                       | FOURPLAY                    | 1     | 25 |
| 2  | LIVE AT BIRDLAND WEST (EastWest 82334)                              | GERALD ALBRIGHT             | 2     | 17 |
| 3  | KENNY KIRKLAND (GRP 9657)   | KENNY KIRKLAND              | 3     | 15 |
| 4  | KISS MY AXE (Mesa Blue Moon 79751)                                  | AL DI MEOLA PROJECT         | 4     | 2  |
| 5  | SONGS WITHOUT WORD (GRP 9661)                                       | DUDLEY MOORE                | 5     | 17 |
| 6  | 3 DAY WEEKEND (GRP 9663)  | KIM PENNYL                  | 6     | 5  |
| 7  | IN EVERY MOMENT (GRP 9662)  | NELSON RANGELL              | 7     | 5  |
| 8  | WITH MY LOVER BESIDE ME (Columbia 48665)                            | NANCY WILSON                | 8     | 15 |
| 9  | STUCK ON YOU (Sindrome 8893)  | BOBBY CALDWELL              | 9     | 8  |
| 10 | MISSISSIPPI LAD (Antilles 511411)                                   | TEDDY EDWARDS               | 10    | 8  |
| 11 | HERE'S TO THE PEOPLE (Milestone/Fantasy 9194)                       | SONNY ROLLINS               | 7     | 8  |
| 12 | THIS IS NEW (Blue Note/Capitol 97196)                               | Rick Margitza               | 12    | 8  |
| 13 | OPEN UP WHATCHA GONNA DO FOR THE REST OF YOUR LIFE (Columbia 47383) | DIRTY DOZEN BRASS BAND      | 13    | 7  |
| 14 | NIGHT WALTZ (Sin Drome 1800)  | KEIKO MATSUI                | 14    | 5  |
| 15 | A LONG STORY (Manhattan/Capitol 95476)                              | ELIANE ELIAS                | 15    | 20 |
| 16 | OPEN YOUR EYES (Verve Forecast/PolyGram 511 390)                    | SHAKATAK                    | 16    | 15 |
| 17 | COLLECTION (GRP 9658)   | JOE SAMPLE                  | 17    | 20 |
| 18 | SHADOWS (GRP 9654)  | DAVID BENOIT                | 18    | 23 |
| 19 | BLUE LIGHT, RED LIGHT (Columbia 48685)                              | HARRY CONNICK JR.           | 19    | 25 |
| 20 | ON THE TOWN (Manhattan/Capitol 96687)                               | RICHARD ELLIOT              | 20    | 25 |
| 21 | CARRY ON (GRP 9660)   | PATTI AUSTIN                | 21    | 17 |
| 22 | MUSICAL PORTRAITS (GRP 9664)  | DAVE VALENTINE              | 22    | 2  |
| 23 | STOLEN MOMENTS (Blue Note 97159)                                    | STANLEY JORDAN              | 23    | 15 |
| 24 | OASIS (GRP 9655)  | ERIC MARIEMTHAL             | 24    | 2  |
| 25 | NOCTURNAL MOODS (Par 2010)  | WILTON FELDER               | 25    | 20 |
| 26 | TALK TO ME (Spindletop 138)   | SAM RINEY                   | 26    | 15 |
| 27 | 107 IN THE SHADE (Epic 47979)                                       | ALEX BUGNON                 | 27    | 27 |
| 28 | HEARTS OF FIRE (GRP 9653)   | NEW YORK VOICES             | 28    | 23 |
| 29 | HEART OF GOLD (COLUMBIA 47509)                                      | ELLIS MARSALIS              | 29    | 2  |
| 30 | THE GERSHWIN COLLECTION (GRP 2005)                                  | DAVE GRUSIN                 | 30    | 25 |
| 31 | KENNY DREW (Antilles/Island 510303)                                 | KENNY DREW JR.              | 31    | 5  |
| 32 | ODDS OR EVEN (Atlantic 82297)                                       | MIKE STERN                  | 32    | 27 |
| 33 | BACK ROADS (Denon/A&M 9042)   | BOB BERG                    | 22    | 15 |
| 34 | OFFBEAT OF AVENUES (Columbia 47079)                                 | MANHATTAN TRANSFER          | 24    | 31 |
| 35 | WORLD SINFONIA (Tomato/Mesa-a-Bluemoon 79750)                       | AL DI MEOLA                 | 35    | 27 |
| 36 | EARLY ALCHEMY (GR 9666)   | ACOUSTIC ALCHEMY            | DEBUT |    |
| 37 | FLIGHT OF THE COSMIC HIPPO (Warner Bros. 26652)                     | BELA FLECK & THE FLECKTONES | 29    | 37 |
| 38 | CURVES AHEAD (GRP 9651)   | RIPPINGTONS                 | 38    | 31 |
| 39 | BENEATH THE MASK (GRP 9649)   | CHICK COREA                 | 39    | 31 |
| 40 | BLACK AND BLUE (Concord 4482)                                       | GENE HARRIS QUARTET         | 40    | 8  |

music today: "I'm now trying to focus more on composing and exploring various arenas of American life through music. The most fascinating element of American culture is its interwovenness. This is the feature that I am attempting to express through the sound of jazz."

**MORE BANG FOR THE BUCK:** In a coup for Lincoln Center, the Thelonious Monk Institute of Jazz will bring its annual jazz competition north from the Smithsonian Institution next year. On October 24 & 25, a gaggle of drummers will perform before judges Max Roach, Roy Haynes, Alan Dawson and Jeff Watts, vying sweetly for prizes of up to \$10,000, not to mention the publicity that can sometimes lead to a big record deal. The competition began as a piano event (with Marcus Roberts, Joey DeFrancesco and Ted Rosenthal nabbing the first prizes), before turning to other instruments: Saxophones last year (Joshua Redman won) and trumpets the year before (Ryan Kisor, who just released

his Columbia Records debut, nabbed that one). Drummers who want to strut their stuff at Lincoln Center can contact Shelby Fischer at (202) 895-1610 for an application, rules, etc.

**BOPPING AROUND:** Michael Leonhart, the 17-year-old trumpet playing son of bassist Jay Leonhart, won the first Grammy High School Student Music Award... Arnold Jay Smith, jazz scribe, publicist and general bon vivant, will conduct a course called "Jazz Insights" at New York's New School on Tuesdays in April. Insights will be provided by Doc Cheatham, Junior Mance, Jay Leonhart and Kenny Washington; info will be provided by a call to (212) 229-5690... Coals to Newcastle Dept.: The BBC Big Band kicks off its first North American tour, March 23. The band, which dates back to the '30s and performs live on BBC radio every week, will also release two volumes of vintage big band music, *The Age of Swing*, on Bainbridge this week.

# RHYTHM & BLUES

## R&B MUSIC

By Bryan DeVaney

**FOX BANS TLC:** Fox Television Network recently banned TLC's appearance on the show, *In Living Color*. The show was scheduled to be taped January 31 but was rescheduled so censors could attend the taping. Before the censors objected to the performance, *In Living Color* staff approached TLC about removing their fashion accessories which were condoms. The group stated that, "Young adults have sex, but they're ashamed to buy a condom. We're saying they have to be careful."

After the group agreed to doff the condoms, the censors then rescheduled the taping for February 21, now under the condition that TLC change some of their lyrics to make them "acceptable" for television. When the group refused, the taping was scrapped altogether.

**BENCHMARK O.K.'S ANDREW DICE CLAY TO USE PRODUCT:** Covitt Music which is a division of Benchmark Recordings that specializes in love songs, has given the green light for Andrew Dice Clay to use "You May Be Dancin' With Me (But I'm Making Love To You)," by Mark Leonard Houllif on an upcoming HBO comedy special.

*Andrew Dice Clay—For Ladies Only* will air Saturday, March 14, at midnight. Clay will perform the song at the close of his performance. In addition, the special will be released on video and CD.



"There Is Nothing Stronger Than My Love For You," by Dana Reed won the award for "Most Obscure, Least Appreciated And/Or Under-rated Love Song Of All Time" at a recent contest that was sponsored by Benchmark Recordings in New York. Pictured (l-r) are: Dr. Bob Lee, WBL; Lisa Lopez, WBL; Gilbert Gottfried, comedian; Reed; Michael Covitt, president, Benchmark; and Sid Bernstein, promoter.



Columbia recording artist Nancy Wilson recently attended Morehouse College's 125th anniversary. Her performance warmed the hearts of all those present. Pictured (l-r) are: Lebaron Taylor, VP Sony Software Corporation; LeRoy Keith, president, Morehouse College; Wilson; and actor Lou Gossett.

**SALSOUL RECORDS:** If you were into R&B/Dance music in the '70s and early '80s, Salsoul Records might ring a bell. Anyway, they are celebrating their 20th anniversary with the release of *The Original Salsoul Classics*, which is set for an April 17 street date. The compilation will feature 20 different selections like "Hit And Run" by Loleatta Holloway, "Call Me" by Sky, "Doctor Love" by First Choice and Instant Funk's "I Got My Mind Made Up." There will be various compilation releases to follow.

## TOP 75 R&B ALBUMS

CASH BOX • MARCH 21, 1992

|    |   |                                    |       |    |
|----|---|------------------------------------|-------|----|
| 1  | DANGEROUS (Epic 45400)  | Michael Jackson                    | 1     | 15 |
| 2  | T.E.V.I.N. (Qwest/Warner Bros. 26291)                           | Tevin Campbell                     | 3     | 16 |
| 3  | DIAMONDS & PEARLS (Paisley Park/Warner Bros. 25379)             | Prince                             | 4     | 20 |
| 4  | JUICE (Soul/MCA 10462)  | Soundtrack                         | 10    | 10 |
| 5  | KEEP IT COMIN' (Elektra 61216)                                  | Keith Sweat                        | 2     | 15 |
| 6  | COOLEYHIGHARMONY (Motown 36320)(G)                              | Boyz II Men                        | 5     | 43 |
| 7  | ALWAYS MY LADY (MCA 10198)                                      | Jodeci                             | 9     | 40 |
| 8  | UNFORGETTABLE (Elektra 61049)(P)                                | Natalie Cole                       | 7     | 39 |
| 9  | CYPRESS HILL (Ruff House/Columbia 47889)                        | Cypress Hill                       | 8     | 14 |
| 10 | REAL LOVE (Arista 18679)  | Lisa Stansfield                    | 12    | 17 |
| 11 | AFFAIRS OF THE HEART (MCA 10355)                                | Jody Watley                        | 15    | 15 |
| 12 | COMFORT ZONE (Wing/Mercury 843522)                              | Vanessa Williams                   | DEBUT |    |
| 13 | DEATH CERTIFICATE (Priority 57155)                              | Ice Cube                           | 14    | 17 |
| 14 | INNER CHILD (Motown 363192)                                     | Shanice                            | 13    | 16 |
| 15 | EMOTIONS (Columbia 47980)                                       | Mariah Carey                       | 6     | 24 |
| 16 | SONS OF THE P (Tommy Boy 1045)                                  | Digital Underground                | 17    | 21 |
| 17 | BURNIN' (MCA 10439)   | Patti LaBelle                      | 16    | 22 |
| 18 | MR. SCARFACE IS BACK (Priority 57167)                           | Scarface                           | 18    | 21 |
| 19 | NAUGHTY BY NATURE (Tommy Boy 1044)                              | Naughty By Nature                  | 19    | 27 |
| 20 | MEANT TO BE MINT(A&M 10014)                                     | Mint Condition                     | 22    | 8  |
| 21 | OF THE HEART, OF THE SOUL AND OF THE CROSS                      |                                    |       |    |
| 22 | APOCALYPSE 91...THE ENEMY STRIKES BLACK(Del Jam/Columbia 47374) | Public Enemy                       | 20    | 22 |
| 23 | MAC DADDY (W.B. 26765)  | Sir Mix-A-Lot                      | 24    | 4  |
| 24 | THE POWER OF LOVE (Epic 46789)(P)                               | Luther Vandross                    | 23    | 45 |
| 25 | I WISH MY BROTHER GEORGE WAS HERE (Elektra 61133)               | Del Tha Funkie Homosaphien         | 49    | 6  |
| 26 | A WOLF IN SHEEP'S CLOTHING (Mercury 848368)                     | Black Sheep                        | 26    | 20 |
| 27 | 2 PACALYPSNOW (Interscope/Atlantic 91767)                       | 2 Pac                              | 38    | 6  |
| 28 | RITUAL OF LOVE (Warner Bros. 26320)                             | Karyn White                        | 25    | 95 |
| 29 | TO THA RESCUE (Jive 41455)                                      | D-Nice                             | 30    | 15 |
| 30 | PUT ME IN YOUR MIX (A&M 5377)                                   | Barry White                        | 29    | 22 |
| 31 | BLACKS MAJIC (Next Plateau)                                     | Salt N' Pepa                       | 32    | 17 |
| 32 | AS RAW AS EVER (Epic 47310)                                     | Shabba Ranks                       | 33    | 11 |
| 33 | PRIVATE LINE (East West/Atlantic 91777)                         | Gerald Levert                      | 31    | 21 |
| 34 | FOURPLAY (Warner Bros. 26656)                                   | Fourplay                           | 34    | 16 |
| 35 | 2ND II NONE (Profile 1416)                                      | 2nd II None                        | 35    | 20 |
| 36 | SKANLESS (Skanless 61235)                                       | Hi-C                               | 36    | 15 |
| 37 | WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)                  | Geto Boys                          | 37    | 36 |
| 38 | PEACEFUL JOURNEY (Uptown/MCA 10289)                             | Heavy D. & The Boyz                | 27    | 37 |
| 39 | 107 DEGREES IN THE SHADE (Epic 91611)                           | Alex Bugnom                        | 44    | 6  |
| 40 | LOW END THEORY (Jive 1418)                                      | Tribe Called Quest                 | 40    | 24 |
| 41 | PRICE OF DARKNESS (Cold Chillin'/Reprise 26715)                 | Big Daddy Kane                     | 41    | 25 |
| 42 | I'LL NEVER FORGET (Malaco Mal 4440)                             | Bobby Jones                        | 42    | 17 |
| 43 | PRIME OF MY LIFE (Philadelphia International/Zoo 11006)         | Phyllis Hyman                      | 43    | 35 |
| 44 | SPORTS WEEKEND (Luke/Atlantic 91720)                            | 2 Live Crew                        | 39    | 22 |
| 45 | DIFFERENT LIFESTYLES (Capitol 92078)                            | BeBe & CeCe Winans                 | 45    | 36 |
| 46 | COOL HAND LOC (Delicious Vinyl 510609)                          | Tone-Loc                           | 46    | 16 |
| 47 | PENICILLIN ON WAX (Columbia 48707)                              | Tim Dog                            | 47    | 16 |
| 48 | JUST FOR YOU (RCA 3159)   | Gene Rice                          | 48    | 8  |
| 49 | GOT S**T ON MY MIND (Luke Records 91830)                        | Luke                               | 52    | 4  |
| 50 | BRIDGING THE GAP (Reprise 26524)                                | Roger                              | 50    | 19 |
| 51 | THE EVOLUTION OF GOSPEL (Perspective/A&M 1000)                  | Sounds Of Blackness                | 51    | 39 |
| 52 | BORN INTO THE 90'S (Jive 41469)                                 | R. Kelly & Public Announcement     | 55    | 7  |
| 53 | AIN'T NO DOUBT ABOUT IT (Cheetah 9405)                          | D.J. Majic Mike & M.C. Madness     | 53    | 16 |
| 54 | ACT LIKE YOU KNOW (First Priority/Atlantic)                     | MC Lyte                            | 54    | 24 |
| 55 | THE SONGSTRESS (Elektra 61116)                                  | Anita Baker                        | 58    | 17 |
| 56 | FACE THE NATION (Elektra 61206)                                 | Kid N' Play                        | 56    | 24 |
| 57 | AIN'T A DAMN THING CHANGED (RAL/Columbia 47373)                 | Nice & Smooth                      | 57    | 25 |
| 58 | MILESTONE (Motown 36331)  | Temptations                        | 59    | 16 |
| 59 | M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103)                     | M.C. Breed & D.F.C.                | 60    | 35 |
| 60 | HOMEBASE (Jive/RCA 1392)  | D.J. Jazzy Jeff & The Fresh Prince | 61    | 35 |
| 61 | BEST OF ME (Charisma 91804)                                     | Maxi Priest                        | 62    | 6  |
| 62 | THE REAL DEAL (Ultrax 0203)                                     | Mac Band                           | 67    | 6  |
| 63 | SKANLESS (Skanless/WB 61235)                                    | Hi-C                               | DEBUT |    |
| 64 | GOOD WOMAN (MCA 10329)  | Gladys Knight                      | 64    | 36 |
| 65 | COLOR ME BADD (Giant 24429)                                     | Color Me Badd                      | 65    | 33 |
| 66 | BRAND NEW HEAVIES (Delicious Vinyl 422 846874)                  | Brand New Heavies                  | 66    | 50 |
| 67 | AIN'T A DAMMED THING CHANGED (Priority 57156)                   | W.C. & The Maad Circle             | 68    | 6  |
| 68 | SET THE NIGHT TO MUSIC (Atlantic 82321)                         | Roberta Flack                      | 69    | 26 |
| 69 | MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528)(G)                | Keith Washington                   | 70    | 47 |
| 70 | YOUNG MAN, OLDER WOMAN (Jive 1947-2J)                           | Millie Jackson                     | 75    | 17 |
| 71 | PURE POVERTY (Profile 1415)                                     | Poor Righteous Teachers            | 71    | 27 |
| 72 | IN CONTROL VOL. 2 (Warner Bros. 26257)                          | Marley Marl                        | 73    | 22 |
| 73 | GREATEST HITS REMIXES (Columbia 48840)                          | Cliviles & Cole                    | 72    | 4  |
| 74 | D.J. LAZ (Pandisc 8817)   | D.J. Laz                           | DEBUT |    |
| 75 | HI-FIVE (Jive/RCA 1328)(G)                                      | Hi-Five                            | 74    | 68 |

**CASH BOX CHARTS**

**TOP 100 R&B SINGLES**



#1 SINGLE: Michael Jackson



HIGH DEBUT: Lisa Stansfield #63



TO WATCH: Chic #64

**CASH BOX • MARCH 21, 1992**

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

|    |  |                                    |    |    |     |   |   |       |    |
|----|--|------------------------------------|----|----|-----|---|---|-------|----|
| 1  | REMEMBER THE TIME (Epic 74200)                     | Michael Jackson                    | 1  | 9  | 49  | WHY ME (Elektra 64777)                              | Keith Sweat                             | 51    | 4  |
| 2  | DIAMONDS & PEARLS (Paisley Park/WB 4-1903)         | Prince & NPG                       | 4  | 7  | 50  | SO INTENSE (Elektra 64817)                          | Lisa Fischer                            | 50    | 17 |
| 3  | BABY HOLD ON TO ME (EastWest 4-98639)              | Gerald Levert                      | 2  | 7  | 51  | MAKE IT HAPPEN (Columbia 74239)                     | Mariah Carey                            | 49    | 4  |
| 4  | BREAKING MY HEART (Perspective 0004)               | Mint Conditions                    | 3  | 7  | 52  | I LOVE YOUR SMILE (Motown 1581)                     | Shanice Wilson                          | 53    | 22 |
| 5  | SAVE THE BEST FOR LAST (Mercury 856136-4)          | Vanessa Williams                   | 7  | 7  | 53  | PLEASE DON'T GO (Motown 374631)                     | Boyz II Men                             | 57    | 4  |
| 6  | LOVE STORIES (Arista 12378-4)                      | Jennifer Holliday                  | 8  | 9  | 54  | STAY THIS WAY (Delicious Vinyl 6-697)               | Brand New Heavies                       | 52    | 22 |
| 7  | MASTERPEICE (WB/Reprise 4-19076)                   | Atlantic Starr                     | 9  | 7  | 55  | SMILE (Atlantic 85910-4)                            | Tim Owens                               | 56    | 8  |
| 8  | STAY (MCA 332054)                                  | Jodeci                             | 5  | 16 | 56  | CAN'T TRUSS IT (Def Jam/Columbia 73780)             | Public Enemy                            | 54    | 24 |
| 9  | UHH AHH (Motown 2441-4)                            | Boyz II Men                        | 6  | 19 | 57  | BE A FATHER TO YOUR CHILD (Mercury 867888)          | Ed O.G. & Da Bulldogs                   | 55    | 15 |
| 10 | AIN'T TO PROUD TO BEG (Arista/LaFace 1-4009)       | TLC                                | 11 | 6  | 58  | WHERE WOULD I BE (MCA 54206)                        | Gladys Knight                           | 58    | 7  |
| 11 | EVERLASTING (Epic 74119)                           | Tony Terry                         | 10 | 18 | 59  | SWEET THANG (Capitol 79923)                         | B Angie B                               | 59    | 20 |
| 12 | THE COMFORT ZONE (Mercury 865072-4)                | Vanessa Williams                   | 12 | 21 | 60  | DON'T BE AFRAID (Soul/MCA 54330)                    | Arron Hall                              | 64    | 3  |
| 13 | THESE THREE WORDS (Motown 1007)                    | Stevie Wonder                      | 13 | 17 | 61  | A NICE TIME FOR LOVIN (Columbia 38-74051)           | Surface                                 | 61    | 6  |
| 14 | SHE'S GOT THE VIBE (Jive 420 225-2)                | R Kelly/Public Announcement        | 14 | 19 | 62  | ARE YOU LONELY FOR ME (Atlantic 4-82121)            | Rude Boys                               | 60    | 30 |
| 15 | WHEN YOU GET RIGHT DOWN TO IT (Zoo 1403)           | Phyllis Hyman                      | 15 | 8  | 63  | ALL WOMAN (Arista 0782212399)                       | Lisa Stansfield                         | DEBUT |    |
| 16 | SHUT 'EM DOWN (Def Jam/Columbia 44174165)          | Public Enemy                       | 16 | 10 | 64  | CHIC MYSTIC (WB 4-19132)                            | Chic                                    | 68    | 3  |
| 17 | IT'S OK (Capitol 44-750)                           |                                    |    |    | 65  | ALL THROUGH THE NIGHT (Delicious Vinyl 866-104-4)   | Tone Loc                                | 65    | 19 |
|    |  | BeBe & CeCe Winans                 | 20 | 6  | 66  | LOVE CRAZY (Reprise 26545)                          | Atlantic Starr                          | 66    | 24 |
| 18 | TESTIFY (A&M 0006)                                 | Sounds Of Blackness                | 21 | 8  | 67  | (EVERYBODY) GET UP (Reprise/Warner Bros. 19124)     | Roger                                   | 67    | 22 |
| 19 | EVERCHANGING TIMES (Arista 1-2394)                 |                                    |    |    | 68  | AFTER THE DANCE (Warner Bros. 4-19184)              | Fourplay Featuring El DeBarge           | 63    | 24 |
|    |  | Aretha Franklin & Michael McDonald | 23 | 8  | 69  | LET'S GET SMOOTH (Solar/Epic 35-74541)              | Calloway                                | 70    | 3  |
| 20 | STEADY MOBBIN (Priority 7247)                      | Ice Cube                           | 17 | 17 | 70  | TEARS OF JOY (Tabu 28968180)                        | Cherrelle                               | 72    | 4  |
| 21 | THE WAY I FEEL ABOUT YOU (Warner Bros. 5135)       | Karyn White                        | 18 | 19 | 71  | MAKE TIME FOR LOVE (Qwest/Warner Bros. 19101)       | Keith Washington                        | 69    | 19 |
| 22 | KNOW THE LEDGE (MCA 54333)                         | Eric B & Rakim                     | 26 | 5  | 72  | THE JONES (Motown 2138-4)                           | Temptations                             | 71    | 20 |
| 23 | I BELONG TO YOU (Arista 12369)                     | Whitney Houston                    | 19 | 20 | 73  | FEELS LIKE ANOTHER ONE (MCA 54225)                  | Pattie LaBelle                          | 73    | 26 |
| 24 | PEACEFUL JOURNEY (MCA 10289)                       | Heavy D & The Boys                 | 24 | 9  | 74  | KEEP IT COMING (Elektra 64812)                      | Keith Sweat                             | 79    | 18 |
| 25 | LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)        | Queen Latifah                      | 25 | 15 | 75  | HEART TO HEART (MCA 54249)                          | J.T. Taylor (Duet With Stephanie Mills) | 76    | 17 |
| 26 | IT'S GONNA BE ALRIGHT (Tommy Boy 999)              | Naughty By Nature                  | 22 | 14 | 76  | THINGS TO DO (Jive 42036)                           | D.J. Jazzy Jeff & The Fresh Prince      | 77    | 15 |
| 27 | GOODBYE (WB 19008)                                 | Tevin Cambell                      | 29 | 4  | 77  | GET READY (Warner Bros. 4-19091)                    | James Ingram                            | 78    | 16 |
| 28 | LOVE IS CALLING YOU (RCA 62163)                    | Gene Rice                          | 28 | 15 | 78  | I'LL TAKE YOU THERE (Capitol 44749)MDBO             |   |       |    |
| 29 | THE RUSH (Epic 46789)                              | Luther Vandross                    | 27 | 20 | 79  | 2 LEGIT 2 QUIT (Capitol 79005)                      | Hammer                                  | 74    | 22 |
| 30 | YOU SHOWDED ME (Next Plateau 50165)                | Salt N Pepa                        | 33 | 7  | 80  | CHANGE (Arista 2362)                                | Lisa Stansfield                         | 80    | 21 |
| 31 | PAPER DOLLS (Gee Street/Island)                    | P.M. Dawn                          | 35 | 10 | 81  | IS IT GOOD TO YOU (Uptown/MCA 54200)                | Heavy D. & the Boyz                     | 81    | 25 |
| 32 | I'M CRYIN' (Motown 37463619)                       | Shanice                            | 38 | 5  | 82  | THE BLUES COME OVER ME (MCA 54339)                  | B.B. King                               | 83    | 3  |
| 33 | MAKE YA BODY MOVE (Quality 15109)                  | The Chill Deal Boyz                | 36 | 9  | 83  | I'M THE ONE YOU NEED (MCA 64276)                    | Jody Watley                             | 85    | 2  |
| 34 | INSATIABLE (Paisley Park/Warner Bros. 5141)        | Prince & The N.P.G.                | 30 | 20 | 84  | GOOD FRIEND (Epic 74157)                            | Parish Red                              | DEBUT |    |
| 35 | SHINE (Epic 74111)                                 | Five Star                          | 31 | 18 | 85  | BLACK OR WHITE (Epic 74100)                         | Michael Jackson                         | 82    | 18 |
| 36 | CAN'T LET GO (Columbia 74088)                      | Mariah Carey                       | 32 | 20 | 86  | THINKIN' BACK (Giant 4-19074)                       | Color Me Badd                           | 87    | 7  |
| 37 | TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19275) | Tevin Campbell                     | 37 | 22 | 87  | SOMETIMES IT'S ONLY LOVE (EPIC)                     | Luther Vandross                         | 88    | 2  |
| 38 | HERE I GO AGAIN (Atlantic 87540-4)                 | Glenn Jones                        | 34 | 8  | 88  | GIVING YOU ALL MY LOVE (Elektra 4-6484)             | Chris Walker                            | 86    | 24 |
| 39 | THE CHOICE IS YOURS (Mercury 866-087)              | Blacksheep                         | 40 | 5  | 89  | I WANNA ROCK (Atlantic 496214 LUKE)                 | LUKE                                    | 90    | 2  |
| 40 | JUST THE TWO OF US (Select/Elektra 4-66502)        | Chubb Rock                         | 39 | 19 | 90  | SHAKIYLA (JHR) (Profile 5344)                       | Poor Righteous Teachers                 | 91    | 18 |
| 41 | LET'S STAY TOGETHER (MCA 54286)                    | Guy                                | 45 | 14 | 91  | THE LOVER IN YOU (REPRISE 4-19229)                  | BIG DADDY KANE                          | 92    | 2  |
| 42 | I WANT YOU (MCA 54137)                             | Jody Watley                        | 43 | 19 | 92  | LIVING IN CONFUSION (Zoo 14023)                     | Phyllis Hyman                           | 93    | 25 |
| 43 | STRAIGHT FROM THE HEART (Epic 34-73928)            | Eric Gable                         | 44 | 9  | 93  | COUNT ON ME (CAPITOL 44792)                         | MARC NELSON                             | 94    | 2  |
| 44 | PRIVATE LINE (East West/Atlantic 98705)            | Gerald Levert                      | 47 | 24 | 94  | DOO DOO BROWNN (WARLOCK 108)                        | 2 HYPE BROTHERS & A DOG                 | 95    | 2  |
| 45 | FINALLY (A&M 1586)                                 | Ce Ce Peniston                     | 41 | 19 | 95  | DON'T MAKE ME BEG TONIGHT (Capitol 44804)           | Gary Brown                              | DEBUT |    |
| 46 | DO NOT PASS ME BY (Capitol 103114)                 | Hammer                             | 48 | 4  | 96  | MEET ME IN THE MIDDLE (MCA 4219)                    | Gladys Knight                           | 99    | 18 |
| 47 | NO NOSE JOB (Tommy Boy 513)                        | Digital Underground                | 46 | 5  | 97  | HOOPS OF FIRE (Motown 21524)                        | The Temptations                         | DEBUT |    |
| 48 | KISS YOU BACK (Tommy Boy 993)                      | Digital Underground                | 42 | 23 | 98  | SET ADRIFT ON MEMORY BLISS (Gee Street/Island 6690) | P.M. Dawn                               | 96    | 21 |
|    |  |                                    |    |    | 99  | CAN'T WAIT TO GET YOU HOME (Orpheus/Epic 34-73995)  | Eric Gable                              | 97    | 25 |
|    |  |                                    |    |    | 100 | GROOVE WITH IT (Cold Chillin'/Reprise 4-19155)      | Big Daddy Kane                          | 100   | 17 |

## STREET BEAT

By Bryan (B-Style) DeVaney

**THA' SHITZ GOIN ON:** Playa Hamm, Tweed Cadillac and the rest of the crew, better known as Penthouse Players Clique (PPC), will be releasing their debut album titled *Paid The Cost* under Priority/Ruthless Records. The album is produced by D.J. Quik, who has been down with the group since its start, executive-produced by Eazy E and will feature special appearances by both of them plus AMG... G.F. Entertainment recently introduced the Death Row label with a reception that featured premiere performances by its artists at Chasens Restuarant in Beverly Hills.



Pictured at the Death Row party are David Kenner, chairman, G.F. Entertainment; Suge Knight, CEO, Death Row; and Dr. Dre, president, Death Row.

**WHAT ELSE IS GOIN ON B-STYLE?** Oh, so ya' want ta' know what else is up in da' rap scene? Well, Ruthless recording artists H.W.A. (Hoe's Wit Attitude) are currently in the studio working on an upcoming album that is said to be completely new 4 '92... Lawhouse Productions is currently working with Kilo, a dope azz female rappa' that drops some funkay azz lyrics. Be on the serious lookout for this 1... Capitol recording artist Little Shawn will soon release his debut album that's expected to blow up this year. His single, "Hickies On Your Chest," is currently being pumped at clubs all ova' tha' nation... Jive recording artists A Tribe Called Quest recently released the third single taken off their hit album, *Low End Theory*. Look for heavy college radio rotation on dis' one... Capitol recording artists, The Beastie Boys, have a third album that's scheduled to be released within the month, man dis' shiznit' izz kinda' krazay. On certain songs, it sounds like the Brand New Heavies are making an appearance, but who knows??? Delicious Vinyl recording artist, Tone Loc recently made an appearance on the television show *Roc*. He plays the part of Ronnie (Roc's neighbor). His next single "Fatal Attraction" will also be released very soon...



Pictured on the set of the Fox Television show *Roc* is Tone Loc (left) and Charles S. Dutton (*Roc*).

**IZ THAT IT?** Nope, but if ya' don't want to read anymore, turn the page...Dr. Dre recently recorded the title track for the soundtrack to the upcoming movie *Deep Cover* that will be under Epic Records. The soundtrack will also feature Shabba Ranks, The Deele, Calloway, Ko-Kaine, and Po' Broke & Lonely... That's it till next week. Peace out ta' Taren Mitchell, Joy Bailey, Gene Shelton, Ron Carter, Lillian (now my tonsil-less homie) Matullic, Tracy Anderson, Dr. Dre, K.K, AMG, Above The Law, Ko-Kaine, L.T. (ya' forgot about me) Clay, Smooth B (Nice & Smooth, on tha' move), Maurice (hi, dad!) Warfield and Sharon Washington... B-Style'll be back in a while!

# TOP 30 RAP SINGLES

CASH BOX • MARCH 21, 1992

|    |  |                           |    |    |
|----|--|---------------------------|----|----|
| 1  | OOCHIE COOCHIE (Motown 2146)                         | MC Brains                 | 3  | 7  |
| 2  | POOR GEORGIE (First Priority/Atlantic)               | MC Lyte                   | 2  | 8  |
| 3  | THE CHOICE IS YOURS (Mercury 866087-4)               | Blacksheep                | 1  | 12 |
| 4  | THE PHUNCKY FEEL ONE (Ruffhouse/Columbia3930)        | Cypress Hill              | 4  | 22 |
| 5  | SHUT'EM DOWN (Def Jam/Columbia 74165)                | Public Enemy              | 5  | 5  |
| 6  | FIRE & EARTH (Polydor 865082)                        | X Clan                    | 6  | 6  |
| 7  | HOW TO FLOW (Ral/Columbia 38-7808)                   | Nice & Smooth             | 8  | 9  |
| 8  | EVERYTHING'S GONNA BE ALRIGHT (Tommy Boy 999)        | Naughty By Nature         | 7  | 7  |
| 9  | MISTADODALINA (Elektra 64826-4)                      | Del Tha Funkee Homosapien | 10 | 9  |
| 10 | RING THE ALARM (Jive 42020)                          | Fu-Schnickens             | 9  | 6  |
| 11 | RETURN OF THE FUNKY MAN (Giant/Reprise 40277)        | Lord Finesse              | 15 | 4  |
| 12 | ONE TIME'S GOT NO CASE (Def America/Reprise)         | Sir Mix-A-Lot             | 12 | 7  |
| 13 | MR. SCARFACE (Rap A Lot/Priority 4-98638)            | Scarface                  | 13 | 8  |
| 14 | THE INT'L ZONE COASTER (Elektra 64828-4)             | Leaders Of The New School | 14 | 5  |
| 15 | STEADY MOBBIN (Priority 72474)                       | Ice Cube                  | 11 | 13 |
| 16 | LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)          | Queen Latifah             | 16 | 8  |
| 17 | JAZZ (WE'VE GOT) (Jive 42035)                        | Tribe Called Quest        | 22 | 4  |
| 18 | BLOW'EM OUT LIKE CANDLES (A Company Called W 004)    | The God Squad             | 18 | 8  |
| 19 | ALL FOR ONE (Elektra 642464)                         | Brand Nubian              | 19 | 5  |
| 20 | STEP TO ME (Ruffhouse/Columbia 74150)                | Tim Dog                   | 23 | 4  |
| 21 | GROOVE WITH IT (Cold Chillin/Reprise 19115-4)        | Big Daddy Kane            | 25 | 15 |
| 22 | JUST KICKIN'IT (Ichiban 91-077)                      | MC Breed & DFC            | 17 | 12 |
| 23 | BE TRUE TO YOURSELF (Profile 5343)                   | 2nd II None               | 20 | 14 |
| 24 | BE A FATHER TO YOUR CHILD (America/Mercury 867888-4) | ED O.G. & Da Bulldogs     | 24 | 15 |
| 25 | SHAKIYLA (JRH) (Profile 5344)                        | Poor Righteous Teacher    | 21 | 17 |
| 26 | I'LL BE THERE FOR YOU (Ear Candy 38007)              | Jibri Wise One            | 26 | 16 |
| 27 | TIME TO FLOW (Jive 42032)                            | D-Nice                    | 27 | 6  |
| 28 | KISS YOU BACK (Tommy Boy 993)                        | Digital Underground       | 28 | 77 |
| 29 | WHAT'S ON YOUR MIND (MCA 54312)50P8B                 | Eric B and Rakim          | 29 | 6  |
| 30 | JUST THE TWO OF US (Select/Elektra 4-64844)          | Chubb Rock                | 30 | 23 |

# TOP 30 DANCE SINGLES

CASH BOX • MARCH 21, 1992

|    |   |                          |    |    |
|----|---|--------------------------|----|----|
| 1  | I'M TOO SEXY (Charisma 0-96256)                               | Right Said Fred          | 5  | 10 |
| 2  | THE COMFORT ZONE (Wing/Mercury 865 073-1)                     | Vanessa Williams         | 2  | 14 |
| 3  | TOO BLIND TO SEE IT (Atco 0-96255)                            | Kym Sims                 | 8  | 18 |
| 4  | KEEP IT COMIN' (Elektra 0-66475)                              | Keith Sweat              | 7  | 10 |
| 5  | MOVE ANY MOUNTAIN (PROGEN 91) (Epic 74043)                    | The Shamen               | 1  | 20 |
| 6  | CHANGE (Arista 12363-1)                                       | Lisa Stansfield          | 6  | 20 |
| 7  | TAKE CONTROL OF THE PARTY (Epic 74056)                        | B.G. The Prince Of Rap   | 4  | 14 |
| 8  | 2 LEGIT 2 QUIT (Capitol V-15791)                              | Hammer                   | 3  | 16 |
| 9  | FINALLY (A&M 75021)   | Ce Ce Peniston           | 16 | 20 |
| 10 | SET ADRIFT ON MEMORY BLISS (Gee Street/Island 422866 095-1)   | P.M. Dawn                | 14 | 20 |
| 11 | PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE (Columbia 44-74135) | Clivillés & Cole         | 11 | 6  |
| 12 | GOOD FRIEND (Epic 74157)                                      | Paris Red                | 27 | 4  |
| 13 | JAMES BROWN IS DEAD (Watt/Arista 714)                         | L.A. Style               | 13 | 14 |
| 14 | SPREAD LOVE (Epic 74058)                                      | Cut N' Move              | 10 | 14 |
| 15 | HOLD ON (TIGHTER TO LOVE) (Great Jones/Island 162530 611-1)   | Clubland                 | 18 | 10 |
| 16 | I'LL BE YOUR FRIEND (RCA 62156-1)                             | Robert Owens             | 9  | 14 |
| 17 | LITTLE FLUFFY CLOUDS (Big Life/Mercury 865-139-1)             | The Orb                  | 17 | 10 |
| 18 | DEEPER (London 869637-1)                                      | Susan Clark              | 26 | 8  |
| 19 | LOVE ME ALL UP (RCA 62115-1)                                  | Stacy Earl               | 19 | 10 |
| 20 | LOVE TO HATE YOU (Sire/Reprise 0-40218)                       | Erasure                  | 20 | 16 |
| 21 | THE JAM (Epic 74041)  | Shabba Ranks Feat. KRS-1 | 21 | 10 |
| 22 | I WANT YOU (MCA 54138)  | Jody Watley              | 22 | 10 |
| 23 | PEACE (IN THE VALLEY) (Atco 0-96259)                          | Sabrina Johnston         | 23 | 16 |
| 24 | MY FAMILY DEPENDS ON ME (Strictly Rhythm 1260)                | Simone                   | 24 | 16 |
| 25 | IS IT GOOD TO YOU (Uptown/MCA 54201)                          | Heavy D. & The Boyz      | 25 | 20 |
| 26 | JUST A TOUCH OF LOVE (Columbia 44-74032)                      | C&C Music Factory        | 12 | 16 |
| 27 | KISS YOU BACK (Tommy Boy 993)                                 | Digital Underground      | 27 | 18 |
| 28 | I WANNA? (Cardiac 3-4020)                                     | Brother Makes 3          | 28 | 10 |
| 29 | SAY IT (MCA 54055)  | ABC                      | 29 | 18 |
| 30 | CAN'T TRUSS IT (Def Jam/Columbia 44-73869)                    | Public Enemy             | 30 | 22 |

**ACME**  
**AMERICAN COIN MACHINE EXPOSITION**

**FIESTA!**



**Sunday, Monday, Tuesday**  
**March 15, 16 & 17, 1992**

San Antonio Convention Center  
 San Antonio, Texas

**ACME '92 EXHIBIT HOURS & EVENTS**

|                         |   |                                       |
|-------------------------|---|---------------------------------------|
| Saturday, March 14      | Distributor's Preview   | San Antonio Convention Center (SACC)  |
| 6:00 p.m. - 8:00 p.m.   |   | (Invitation Only)                     |
| 8:00 p.m. - 11 p.m.     | Distributor's Gala  | SACC (Invitation Only)                |
| Sunday, March 15        |   |                                       |
| 8:00 a.m. - 11:00 a.m.  | Seminar: "Technical Redemption"   | SACC                                  |
| 8:00 a.m. - 10:00 a.m.  | Seminars: "Marketing For The 90's"  | SACC                                  |
|                         | "Cash Flow Analysis"  | SACC                                  |
| 9:00 a.m. - 11:00 a.m.  | <b>Exhibits Open—Distributors Only</b>  |                                       |
| 10:15 a.m. - 12:15 p.m. | Seminars: "How To Profit From Pinball"  | SACC                                  |
|                         | "50 Of The Best Ideas In Management"  | SACC                                  |
| 11:00 a.m. - 5:00 p.m.  | <b>Exhibits Open—General Trade</b>  | SACC                                  |
| 3:00 p.m. - 6:00 p.m.   | Seminar: "General Videogame Troubleshooting"  | SACC                                  |
| 3:00 p.m. - 5:00 p.m.   | Seminar: "Video Lottery: Outlook for '92"   | SACC                                  |
| 7:00 p.m. - 11:00 p.m.  | American Amusement Machine Charitable Foundation,<br>Appreciation Dinner, honoring Charles (Chuck) Milhem<br>—Valley Recreation Products. | Marriott Rivercenter (Paid Admission) |
| Monday, March 16        |   |                                       |
| 8:00 a.m. - 11:00 a.m.  | Seminar: "Pinball Repair"   | SACC                                  |
| 8:00 a.m. - 10:00 a.m.  | Seminars: "Managing Chaos"  | SACC                                  |
|                         | "Future Focus: The CD Jukebox"  | SACC                                  |
| 9:00 - 11:00 a.m.       | <b>Exhibits Open—Distributors Only</b>  | SACC                                  |
| 10:15 a.m. - 12:15 p.m. | Seminars: "Location Profit & ROI Analysis"  |                                       |
|                         | "Operating Successful Redemption Games &<br>Family Fun Centers"   | SACC                                  |
| 11:00 a.m. - 5:00 p.m.  | <b>Exhibits Open—General Trade</b>  | SACC                                  |
| 3:30 p.m. - 5:30 p.m.   | Manufacturer's Firing Line (Admission FREE)   | SACC                                  |
| 5:30 p.m. - 7:30 p.m.   | All-Show Cocktail Party (Admission FREE)  | SACC                                  |
| Tuesday, March 17       |   |                                       |
| 8:30 a.m. - 9:45 a.m.   | Special Presentation: "Pride & Teamwork" featuring<br>Joe Theismann (Admission FREE)  | SACC                                  |
| 10:00 a.m. - 1:00 p.m.  | Seminar: Monitors   | SACC                                  |
| 10:00 a.m. - 4:00 p.m.  | <b>Exhibits Open—General Trade</b>  | SACC                                  |
| 12 Noon                 | American Amusement Machine Charitable<br>Foundation Raffle  | SACC                                  |

# COIN MACHINE

## EDITORIAL

### “Deep In The Heart Of Texas”

**THE SAN ANTONIO CONVENTION CENTER** in San Antonio, Texas is where the action will be, March 15-17, as coin-op'ers from the U.S. and abroad converge upon this city to participate in the American Coin Machine Exposition!

ACME '92 is being staged at a time when the market is hungry for equipment and the members of the trade are both anxious and enthusiastic about what will be in store for them when they arrive on opening day. The exhibitors, of course, have every intention of addressing this need by providing an array of product to fill the existing gap.

In addition, a comprehensive program of seminars will be presented covering a wide range of subjects tailored for today's operating climate. Redemption equipment, video lottery, CD jukeboxes—these are timely topics that will be addressed in depth during individual sessions, and they represent only a portion of this all encompassing program.

The exhibits—the seminars—will more than justify the expense involved in attending this convention. Besides which, there is the built-in opportunity for some personal operator/manufacturer dialog; along with give-and-take with colleagues, that only a convention such as this can provide—and don't forget the socializing aspects. You've got the American Amusement Machine Charitable Foundation dinner (honoring Valley president Chuck Milhem) on Sunday, March 15 and the All Show Cocktail Party on Monday, March 16, not to mention various other parties, luncheons, etc. that traditionally take place during this event.

When you think “Texas,” the word “big” comes to mind. Based on advance reports from ACME management, relating to projected attendance and increased exhibitor participation—when you think ACME '92, the word “big” (possibly record-breaking) again comes to mind!

*Camille Compasio*

### San Antonio—Where To Go, What To See!

*Jami Compasio*

**NESTLED IN THE HEART OF TEXAS** is the city of San Antonio: a city boasting more than three hundred years of history. Were it not for its founding in 1691 by Spanish missionaries, much of the south western United States as we know it today, might not exist. Indeed, even Mexico owes its independence from Spain to battles fought here in the late 1700's against the Spanish army. San Antonio, however, is best known for the legendary Battle of the Alamo, which began the Texas revolution against Mexico and also marked the beginning of a nine-year span as the Republic of Texas before finally joining the United States in 1845.

While in town for the ACME convention, history buffs might enjoy visiting the site of the Battle of the Alamo. All that remains of the original fort is the chapel, which stands in downtown San Antonio, as a reminder of the battle fought and the lives lost in the name of Texas independence.

A short walk from the San Antonio Convention Center (the site of ACME '92) is the Paseo Del Rio, or River Walk. Extending roughly two and a half miles along the San Antonio River, it is a welcome respite from the bustle of the hectic city surrounding it. For shoppers, this is a must since there are plenty of specialty boutiques along the walk to suit every possible taste. When you get tired of shopping, there is no need to leave the walk, which also abounds in restaurants that offer a variety of culinary delights, ranging from Tex-Mex, to Creole, and even Italian pasta! With St. Patrick's Day falling on the final day of the convention, let us not forget the Irish Pub. Theater fans will enjoy the unique way outdoor theater is performed here. While spectators are seated on one side of the river, the show is staged on the other side!

Also located in proximity to the Convention Center is La Villita, which originated as one of the earliest settlements of San Antonio and has grown into one of its treasures. It is a community of craftsmen, where visitors can watch spinners and weavers, potters and painters, glass blowers and stained glass craftsmen at work. The shops in La Villita enable visitors to purchase the hand made art work that is being created right before their eyes. For a change of pace, a psychic is also on hand to foresee the future!

With an average March temperature of 62 degrees, San Antonio is the ideal setting for the weekend jocks. Golf courses and tennis courts abound. But, if you prefer to watch sports rather than participate in them, the San Antonio Spurs of the National Basketball Assn. might be more to your liking.

As in other large metropolitan areas, our focus on San Antonio would not be complete without mentioning the many museums that are unique to this colorful city. The Museum of Art contains the Winn-Rockefeller collection of Mexican folk art, while the Witte Museum claims among its collections a dinosaur exhibit and San Antonio fiesta gowns. Believe it or not—be sure to visit the Ripley's Believe It Or Not Museum and the Plaza Theater of Wax. Are they real? Or aren't they?

San Antonio offers something for everyone. From the legendary Alamo, with its memories of battles long since fought, to the diversity of the River Walk, to the uniqueness of La Villita, San Antonio will please even the most seasoned traveler.

## A Land Of Opportunity

*By Doc English*

**WE ALL KNOW THE DOWNSIDE** of the coin machine industry. Some of the best blues singers in the country are operators. We have the—price is too high, no equipment for the street, same old themes, why doesn't this stuff work, locations are too demanding, I can't live on 25 cents per play and 50-50 split anymore—blues! Despite the heartaches, ulcers, angst, and hemorrhoids that operators are heir to, the business has a magnetic attraction, an irresistible allure; it gets in your blood. What comprises this attraction, this upside?

Part of the answer lies in the pioneer spirit and the American dream of owning your own business. Consider the legends of the industry—the patriarchs and matriarchs. How many started out on a shoelace and a prayer? They scraped together some money, bought a machine, found a location, made a little money, took the money, bought another machine, found another location, delivered it out of the trunk of their car. Bit by bit, stone by stone, they built a route. It was a fledgling business, hardly an industry yet, and the operators had to achieve success through hard work, starting at the bottom. This typified the traditional American work ethic that transformed society. Now, the American dream corrupted is—start as a vice president, get promoted to president, and ride a golden parachute to paradise after you bankrupt the company! The coin business still retains a sizeable chunk of this work ethic, however; just ask an operator who's been lugging machines all weekend in the rain—and many of our legends, happily, are still alive. There remains the feeling that if you work hard and you work smart you will succeed.

Think of any other business. Can it match the cultural diversity of this industry? Anyone can be an operator—from the ordinary to the exotic—and to us, this should be a source of pride, all racial and ethnic groups are represented. With a little money, and a lot of initiative in scrounging locations, anybody can get started; anybody can own his own business. It's more than an entry level into American society. You don't need special skills or a Ph.D., although the more you know the farther you can go. Also, the gallery of operators runs from the blue jeans-keys on the belt set to the three piece suits of the corporate levels. There's room for one man operations, mom and poppers, alongside the giants with building complexes, fully stocked shops and parts departments, and national arcade chains owned by millionaire industrial bigwigs.

The product itself is exiting. Yes, we complain about too many fighting games, too many flying and shooting games, more mayhem than the six o'clock news, but we can always anticipate something new—digitized graphics, holograms, lasers, virtual reality, *Afterburner*, *Race Drivin'*, *Periscope*, *Arkanoid*, *Capcom Bowl*, *Pong*, *Gran Trak 10*, *Pac-Man*. You could list a hundred, maybe more, that have brightened our eyes over the years. And the product is fun, whether it's darts, pinball, pool, music or video. Maybe we're adults who never grew up. After all, wouldn't you rather sell *Mad Dog McCree* than IBM copiers or Vitagrow mulch? Where's the fun in mulch or copiers? This business abhors tedium like nature abhors a vacuum. If nothing's happening, don't worry, something will, be it good, bad or indifferent. It's the change that refreshes.

The coin machine business rests on personal relationships. This industry is not a regimented, impersonalized conglomeration of corporate monsters; that is not its essence. To twist it in that direction would be burying a knife in its heart. For the most part, the industry is close knit. Look at the number of family businesses; how many distributorships, arcades, and routes have been passed from father to son, or to daughter. How many husbands and wives run routes or rooms? Even the personnel at manufacturers play musical chairs. They go from factory to factory. And why are they constantly rehired, never out of a job for very long? They have a personal relationship, up and down, constructed over the years with each distributor. Everyone likes to know with whom they're dealing. The trade shows are as much social get-togethers as unveilings of new merchandise. On the distributor level, an operator may not buy from you until he trusts you. He loves the give and take, the art of haggling, bending your ear, unloading on you. Rapport is all. Well, almost all. Price does matter!

Lastly and crassly, operating is a cash business.

People curse up and down that they've had it, that they're leaving the industry, but how many people actually do leave, compared to other businesses. How many ever completely retire? How many retire and then return? It does get in your blood!



**LET'S CLOWN AROUND!** Here you see the latest redemption piece from Betson. It's called *Clown Around* and it will be showcased in the distrib's exhibit at ACME '92. You should also be aware that, based on its reception at the recent IAAPA show, *Clown Around* is already in big demand! In playing the game, you pull back a plunger (similar to what is on a pinball) and you aim for targets to win tickets. Should you happen to miss, don't despair, because the coin will fall on the pusher box to give you a second chance! No wonder it's so popular! By the way, the real live clown pictured at the right is none other than Betson's John Margold! Will you be sportin' this costume at the show, John!!!



*In a League by itself!* 

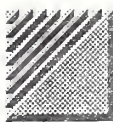
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## PERSONALITY PROFILE

### Joe Kaminkow—Game Designer

By Camille Compasio

**THIS IS THE SECOND IN OUR SERIES** of interviews focusing on the industry's game designers; the creative individuals who provide the ideas and concepts that are ultimately transformed into the equipment that goes to market.

Ideas can have various origins. Joe Kaminkow, director of design at Data East Pinball, considers "reading" a primary source of his ideas, and he utilizes it constantly via *Daily Variety* (and other entertainment industry publications), *USA Today*, the *New York Times* and everything else he can get his hands on. "I look for trends," he explained, "and I pay particular attention to those I think have staying power. When I sit down to design a game, I try to think of everything: is the theme current and exciting? Will the game be fun to play... and make money? Can it be built well, without cutting any corners in quality?" he continued. "I do most of the physical design (layout) in my office, but I know an idea can hit me anywhere. Note-pads and pencils are scattered all over my house, and I keep the most worthwhile ideas in a special file," he

added. "I also constantly ask other people's opinions, both inside and outside the company. There is no such thing as a bad idea, only foolish people who don't listen. I listen, and Data East owes its success, in large part, to the people who contribute their ideas to the games we build." Kaminkow told us he sees himself as a "catalyst, bringing out people's ideas, and channeling them into new games."

So the next time you observe an interesting piece of equipment out there... bear in mind, that it represents a team effort that begins at the game designer's drawing board.

Joe Kaminkow, a second generation coin-op'er, did not start out as a game designer. As a matter of fact, he was just a tike when he took his first job, in the '60s, stuffing brochures into envelopes at General Vending in Baltimore. While still in his teens, he went on to work at Bally Northeast, unloading trucks, moving stock and performing other manual labor. The turning point came when he purchased a *Space Invaders* cocktail table and placed it in a bar. "I had to drive three hours each way just to empty the coinbox," he

recalled. "Later, I operated a couple of college game rooms, then created a chain called 'That's Entertainment,' which flourished for many years."

The transition from operator to "insider" came when Kaminkow and a partner started a firm called Logical Highs, which did design and technical work under contract for Williams. "The *Defender* pinball was one of our projects," he told us, and this led to a full-time job offer from Williams, in 1983, which brought Joe to Chicago. "I was originally hired as a market analyst and was involved in game testing, among other things. I also secured a couple of licenses for Williams, including 1942."

Later on, Kaminkow together with Larry DeMar and a handful of other designers undertook a project that would become "a turning point for the industry: *Space Shuttle*." As he said, "This game reawakened the public's interest in pinball. Prior to that, the market was so soft that Williams' factory had been closed for almost a year. *Space Shuttle* was a tremendous success, both critically and financially," he added. "If we hadn't built that game, I don't know where the pinball industry would be now." Following his stint at Williams, he did some work for Game Plan and spent a short time

at Premier/Gottlieb.

Does the apple fall far from the tree? Joe Kaminkow's father is coinbiz veteran Arnold Kaminkow, whose years of experience in the industry encompassed all levels—distribution, manufacturing and operating—and provided a sturdy foundation from which his son could go on and develop a career of his own.

Now comes another turning point in his life as Joe Kaminkow enters a new venture, as one of the founders of Data East Pinball. "We started out as a small, hungry company, with a huge responsibility, not only for myself, but for everyone else at Data East Pinball," he explained. "After all, we were entering a business that had a clearly established structure; the major players had decades to build up their markets. All of our competitors were sure we wouldn't make it," he said. "When we released our first game in June of 1987 (*Laser War*), it quieted some of our critics. It became obvious then that we had potential. However, it took a little while for us to gain the experience we needed to be truly competitive. I believe the breakthrough came with *Time Machine* in October of 1988—this game put Data East Pinball on the map. There have been other milestone games since then," he

(Continued on page 20)

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Strata • Taito • Tecmo • U.S. Games • Wedges/Ledges

### COME TO OUR POST-ACME SHOWINGS

San Francisco Wed., April 1 9:00 a.m - 4:00 p.m.  
Los Angeles Fri., April 3 9:00 a.m. - 4:00 p.m.



# THESE GUYS MEAN BUSINESS!

## RING RAGE™

IT'S PAYBACK TIME!



- Digitized graphics give a stunning sense of reality
- Amazing Zoom effect that brings the player close to all the action
- New 32-bit PC board system enhances high-tech graphics

Get ready to strap on the battle gear with Taito's new blockbuster, "Ring Rage"! Players will be lining up to get their shot at this title. This new battlerama has six different characters, each decked out with their own colorful costumes and personal fighting styles, ready to get down and rumble.

Like a true champion, this game stands upright and invites challengers up to two or four players at a time. The hard-hitting action and stunning digitized graphics will surely

entice numerous challengers. With six life-like characters to choose from and a featured tag team to tangle with, "Ring Rage" will keep 'em comin' back for more.

Battles in the ring, crazy cage matches, warehouse wars, and junkyard brawls are all just part of the madness that takes place in a state of rage. Special power moves and play-by-play announcers will cause ultimate hysteria. So, be prepared, because these big bruisers are worth their weight in gold!



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Pretty is nice...



# But what's inside is a lot more important.

Especially when it comes to jukeboxes. That's the reason you have to "lift the hood" of an NSM jukebox to know how really pretty it is.

## Go straight to the "heart": the Changer.

First thing you'll see when you look inside an NSM jukebox is its 100-CD "Quick Change Artist" Changer.



It's so fast, it all but eliminates the delay time between selections. Which means you can conservatively figure a 5% overall increase in collections over operating our biggest competitor's jukebox...simply because more paid-for plays get compressed into less time.

Yet, ultra fast as our changer is, it never so much as touches your expensive CD's. Just the trays they're cradled in. So there's never any CD damage. Not even any wear.

## Next, take a look at our new CD jacket title display mechanism. But you better look quick.

Because it's ultra fast too. In fact, if you continually depress the Picture Display button, titles will appear and disappear as fast as your eye can absorb them. Most importantly, they're positioned and presented so patrons can really see them well.

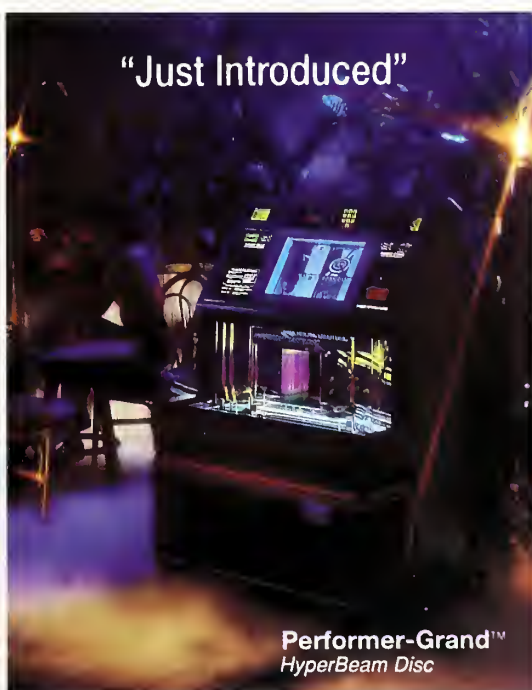
## Bet you didn't even notice something was missing... until you looked inside.

All NSM jukeboxes look – and act – as if they're filled with CD's, even though they may be loaded with as few as 4. That's because you can "lock-out" empty CD trays and title strip holders...and no one can tell from the outside. But you always have the capacity of a full 100-CD machine.

## Now look – really look – at the little things.

Things like the computerized transport mechanism on the changer. The "port" on the electronic board that lets you plug in a hand-held printer to retrieve diagnostic and collection information. The automatic-read feature so the machine can instantly identify and play 5" CD albums, 3" Singles or the new "Maxi-Singles"...or any combination.

Look at something so simple as the loomed & fitted wiring harnesses. Or the size and number of speakers. Little things, perhaps. Unimportant things, no. These are, in fact, just a few of the technological and quality



features built into every NSM HyperBeam™ jukebox...so that they will not only last for decades, but be technologically equipped to handle whatever comes along in the meantime. They're also the reason why NSM was overwhelmingly voted the machine of choice by operators at a recent international trade show.

## Now, you really want "pretty"? Watch this.

Open the cabinet lid of any other jukebox manufacturer on the market...and compare what you see to NSM. You won't really know what "pretty" is until you do. Because no competitor even comes close to our features, our quality, or our level of technology. You don't have to buy an NSM for a side-by-side comparison, either. We'll send you an informative, illustrated booklet, "NSM Presents", to compare with. Just call, write or FAX us for a free copy. Or stop by your local NSM Distributor.

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The Performance Machine

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# COIN MACHINE



In case you didn't recognize him, the man at the controls of this helicopter is Joe Kaminkow.

## Kaminkow - from page 16

added, "and we're working constantly to keep a few steps ahead of the other guys. They may be bigger, but Data East still has the drive, pride and imagination associated with a small company. In case you're wondering why we're so proud, just look at how far we've come in only five years... and this is just the beginning!"

Has the pinball industry changed much since you got started, we asked? He responded in the affirmative, stressing that Data East is responsible for many of the changes that have occurred over the past five years. "Microswitches for reliability, 'bulletproof' construction, solid-state flippers, dot-matrix score display, production solenoid plunger, and long-wearing black flipper rubber, are

common now throughout the business," he pointed out, "but they were Data East firsts that eventually changed the way pinball machines are made. Some of our innovations have yet to be matched; for example, our one-piece return lanes reduce wear and keep games playing better, longer; and our Quick-Lock head lock system reduces game setup and take-down from minutes to seconds," he added. "We still have the digital stereo sound, and our new sound board (introduced in *Batman*) uses the industry's only digital signal processor (DSP) music synthesizer. We've also reduced costs and improved reliability with one piece pop bumpers, one piece solid steel slingshots, and advanced lightboard

technology under the playfield." He also said that not all of the innovation at Data East is technical, noting that the company has secured exclusive pinball licenses to more than 20 major film, television, and popular American themes.

Would you say the definition of the "average pinball player" has changed over the years? Without a doubt! "The stereotypical assumption that pinball is only played by men over 18 is outdated," he told us. "We've introduced titles like *The Simpsons*, *Teenage Mutant Ninja Turtles*, *Checkpoint*, *Batman* and *Star Trek* to appeal to diverse player groups. Each game had its own primary target audience, and the success of these games tells us our approach works," he continued. "We try to maintain a reasonable balance so that every type of player, and particularly those 'forgotten' players who aren't males over 18, can count on seeing something from us every year. We work very hard to build into our games excitement and entertainment value for every kind of player. After all, the more kinds of players we can attract, and bring back for play after play, the more money the operators who invest in our games will make!"

In his role as director of design at Data East Pinball, Kaminkow admitted to do whatever it takes to keep the company on track and "ahead of the competition." His duties are varied. "I negotiate all our licenses, oversee all our designs, and I plan and schedule manpower to bring every product in on-time and on-budget!" So what makes this company tick? "Team work—with a capital 'T,'" was his emphatic response, "because the Team concept prevails in every single function at Data East and is reflected in every game we build. We feel we have raised the standards for the entire industry, and that wasn't only my doing—everyone at Data East shares in our success!"

Let us now focus on the personal side of Joe Kaminkow. He and his

wife, Kim (of 11 years) are the parents of three children: Cory, age 6; David, age 3 and Katie, who is two years old. "The most important part of my life is my family," he said. "Spending time with them is my greatest source of relaxation. I also still enjoy playing pinball, and have an extensive collection of games from Data East and elsewhere." He also has a passion for cars and maintains a small collection, which includes the DeLorean that was featured on the factory's *Back To The Future* game. Joe is also a devoted Bulls fan, who attends as many games as he can.

Even with his hectic schedule he finds the time to do as much work as he can on behalf of the Starlight Foundation, a charity that grants wishes to seriously ill children. "A portion of the proceeds from the games we put out on test goes to this organization," he told us. "I'm proud to have arranged the Chicago premier of *Teenage Mutant Ninja Turtles II* as a Starlight Foundation benefit."

At the close of our interview, Joe passed along some parting thoughts: "I try to drive myself, and others, to levels of excellence we never thought obtainable, and I encourage people to have pride in what they create. The dreams and ideas we turn into reality are our legacy. I hope, more than anything else, that Data East and I will be remembered for giving people a little pleasure, a little fun. After all, that's what pinball is all about!"



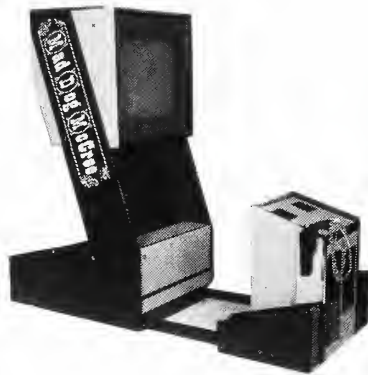
And here is Data East's director of design in a pensive pose—and even sporting a tie, which is not his usual garb during working hours.

## Betson presents Mad Dog McCree and Johnny Rock!

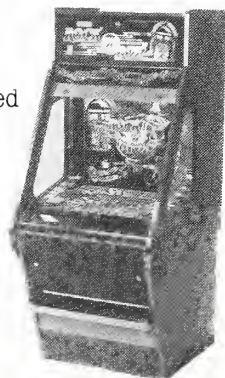
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## Konami's X-Men Will Debut At ACME '92

**CHICAGO**—Konami, Inc. has captured all of the thrills and excitement that symbolize the nation's top selling comic book heroes, in its latest dedicated video game, *X-Men*, which will be produced in six-player and four-player uprights. The X-Men are a group of superhuman mutants, possessing unique powers, who were banded together by Professor X, to protect mankind against the Evil Mutant forces of the cunning Magneto.

As the game begins, players can choose their favorite X-Men heroes, including Cyclops (with his optic force beam); Colossus (whose flesh changes to steel for super human strength); Wolverine (whose powers are an unbreakable adamantium skeleton and retractable claws); Storm (the African princess who controls the weather with just a thought); Nightcrawler (a former circus acrobat who can teleport onto any scene); and Dazzler (the beautiful actress who converts sounds into sonic light blasts).

The X-Men's mission is to find Professor X, who has been captured by the Evil Mutants; and their quest takes them through the city, to Island M. (Magneto's tropical hideout) and the cave where Kitty, a young member of the X-Men, is being held captive. Along the way there are confrontations with various soldiers from Magneto's force, who possess dangerous powers such as fire shooting fingertips (Pyro) and a massive body that is virtually immovable (Blob). Eliminating one surge of evil mutants only brings on another to further challenge the powers of the X-Men. They must face such bizarre creatures as tail-whipping lizards, ferocious flowers, mud monsters, giant bats and mini-tanks, to name a few; not to mention Magneto's henchmen.

The thrilling climax comes after Kitty and the Professor are rescued and the X-Men track Magneto down in his own technological haven for the final confrontation.

The new piece will be displayed in the Konami exhibit at ACME '92.

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# COIN MACHINE

## ICAT/American Laser Games To Intro Two New Live Action Video Games At ACME '92

**CHICAGO**—ICAT/American Laser Games of Albuquerque, New Mexico has established quite a reputation for itself in the amusement industry, as a producer of live action interactive video games. At this year's American Coin Machine Exposition, the firm will introduce two new models, *Space Pirates* and *Gallagher's gallery*, to add to its outstanding lineup.

*Space Pirates* involves planet-hopping pirates holding hostages on a futuristic space ship. The player is a Star Ranger, who must save the innocent space colonists from the pirates and collect energy crystals from three different worlds. These crystals power a star splitter cannon, which is the only weapon that can destroy the pirate ship. To make play more challenging, various characters pop up throughout the game; some with helpful clues for the player and some with laser guns to blow the player away. The game is won when the cannon is charged, the pirate ship is destroyed and the evil pirate captain disposed of.

*Gallagher's Gallery*, hosted by nationally known comedian Gallagher, is the first shooting gallery game to introduce stand-up comedy. In a breakthrough for the industry, the game will be able to correctly read the "hits" from two different laser guns at once, allowing two people to compete against each other in one game. *Gallagher's Gallery* is reportedly the first new shooting gallery-type game to be introduced in 12 years. The project fulfills one of Gallagher's lifetime goals—to star in a video game!

"We are in the business of creating illusions that take people to another place for a while," commented ICAT president Robert Grebe. "Our games have done very well in an industry that has remained flat in the past year, because live action interactive video is the most innovative development in amusement games since *Pac-Man*."

ICAT/American Laser Games currently has two other top-ranking live action laser games in the market, *Mad Dog McCree* and *Who Shot Johnny Rock*.

*Mad Dog McCree*, which focuses on a Western shoot-out theme where the player saves the town from the bad guy and his henchmen, was introduced in the fall of 1990. There are currently 1,200 machines on location worldwide; and the game has been translated into French, German, Italian, Japanese and Portuguese.

*Who Shot Johnny Rock*, introduced in the fall of 1991, features a gangster theme where the player is a detective hired to find out who killed a popular singer. Here, the bad guys with machine guns provide a higher level of challenge than the straight shooters of *Mad Dog McCree*. Over 600 of these games are currently in distribution.

Live-action, interactive video games differ from computer-generated games in a number of ways. The characters in the games are stunt men and women, filmed on sets and site locations. The programming incorporates branching, which changes the game based on variable outcomes, such as hits or misses. The course of play and the outcome of each game is always different, depending on a player's choices and skill ability. The playing screens for the larger models are 50 inches, providing almost life sized action.

ICAT/American Laser Games has been producing interactive video systems since 1988. The company initially manufactured branching interactive firearms training systems, simulators to train police responses during crisis situations involving guns. These training systems are used by police departments in Riverside, Ventura County and Manhattan Beach, California, as well as in half a dozen states around the country.

The company, which is based in Albuquerque, New Mexico, does the filming as well as the editing, programming and construction of all game units in New Mexico. Sites for the filming of *Space Pirates* included an Albuquerque power plant, sand dunes and volcano cones near the city and a flood control dam.



Pictured in the accompanying photo are (r) company president Robert Grebe and corporate planning advisor Stan Jarocki (in his familiar western garb). Don't shoot fellas!

## AMOA And Record Labels Sponsor 'Spring' Jukebox Promo

**CHICAGO**—The Amusement & Music Operators Assn. (AMOA), along with such major record labels as Warner Bros., RCA, MCA and Epic Records, are sponsoring the fourth annual "Jukebox Spring for a Song" promotion, which will be in progress from March through May. This year's program will focus on releases by new recording artists such as Mitch Malloy, Social Distortion, Little Texas and McBride & The Ride.

The artists and songs (all on 45 rpm) featured in the promotion are: "Anything At All" / "Mirror, Mirror" by Mitch Malloy (RCA), from the CD *Mitch Malloy*; "Bad Luck" / "Bye Bye Baby" by Social Distortion (Epic), from the CD *Somewhere Between Heaven & Hell*; "First Time For Everything" / "Some Guys Have All The Love" by Little Texas (Warner Bros.), from the CD *First Time For Everything*; and "Sacred Ground" / "My One & Only" by McBride & The Ride (MCA), from the CD *Sacred Ground*.

The promotion entails the placement of posters, table tents and special jukebox title strips in over 10,000 locations by AMOA member operators (who own/service approximately half the nation's 250,000 jukeboxes). The materials highlight the featured artists and songs. Jukebox operators purchase the featured records from their one-stops who, in turn, provide them with the display materials at no charge.

AMOA's record label liaison Sam Atchley will be coordinating the 1992 "Jukebox Spring for a Song" package for AMOA, the participating record labels, one-stops and Pittsburgh, PA-based Sterling Title Strip.

The jukebox, by the way, is celebrating its 103rd birthday in 1992!

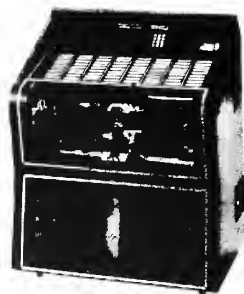
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# TEENAGE MUTANT NINJA TURTLES

## TURTLES IN TIME



- Kit or Dedicated
- 1-4 Players
- Buy-in and Continuation Features
- Horizontal Monitor



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# TEENAGE MUTANT NINJA TURTLES

## TURTLES IN TIME

- **Kit or Dedicated**
- **1-4 Players**
- **Buy-in and Continuation Features**
- **Horizontal Monitor**
- **Player's Controls Are:**
  1. **8-way Joystick**
  2. **Buttons**
    - Jump
    - Attack

Let's kick shell! The Teenage Mutant Ninja Turtles are back in an all-new, shell-shocking adventure through time.

It all begins when Krang and Shredder steal the Statue of Liberty. The fearsome foursome—Leonardo, Michaelangelo, Donatello, and Raphael—vow to retrieve the statue, no matter what the cost. The teens are counting on their expertise in the art of Ninjitsu, as well as Pizza Power, to get them through this escapade. They search the Big Apple, through the city's streets and alleys, confronting Shredder's evil Foot Clan soldiers, robots, and other accomplices. Then it's sewer surfin' time, as our boys hop aboard their jet-powered skateboards and go underground to battle Shredder's alien sewer-dwellers. As Shredder begins to realize that the Turtles never say die, he decides to banish them into a time warp, hoping they'll never return!

Our heroes in a half-shell boldly face the challenge of time travel. First stop is Prehistoric Turtlesaurus, where cavemen, pterodactyls, and fire-breathing dinosaurs are on the prowl for turtle meat. After they escape the stone age, the Turtles warp to the Skull & Crossbones era, aboard a pirate ship. Then it's on to the "Bury my Shell at Wounded Knee" period of the old west, to round up a variety of outlaws and Foot Clan soldiers. After the green team has rustled up all the bad guys, Shredder beams them way into the future—the year 2020, for some neon night-riding against the flying Foot Clan, then to Starbase 2100—where no turtle has gone before.

When the Turtles have finally taken care of all Shredder's henchmen, they are zapped back to the present—right into the Technodrome, the secret headquarters of Shredder and Krang. Here, they face-off with the villainous Shredder himself. Will this be the final shell-shock, or can the radical Turtles band together to blast Shredder into the final frontier?







## Sega Has Three New Pieces To Show At ACME '92

**CHICAGO**—Among the new equipment Sega will be featuring at the ACME convention are *Speed Shot*, *Air Rescue* and *Arabian Fight*.

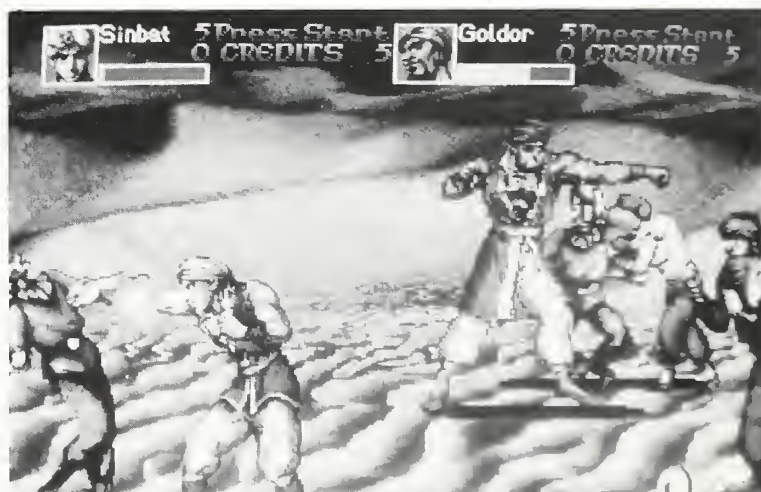
*Speed Shot* is an electromechanical two-player soccer style game, controlled by a trac ball and a kick and goal defense button. The action is high speed and non-stop. All table shot positions are shared by both players. There are green and red LED colors (controlled by the trac ball) that light up to indicate player field positions. What you have to do is shoot fast or your opponent will have a chance to shoot from the same position.

*Air Rescue* puts the player in the pilot seat of a Rescue helicopter, on a mission behind enemy lines to save P.O.W.'s. In this two-player, sit-down game you can fly solo or as part of a team, and Sega's advanced System 32 creates vivid graphics, realistic scenes and fast action. A map of each mission is located on the left side of the 26" monitor, allowing the pilot to identify P.O.W.'s, while keeping an eye on the opponent's movements and planning the rescue strategy. Although play ends when the chopper runs out of fuel, players can get additional fuel for every person that is returned to the base. Tactical maneuvering, offense and speed of rescue are important factors for a successful mission. Weapons include guns and missiles. The rotating cockpit, full function control stick and separate throttle provide the ultimate in realism.

*Arabian Fight* involves a magical, fantasy adventure as four fighters stand up against the wicked Sheik to save the Princess. Here again Sega's System 32 brings vivid graphics, 3-D like depth of field and detailed backgrounds to create the environment of fantasy. Players can select from four fighters—Sinbat, Ramaya, Golder and Datta—who employ muscle and magic to defeat the Sheik. A unique zoom feature allows characters to be enlarged on the monitor. *Arabian Fight* is available as a conversion kit for two, three or four players.



Sega Air Rescue



Sega Arabian Fight



Sega Speed Shot

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# TOP 200 POP ALBUMS

CASH BOX • MARCH 21, 1992

Last Week\* Total Weeks\*

The square bullet indicates strong upward chart movement

- 1 NEVERMIND (DGC 24425)(P) . . . . . NIRVANA 1 23
- 2 ROPIN' THE WIND (Liberty 96330)(P5) . . . . . GARTH BROOKS 426
- 3 UNFORGETTABLE (Elektra 61049)(P3) . . . . . NATALIE COLE 15 39
- 4 DANGEROUS (Epic 45400) . . . . . MICHAEL JACKSON 2 15
- 5 COOLEYHIGHHARMONY (Motown 6320)(P2) . . . . . BOYZ II MEN 7 43
- 6 TEN (Epic 47857) . . . . . PEARL JAM 6 13
- 7 ACHTUNG BABY (Island 510347) . . . . . U2 3 15
- 8 WAYNE'S WORLD (WB 26805) . . . . . SOUNDTRACK 19 3
- 9 DIAMONDS AND PEARLS (Paisley Park/WarnerBros. 25379)(P) . . . . . PRINCE AND THE N.P.G. 5 23
- 10 METALLICA (Elektra 61113)(P3) . . . . . METALLICA 9 30
- 11 TIME, LOVE & TENDERNESS (Columbia 46771)(P4) . . . . . MICHAEL BOLTON 12 46
- 12 SHEPHERD MOONS (Reprise 26774) . . . . . ENYA 10 17
- 13 JUICE (Soul/MCA 10462) . . . . . SOUNDTRACK 8 10
- 14 LUCK OF THE DRAW (Capitol 96141)(P2) . . . . . BONNIE RAITT 13 37
- 15 NO FENCES (Liberty 93866)(P5) . . . . . GARTH BROOKS 24 79
- 16 LEAN INTO IT (Atlantic 82209) . . . . . MR. BIG 20 9
- 17 WE CAN'T DANCE (Atlantic 82344)(P) . . . . . GENESIS 11 17
- 18 C.M.B. (Giant 2429)(P) . . . . . COLOR ME BADD 14 33
- 19 EMOTIONS (Columbia 47980)(P2) . . . . . MARIAH CAREY 16 25
- 20 TOO LEGIT TO QUIT (Capitol 98151) . . . . . HAMMER 21 19
- 21 OUT OF TIME (Warner Bros. 26496)(P3) . . . . . R.E.M. 30 26
- 22 ALWAYS MY LADY (MCA 10198)(G) . . . . . JODECI 18 24
- 23 USE YOUR ILLUSION II (Geffen 24420)(P3) . . . . . GUNS N' ROSES 22 25
- 24 NO MORE TEARS (Epic 46795)(P) . . . . . OZZY OSBOURNE 25 25
- 25 USE YOUR ILLUSION I (Geffen 24415)(P2) . . . . . GUNS N' ROSES 17 25
- 26 AS UGLY AS THEY WANT TO BE (Mercury 68823) . . . . . UGLY KID JOE 70 6
- 27 RUSH (Reprise 26794) . . . . . SOUNDTRACK 23 8
- 28 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(G) . . . . . RED HOT CHILI PEPPERS 28 24
- 29 BADMOTORFINGER (A&M 5374) . . . . . SOUNDGARDEN 26 22
- 30 MACK DADDY (Def American 26765) . . . . . SIR MIX-A-LOT 27 5
- 31 NAUGHTY BY NATURE (Tommy Boy 1044)(G) . . . . . NAUGHTY BY NATURE 36 27
- 32 HEART IN MOTION (A&M 15321)(P2) . . . . . AMY GRANT 43 53
- 33 THE SKY IS CRYING (Epic 47390) . . . . . STEVIE RAY VAUGHAN 29 18
- 34 CYPRESS HILL (Ruffhouse/Columbia 47889) . . . . . CYPRESS HILL 32 10
- 35 GARTH BROOKS (Liberty 90897)(P2) . . . . . GARTH BROOKS 44 97
- 36 BLACK-EYED MAN (RCA 61049) . . . . . COWBOY JUNKIES 31 4
- 37 TWO ROOMS (Polydor/PLG 845750)(P) . . . . . VARIOUS ARTISTS 33 20
- 38 T.E.V.I.N. (Qwest/Warner Bros. 26291) . . . . . TEVIN CAMPBELL 34 16
- 39 THE COMFORT ZONE (Wing/Mercury 843522) . . . . . VANESSA WILLIAMS 52 29
- 40 VULGAR DISPLAY OF POWER (Atco East/West 91758) . . . . . PANTERA 101 2
- 41 WAKING UP THE NEIGHBOURS (A&M 5367)(P) . . . . . BRYAN ADAMS 38 24
- 42 PRIVATE LINE (East/West/Atlantic 91777) . . . . . GERALD LEVERT 40 21
- 43 LITTLE VILLAGE (Reprise 26713) . . . . . LITTLE VILLAGE 41 3
- 44 KEEP IT COMIN' (Elektra 61216) . . . . . KEITH SWEAT 39 15
- 45 REAL LOVE (Arista 18679)(G) . . . . . LISA STANSFIELD 35 17
- 46 DEATH CERTIFICATE (Priority 57155)(P) . . . . . ICE CUBE 37 19
- 47 MENTAL JEWELRY (Radioactive/MCA 10346) . . . . . LIVE 46 9
- 48 BITCH BETTA HAVE MY MONEY (Select 21642) . . . . . AMG 45 14
- 49 EMPIRE (EMI 92806)(P2) . . . . . QUEENSRYCHE 57 79
- 50 A WOLF IN SHEEP'S CLOTHING (Mercury 848368) . . . . . BLACK SHEEP 55 20
- 51 GOT S\*\*T ON MY MIND (Luke Records 91830) . . . . . LUKE 42 3
- 52 THE POWER OF LOVE (Epic 45789)(P) . . . . . LUTHER VANDROSS 62 45



#1 ALBUM: Nirvana



HIGH DEBUT: David Byrne  
#130

## MTV TOP 20 VIDEOS

MARCH 21, 1992



- 1 TEARS IN HEAVEN (Reprise) . . . . . Eric Clapton 3 5
- 2 MAMA, I'M COMING HOME (Epic) . . . . . Ozzy Osbourne 4 8
- 3 I CAN'T DANCE (Atlantic) . . . . . Genesis 1 9
- 4 DREAM ON (Columbia) . . . . . Aerosmith 6 4
- 5 THINKIN' BACK (Giant Reprise) . . . . . Color Me Badd 7 6
- 6 NOTHING ELSE MATTERS (Elektra) . . . . . Metallica 8 3
- 7 TO BE WITH YOU (Atlantic) . . . . . Mr. Big 2 10
- 8 DO NOT PASS ME BY (Columbia) . . . . . Hammer 9 5
- 9 HUMAN TOUCH (Columbia) . . . . . Bruce Springsteen 11 2
- 10 RIGHT NOW (WB) . . . . . Van Halen 13 2
- 11 UHH AHH (Motown) . . . . . Boyz II Men 12 3
- 12 COME AS YOU ARE (DGC) . . . . . Nirvana DEBUT
- 13 REMEMBER THE TIME (Epic) . . . . . Michael Jackson 5 7
- 14 THOUGHT I'D DIED AND GONE TO HEAVEN (A&M) . . . . . Bryan Adams 17 4
- 15 GOOD FOR ME (A&M) . . . . . Amy Grant DEBUT
- 16 EVERYTHING ABOUT YOU (Stardog/Mercury) . . . . . Ugly Kid Joe 19 3
- 17 ONE (Island/Pig) . . . . . U2 DEBUT
- 18 AGAIN TONIGHT (Mercury) . . . . . John Mellencamp 15 6
- 19 Bohemian Rhapsody (From Wayne's World) (Hollywood/Reprise) . . . . . Queen 20 2
- 20 MAKE IT HAPPEN (Columbia) . . . . . Mariah Carey DEBUT

- 100 EMMYLOU HARRIS & NASH RAMBLERS AT THE RYMAN (Reprise 26664) . . . . . EMMYLOU HARRIS 103
- 101 TROMPE LE MONDE (Elektra 61118) . . . . . PIXIES 102
- 102 PRETTY HATE MACHINE (TVT 2610) . . . . . NINE INCH NAILS 99
- 103 SKANLESS (SKL 61235) . . . . . HI-C 97
- 104 MAS CANCIONES (Elektra 61299) . . . . . LINDA RONSTADT 104
- 105 MAVERICK (Capricorn/WB 26806) . . . . . HANK WILLIAMS JR. 120
- 106 INTO THE GREAT WIDE OPEN (MCA 10317)(P) . . . . . TOM PETTY & THE HEARTBREAKERS 100
- 107 HUSH (Sony Masterworks 48177) . . . . . YO-YO MA/BOBBY McFERRIN 121
- 108 PSYCHOTIC SUPPER (Geffen 24424) . . . . . TESLA 105
- 109 STARS (East West 91773) . . . . . SIMPLY RED 108
- 110 CHORUS (Sire/Reprise 26668) . . . . . ERASURE 107
- 111 MR. LUCKY (Point Blank/Chainsma 91724) . . . . . JOHN LEE HOOKER 111
- 112 LOVE CRAZY (Reprise 26545) . . . . . ATLANTIC STARR 114
- 113 SUMMER (Windham Hill 11107) . . . . . GEORGE WINSTON 106
- 114 THE BEST OF VAN MORRISON (PolyGram 849026) . . . . . VAN MORRISON 110
- 115 CLIVILLES' & COLE'S GREATEST REMIXES VOL. I (Columbia 48840) . . . . . CLIVILLES & COLE 137
- 116 PANDORA'S BOX (Columbia 46209) . . . . . AEROSMITH 116
- 117 TEN STRAIT HITS (MCA 10450) . . . . . GEORGE STRAIT 115
- 118 NEW YORK ROCK & SOUL REVUE (Giant 24423) . . . . . VARIOUS ARTISTS 113
- 119 GIRLFRIEND (Zoo 11015) . . . . . MATTHEW SWEET 123
- 120 THE FIRE INSIDE (Capitol 91134)(G) . . . . . BOB SEGER 119
- 121 EXTREME II: PORNOGRAFFITI (A&M 75021)(P) . . . . . EXTREME 112
- 122 PENICILLIN ON WAX (Columbia 48707) . . . . . TIM DOG 117
- 123 BOOK OF ROSES (Columbia 48601) . . . . . ANDRE VOLLENWEIDER 127
- 124 MSG (Impact Imp10385) . . . . . MSG 135
- 125 BANDWAGONESQUE (DGC 24461) . . . . . TEENAGE FAN CLUB 118
- 126 CARRERAS-DOMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(P) . . . . . CARRERAS-DOMINGO-PAVAROTTI 122
- 127 24 NIGHTS (Reprise 26240) . . . . . ERIC CLAPTON 126
- 128 STORYVILLE (Geffen 24303) . . . . . ROBBIE ROBERTSON 125
- 129 OPERATION LIVECRIME (EMI 97048) . . . . . QUEENSRYCHE 133
- 130 UH-OH (Sire/WB 26799) . . . . . DAVID BYRNE DEB
- 131 FIRE & ICE (Elektra 61137) . . . . . YNGWIE MALMSTEEN 124
- 132 DIRT ROAD (Capitol 95624) . . . . . SAWYER BROWN 130
- 133 AFFAIRS OF THE HEART (MCA 10355) . . . . . JODY WATLEY 134
- 134 FOURPLAY (Warner Bros. 26656) . . . . . FOURPLAY 139
- 135 PUT YOURSELF IN MY PLACE (Arista 8642) . . . . . PAM TILLIS 132
- 136 OHHH...ON THE TLC TIP (ARISTA 26003) . . . . . TLC 164
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- 142 MAMBO KINGS (Elektra 61240) . . . . . SOUNDTRACK 162
- 143 PAUL SIMON'S CONCERT IN THE PARK (Warner Bros. 26737) . . . . . PAUL SIMON 136
- 144 WBBD-BOOCITY (REMIX ALBUM)(MCA 10345)(G) . . . . . BELL BIV DEVOE 131
- 145 TO THA RESCUE (Jive 41455) . . . . . D-NICE 140
- 146 ACT LIKE YOU KNOW (First Priority/Atlantic91731) . . . . . MC LYTE 148
- 147 POP POP (Geffen 24426) . . . . . RICKIE LEE JONES 141
- 148 PEACEFUL JOURNEY (Uptown/MCA 10289)(G) . . . . . HEAVY D & THE BOYZ 93

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| 149 | STICK AND STONES (Atlantic 82326)                           | TRACY LAWRENCE                       | 142   | 4   |
| 150 | SENSE (MCA 10388)   | LIGHTNING SEEDS                      | 156   | 3   |
| 151 | SAP (Columbia 74182)  | ALICE IN CHAINS                      | DEBUT |     |
| 152 | DON'T ROCK THE JUKEBOX (Arista 8681(P))                     | ALAN JACKSON                         | 143   | 43  |
| 153 | WATERMARK (Reprise 26774)                                   | ENVA                                 | 146   | 5   |
| 154 | NIGGAZ4LIFE (Priority 57126(P))                             | N.W.A.                               | 145   | 41  |
| 155 | SWALLOW THIS - LIVE (Capitol 98046)                         | POISON                               | 149   | 18  |
| 156 | THAT WHAT IS NOT (Virgin 91815)                             | PUBLIC IMAGE LIMITED                 | DEBUT |     |
| 157 | SPOOKY (Reprise 26798)                                      | LUSH                                 | 150   | 5   |
| 158 | BEST OF ME (Charisma 91804)                                 | MAXI PRIEST                          | 147   | 17  |
| 159 | PICTURE OF NECTAR (Elektra 61274)                           | PHISH                                | 160   | 3   |
| 160 | PRIME OF MY LIFE (Philadelphia International/Zoo 11006)     | PHYLLIS HYMAN                        | 151   | 33  |
| 161 | DIFFERENT LIFESTYLES (Capitol 92078)                        | BE BE & CECE WINANS                  | 154   | 36  |
| 162 | INFRA RED ROSES (Grateful Dead 4014)                        | GRATEFUL DEAD                        | 155   | 18  |
| 163 | MCMXC A.D. (Charisma 91642(P))                              | ENIGMA                               | 153   | 56  |
| 164 | NATURE OF A SISTA (Polygram 1039)                           | QUEEN LATIFAH                        | 159   | 9   |
| 165 | GISH (Caroline 1705)  | SMASHING PUMPKINS                    | 158   | 8   |
| 166 | IN CELEBRATION OF LIFE (Private Music 82093)                | YANNI                                | 157   | 17  |
| 167 | LIVE BABY LIVE (Atlantic 82394)                             | INXS                                 | 161   | 18  |
| 168 | THE GLOBE (Columbia 46147)                                  | BIG AUDIO DYNAMITE II                | 163   | 34  |
| 169 | FACELIFT (Columbia 46078(G))                                | ALICE IN CHAINS                      | 166   | 45  |
| 170 | FALLING FROM GRACE (Polygram 31451(2004))                   | SOUNDTRACK                           | 179   | 3   |
| 171 | ALL I CAN BE (Epic 47468)                                   | COLLIN RAYE                          | 165   | 9   |
| 172 | POCKET FULL OF GOLD (MCA 10140)                             | VINCE GILL                           | 167   | 9   |
| 173 | CRAZY WORLD (Polygram 848908(P))                            | SCORPIONS                            | 169   | 70  |
| 174 | PUT ME IN YOUR MIX (A&M 5377)                               | BARRY WHITE                          | 170   | 22  |
| 175 | EN-TACT (Epic 48722)  | THE SHAMEN                           | 168   | 6   |
| 176 | MAMA SAID (Virgin 91610(G))                                 | LENNY KRAVITZ                        | 171   | 49  |
| 177 | THE WHITE ROOM (Arista 8657)                                | KLF                                  | 172   | 40  |
| 178 | HYMNS TO THE SILENCE (Polydor 849026)                       | VAN MORRISON                         | 173   | 5   |
| 179 | POETIC JUSTICE (I.R.S. 13129)                               | LILLIAN AXE                          | 177   | 8   |
| 180 | WARM YOUR HEART (A&M 5354)                                  | AARON NEVILLE                        | 174   | 39  |
| 181 | SOUTH CENTRAL MADNESS (Quality/Pump SL151891)               | SOUTH CENTRAL CARTEL                 | 188   | 4   |
| 182 | NOTHING BUT A BURNING LIGHT (Columbia 47983)                | BRUCE COCKBURN                       | 175   | 18  |
| 183 | TIMESPACE: THE BEST OF STEVIE NICKS (Modern/Atlantic 91711) | STEVIE NICKS                         | 176   | 27  |
| 184 | PRINCE OF DARKNESS (Cold Chillin/Reprise 26715)             | BIG DADDY KANE                       | 180   | 19  |
| 185 | JOYRIDE (EMI 94435(P))                                      | ROXETTE                              | 181   | 24  |
| 186 | CEREMONY (Sire/Reprise 26673)                               | THE CULT                             | 183   | 24  |
| 187 | DOUBT (Capitol 95715(G))                                    | JESUS JONES                          | 182   | 58  |
| 188 | THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440(P2))     | MADONNA                              | 178   | 69  |
| 189 | BROWN & PROUD (Pump/Quality 15154)                          | A LIGHTER SHADE OF BROWN             | 184   | 7   |
| 190 | LABOUR OF LOVE II (Virgin 91324(P))                         | UB40                                 | 185   | 114 |
| 191 | REGULAR JOE (Epic 47477)                                    | JOE DIFFIE                           | 187   | 6   |
| 192 | SLAVE TO THE GRIND (Atlantic 82242(G))                      | SKID ROW                             | 186   | 39  |
| 193 | SAXUALITY (Arista 8674(G))                                  | CANDY DULFER                         | 190   | 37  |
| 194 | DECADE OF AGGRESSION (Del. American 26748)                  | SLAYER                               | 189   | 20  |
| 195 | MARIAH CAREY (Columbia 45202(P6))                           | MARIAH CAREY                         | 196   | 92  |
| 196 | MARC COHN (Atlantic 82178)                                  | MARC COHN                            | 193   | 45  |
| 197 | AS RAW AS EVER (Epic 47310)                                 | SHABBA RANKS                         | 195   | 29  |
| 198 | A PASSAGE IN TIME (Rykko 20215)                             | DEAD CAN DANCE                       | 191   | 19  |
| 199 | JUST FOR THE RECORD... (Columbia 44111)                     | BARBRA STREISAND                     | 192   | 24  |
| 200 | LIVE AT THE HOLLYWOOD PALADIUM (Virgin 91808)               | KEITH RICHARDS & THE X-PENSIVE WINOS | 197   | 13  |

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| 53 | GONNA MAKE YOU SWEAT (Columbia 47093(P3))                                | C-C MUSIC FACTORY                   | 51  | 62  |
| 54 | BETWEEN HEAVEN AND HELL (Epic 47978)                                     | SOCIAL DISTORTION                   | 47  | 4   |
| 55 | BEAUTY AND THE BEAST (Walt Disney 60618)                                 | SOUNDTRACK                          | 56  | 15  |
| 56 | BLUE LIGHT, RED LIGHT (Columbia 48685(G))                                | HARRY CONNICK JR.                   | 48  | 24  |
| 57 | MUSIC FOR THE PEOPLE (Interscope-East West 91737(G))                     | MARKY MARK & THE FUNKY BUNCH        | 61  | 33  |
| 58 | SPELLBOUND (Virgin 91611(P2))  | PAULA ABDUL                         | 65  | 43  |
| 59 | WHENEVER WE WANTED (Mercury 510151(P))                                   | JOHN MELLENCAMP                     | 53  | 22  |
| 60 | APOCALYPSE 91...ENEMY STRIKES BLACK (Del./J&M/Columbia 47374(P))         | PUBLIC ENEMY                        | 59  | 23  |
| 61 | DECADE OF DECADENCE (Elektra 61204(P))                                   | MOTLEY CRUE                         | 58  | 23  |
| 62 | MEANT TO BE MINT (A&M 10014)   | VARIOUS ARTISTS                     | 54  | 9   |
| 63 | NEAL TO BE MINT (A&M 10014)  | MINT CONDITION                      | 66  | 9   |
| 64 | FINALLY (A&M 5381)   | CE CE PENISTON                      | 60  | 6   |
| 65 | BLEACH (Sub Pop/Caroline 34)   | NIRVANA                             | 63  | 18  |
| 66 | OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276(G)) | P.M. DAWN                           | 50  | 23  |
| 67 | LOW END THEORY (Jive 1418)   | TRIBE CALLED QUEST                  | 64  | 24  |
| 68 | FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594(P2))                   | VAN HALEN                           | 74  | 38  |
| 69 | STICK AROUND FOR JOY (Elektra 61123)                                     | SUGARCUBES                          | 67  | 3   |
| 70 | FOR MY BROKEN HEART (MCA 10400)  | REBA MCENTIRE                       | 84  | 23  |
| 71 | BLACKS MAGIC (Next Plateau 1019)   | SALT N' PEPA                        | 68  | 17  |
| 72 | BURNIN' (MCA 10439)  | PATTI LABELLE                       | 88  | 23  |
| 73 | SEAL (Sire/Warner Bros. 26627)   | SEAL                                | 92  | 39  |
| 74 | MR. SCARFACE IS BACK (Priority 57167)                                    | SCARFACE                            | 69  | 22  |
| 75 | GOD FODDER (Furtive/Columbia 47929)                                      | NED'S ATOMIC DUSTBIN                | 78  | 14  |
| 76 | ROLL THE BONES (Atlantic 82293(G))                                       | RUSH                                | 72  | 27  |
| 77 | NEW MOON SHINE (Columbia 46038(G))                                       | JAMES TAYLOR                        | 73  | 23  |
| 78 | IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589(G))                         | TRAVIS TRITT                        | 79  | 41  |
| 79 | ON EVERY STREET (Warner Bros. 26680)                                     | DIRE STRAITS                        | 76  | 26  |
| 80 | 2ND II NONE (Profile 1416)   | 2ND II NONE                         | 71  | 19  |
| 81 | MAGIC AND LOSS (Warner Bros./Sire)                                       | LOU REED                            | 49  | 8   |
| 82 | SONS OF THE P (Tommy Boy 1045)   | DIGITAL UNDERGROUND                 | 75  | 19  |
| 83 | WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161(G))                        | GETO BOYS                           | 77  | 36  |
| 84 | FIREHOUSE (Epic 46186(P))  | FIREHOUSE                           | 82  | 55  |
| 85 | BORN INTO THE 90'S (Jive 41469-2/4)                                      | R. KELLY AND PUBLIC ANNOUNCEMENT    | 86  | 7   |
| 86 | VAGABOND HEART (Warner Bros. 26300(P))                                   | ROD STEWART                         | 80  | 50  |
| 87 | SEMINOLE WIND (GNA 61029)  | JOHN ANDERSON                       | 109 | 3   |
| 88 | MICHAEL CRAWFORD (Atlantic 82347)  | MICHAEL CRAWFORD                    | 83  | 17  |
| 89 | SPORTS WEEKEND (Luke/Atlantic 91720)                                     | 2 LIVE CREW                         | 85  | 22  |
| 90 | SHAKE YOUR MONEY MAKER (Del. American 24278(P3))                         | THE BLACK CROWES                    | 91  | 104 |
| 91 | DISCOGRAPHY (EMI 97097)  | PET SHOP BOYS                       | 89  | 18  |
| 92 | THE COMMITMENTS (MCA 10286(G))   | SOUNDTRACK                          | 87  | 30  |
| 93 | 2FOCALYPSE NOW (Interscope 91767)  | 2-PAC                               | 96  | 4   |
| 94 | RUSH STREET (Capitol 95874)  | RICHARD MARX                        | 98  | 18  |
| 95 | INNER CHILD (Motown 363192)  | SHANICE                             | 81  | 16  |
| 96 | HOMEBASE (Jive/RCA 1392(P))  | D. J. JAZZY JEFF & THE FRESH PRINCE | 95  | 35  |
| 97 | FOR THE BOYS (Atlantic 82239(G))   | SOUNDTRACK                          | 94  | 17  |
| 98 | SEX & VIOLENCE (Jive 41470-4)  | BOOGIE DOWN PRODUCTIONS             | 152 | 2   |
| 99 | AIN'T NO DOUBT ABOUT IT (Cheerah 9405)                                   | D.J. MAJIC MIKE & M.C. MADNESS      | 90  | 18  |





**INDIE  
MUSIC**

## Using An Alias

By John Carmen

**THRIVING DESPITE HARD TIMES.** That seems to be the catchphrase at Alias Records.

The Toluca Lake-based indie is having its finest year yet. "We're going through some restructuring," says **Delight Jenkins**, the label's prexy and founder. "We've shut down our San Francisco offices and consolidated down here in L.A. There may be the same 11 employees here next week or whatever."

Alias has been on the more cerebral end of cutting-edge independent rock for the last five years. The label's first release was from East Coast smart-arses **Too Much Joy**. This prompts the label to adopt its slogan, "None of our Bands Suck." And even when **Too Much Joy** went over to Giant, Alias went into joint partnership, spawning the modest hit, "Long Haired Guys From England."

In 1991, the label hit critical paydirt with the **American Music Club**. The group's album, *Everclear* made *Rolling Stone* magazine's top five, and the band's leader **Mark Eitzel** was named Songwriter of the Year. After seeing AMC at the Wiltern Theatre in L.A., it's obvious why people are blown away by the group. In an era where roots rock is more worn out than Willie Nelson's guitar (or accountant), AMC makes the genre come alive with Eitzel's stark, choked delivery at the helm. Utterly amazing.

The reason for all of the happiness at Alias seems to be the relatively cooperative attitude in the label's modest offices. "All of the A&R decisions here are made by all of us," says Jenkins. "If someone here is raving about a particular act, or their tape, we all decide on whether or not to sign them."

And in an era where indie labels are folding up like so many accordions, Alias is growing. "Yo La Tengo did as much business for us right out of the box as AMC had done in a year," says Jenkins. The New York-based, crit-fave band (and project of long-time rock-crit Ira Kaplan) released its Alias debut, *May I Sing With Me* recently and in Jenkins' words, "burst onto retail and airplay charts like no other record we've ever done." Hopefully this trend will continue for some of the label's more overlooked acts like **HypnoLoveWheel** and **X-Tal**, both of whom have released a pair of lps for Alias, and are starting to make inroads into the tightly-knit circle of indie giants.

So what are the goals for this modest label? "I started Alias basically because I wanted to get into music, but didn't play an instrument," says Jenkins (unlike the label's head of publicity **Brett Milano**, whose drumming has been described as "nothing you've ever heard before, or since" by one prominent critic on Milano's amazing version of "Do What You Like").

"Originally I was in audio and video for television," Jenkins continues, "but decided to do my own thing with this label. Our goals aren't world conquest, but now that we've expanded into Europe, we're a little closer."

## TOP 25 NEW AGE ALBUMS

CASH BOX • MARCH 21, 1992

|    |   |                             |    |   |
|----|---|-----------------------------|----|---|
| 1  | INDIGO (Private Music 82091)                      | Patrick O'Hearn             | 3  | 4 |
| 2  | RETURN TO THE HEART (Narada 64005)                | David Lanz                  | 5  | 4 |
| 3  | SHEPHERD MOONS (Reprise 26774)                    | Enya                        | 1  | 4 |
| 4  | IN CELEBRATION OF LIFE (Private Music 82093)      | Yanni                       | 6  | 4 |
| 5  | BORRASCK (Higher Octave 7036)                     | Ottmar Liebert              | 2  | 4 |
| 6  | SUN LAKE (Sonic Atmospheres 80038)                | Chi                         | 4  | 4 |
| 7  | HOTEL LUNA (Private Music 82090)                  | Suzanne CIANI               | 12 | 4 |
| 8  | CANYON DREAMS (Miramar 2801)                      | Tangerine Dream             | 16 | 4 |
| 9  | WINDHAM HILL SAMPLER 92 (Windham Hill 1109)       | Various Artist              | 11 | 4 |
| 10 | NOUVEAU FLAMENCO (Higher Octave 7026)MDBOMDNM     | Ottmar Liebert              | 10 | 4 |
| 11 | IN THE WAKE OF THE WIND (Narada 64003)            | David Arkenstone            | 9  | 4 |
| 12 | A CHILDHOOD REMEMBERED (Narada 63907)             | Various Artist              | 7  | 4 |
| 13 | SUMMER (Windham Hill 11107)                       | George Winston              | 13 | 4 |
| 14 | PLAINS MUSIC (Rhythm Safari 57123)                | Manfred Mann                | 14 | 4 |
| 15 | REFLECTION OF PASSION (Private Music 2067)        | Yanni                       | 15 | 4 |
| 16 | WATERMARK (Reprise 26774)                         | Enya                        | 8  | 4 |
| 17 | VOICES IN THE WIND (Silver Wave 701)              | Wind Machine                | 17 | 4 |
| 18 | BACK ON THE CASE (GRP 9648)                       | Acoustic Alchemy            | 18 | 4 |
| 19 | FLIGHT OF THE COSMIC HIPPO (WB 25562)             | Bela Fleck & The Flecktones | 19 | 4 |
| 20 | PLANET DRUM (Ryko 10206)                          | Mickey Hart                 | 20 | 4 |
| 21 | SEDONA SUITE (Soundings Of The Planet 7142)       | Tom Barabas                 | 21 | 4 |
| 22 | DECEMBER (Windham Hill 1025)                      | George Winston              | 22 | 4 |
| 23 | SACRED MUSIC FROM SEVEN STARS (Astro Music 57123) | Gerald Jay Markoe           | 23 | 4 |
| 24 | SUNDAY MORNING COFFEE (American Gramophone 100)   | Various Artist              | 24 | 4 |
| 25 | FRESH AIRE 7 (American Gramophone 777)            | Mannheim Steamroller        | 25 | 4 |

### ARTIST SPOTLIGHT

## Christopher Franke

**FROM 1970 THROUGH 1988**, Christopher Franke was a member of Tangerine Dream, achieving seven gold albums and performing in top venues worldwide. Since then, he has embarked on a solo career, and his latest lp, *Pacific Coast Highway*, has been released on Sonic Im-

ages, a label Franke started last year in L.A. The album is distributed in North America by Private Music, which is owned by Peter Baumann. Baumann was also a member of Tangerine Dream during 1971-77.

Franke has had an impressive career, with recording credits on

36 studio, live and soundtrack albums and composition credits for the music in 30 American feature films. This past year his music was heard in the films *McBain*, *Eye of the Storm* and *Mystery of the Keys*. He also founded the Berlin Symphonic Film Orchestra, conducted by Brynmor Jones, in the same time period that he recorded *Pacific Coast Highway*.



—Jimmy Paschal Christopher Franke



## CRS-23 Proves Country Is America's Choice

**COUNTRY RADIO SEMINAR-23** celebrated a record attendance when 1,705 country radio enthusiasts turned out at Opryland Hotel for the March 4-7 event. After last year's slight "slump" in numbers, CRB officials were glad to see a 40% increase in attendance at this year's seminar.

"We're astounded at the success," said Larry Daniels of KNIX in Tempe, Arizona, and past president of the CRB. "Tim Murphy, our agenda chairman for this Seminar did a fantastic job coordinating the line-up of top talent, executives and broadcasters. This has truly been the most successful CRS all around."



RCA Records hosted its 6th annual boat show for this year's Country Radio Seminar. The show highlighted the recently signed Martina McBride and the headliner Aaron Tippin. Pictured (l-r) are: Randy Goodman, senior vice president marketing RCA records; Tippin; McBride; Josh Leo, vice president, A&R, RCA Records-Nashville; Jack Weston, vice president and general manager, RCA Records-Nashville; and RCA label president Joe Galante.



Mercury Records held an "out of this world" show featuring newly signed acts Jeff Knight, Billy Ray Cyrus and Ronna Reeves with a special "animated" performance by Davis Daniel. Pictured here during the seminar are (l-r): Daniel, Knight, Mercury's creative vice president Harold Shedd, Jeff Chance and Billy Ray Cyrus.

## CRS-23 Award Presentations

**WILLIE NELSON RECEIVED THE HUMANITARIAN AWARD** at this year's seminar, honoring his involvement in the Farm Aid project which benefits American farmers. Nelson accepted the award via satellite from Las Vegas and encouraged radio to join him in promoting the cause. Previous winners of the Humanitarian Award include Alabama and Rosanne Cash.

For the first time ever, Humanitarian Awards were presented to radio stations in small, medium and large markets, for their efforts in promoting and getting involved with humanitarian projects. Awards were given to small market station WRGA in Rome, Georgia, medium market station WYNK in Baton Rouge, Louisiana and large market

station KMPS in Seattle, Washington.

Promotion Awards were given out during the New Faces Show to stations with the best promotion campaigns and materials. Awards went to small market station WRGA in Rome, Georgia, medium market station KRST in Albuquerque, New Mexico and large market station WUBE in Cincinnati, Ohio.

The Country Music Disc Jockey Hall of Fame Awards were presented to **Sammy Taylor** in the posthumous category and **Billy Parker** of KVOO in the living category.

Other awards presented during the Seminar include Amusement Business' presentation to Alabama for top grossing concert for 1991 for June Jam, and the Academy of Country Music presented Garth Brooks with a special achievement award for his "unprecedented and unparalleled success."

## Country Radio Broadcasters Elect New Board

**THE CRB BOARD OF DIRECTORS** has elected Erica Farber president for 1992-93. Farber, the first woman ever elected to the post, is currently executive vice president of marketing for Interep Radio Store. **Sheila Shipley**, senior vice president of promotions for MCA Records/Nashville was elected vice president, **Charlie Cook** of McVay & Associates was elected secretary and **Jeff Walker**, president of AristoMedia, was elected treasurer.

New board members are **Allen Butler**, senior vice president promotions and artist development for Arista Records and **Bob Guerra**, operations manager for KZLA/KLAC in Los Angeles, California, who will also serve as agenda chairman for the year.



**ABC WATERMARK WELCOMES THE REMINGTONS TO CRS**—One of the primers for the seminar was the Artist-Attendee Reception where seminar registrants got to hobnob with country artists at their respective locales. Pictured at BNA's "photo booth" are (l-r): The Remingtons' Rick Yancey and Jimmy Griffin, ABC Watermark's Linda Kelly, Bob Kingsley and Barbara Silber and The Remingtons' Richard Mainegra.



MCA/Nashville hosted a "Casablanca"-themed party, complete with palm trees, a piano in the corner, and white dinner jackets for the label's promotion staff. Highlighting the evening was a performance by MCA recording artists **Marty Stuart** and **Lionel Cartwright**. Pictured backstage are (l-r) kneeling, **Greg Mazingo** of WESC, Greenville, SC and **Carson James** of WLWI, Montgomery, AL. Standing (l-r): **Sherri Garrett**, WKAK, Albany, GA; **Marty Stuart**; **Lionel Cartwright**; **Shelia Shipley**, MCA/Nashville; **Paul Franklin**, WSOC, Charlotte, NC; **Todd Leiser**, WSOC, Charlotte, NC; **Lori Evans**, MCA/Nashville; **Joe Deters**, MCA/Nashville; and **Kara James**.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



#1 SINGLE: John Anderson



TO WATCH: Collin Raye #35



HIGH DEBUT: Pirates of the Mississippi #48



#1 INDIE: Sandi Thompson #52

CASH BOX • MARCH 21, 1992

|     |   | Total Weeks ▼                  |       | Last Week ▼ |  |
|-----|---|--------------------------------|-------|-------------|--|
| 1   | STRAIGHT TEQUILA NIGHT (BNA 62140)(CD)  | John Anderson                  | 2     | 11          |  |
| 2   | IS THERE LIFE OUT THERE (MCA 54319)(CD)   | Reba McEntire                  | 6     | 8           |  |
| 3   | DALLAS (Arista 2385)(CD)  | Alan Jackson                   | 1     | 9           |  |
| 4   | BORN COUNTRY (RCA 62168)(VL)  | Alabama                        | 13    | 6           |  |
| 5   | ONLY THE WIND (Liberty/SBK 79053)(CD)   | Billy Dean                     | 7     | 9           |  |
| 6   | JEALOUS BONE (MCA 54271)(CD)  | Patty Loveless                 | 10    | 10          |  |
| 7   | OUTBOUND PLANE (Liberty 79052)(CD)  | Suzy Bogguss                   | 12    | 10          |  |
| 8   | IT ONLY HURTS WHEN I CRY (Reprise 5401)(CD)                                     | Dwight Yoakam                  | 11    | 12          |  |
| 9   | EXCEPT FOR MONDAY (RCA 62105)(CD)   | Lorrie Morgan                  | 4     | 10          |  |
| 10  | PLAY, RUBY, PLAY (Step One SOR-437)(CD)   | Clinton Gregory                | 15    | 6           |  |
| 11  | SHE IS HIS ONLY NEED (Curb/MCA 54320)(CD)                                       | Wynonna                        | 18    | 5           |  |
| 12  | BETTER CLASS OF LOSERS (Warner Bros. 5185)(CD)                                  | Randy Travis                   | 3     | 10          |  |
| 13  | TAKE YOUR MEMORY WITH YOU (MCA 54282)(CD)                                       | Vince Gill                     | 22    | 6           |  |
| 14  | LOVESICK BLUES (MCA 54318)(CD)  | George Strait                  | 14    | 8           |  |
| 15  | THE TIPS OF MY FINGERS (Arista 2393)(CD)  | Steve Wariner                  | 23    | 5           |  |
| 16  | BABY I'M MISSING YOU (Warner Bros. 5238)(CD)                                    | Highway 101                    | 24    | 8           |  |
| 17  | IS IT COLD IN HERE (Epic 74123)(CD)   | Joe Diffie                     | 9     | 13          |  |
| 18  | FIGHTING FIRE WITH FIRE (Mercury 597)(CD)                                       | Davis Daniel                   | 26    | 10          |  |
| 19  | TODAY'S LONELY FOOL (Atlantic 4348)(CD)   | Tracy Lawrence                 | 28    | 4           |  |
| 20  | BURN ME DOWN (MCA 54253)(CD)  | Marty Stuart                   | 30    | 4           |  |
| 21  | SOME KIND OF TROUBLE (Liberty 79132)(CD)  | Tanya Tucker                   | 34    | 4           |  |
| 22  | IF YOU WANT TO FIND LOVE (Reprise 5159)(CD)                                     | Kenny Rogers                   | 8     | 13          |  |
| 23  | THAT'S WHAT I LIKE ABOUT YOU (MCA 54270)(CD)                                    |                                |       |             |  |
|     |   | Trisha Yearwood                | 5     | 13          |  |
| 24  | I KNOW SO (Curb 085)(CD)  | Wayne Newton                   | 20    | 12          |  |
| 25  | PROFESSIONAL FOOL (Reprise 19228)(CD)   | Michael White                  | 32    | 5           |  |
| 26  | WORKING WOMAN (Arista 4397)(CD)   | Rob Crosby                     | 35    | 6           |  |
| 27  | FASTER GUN (Columbia 387143)(CD)  | Great Plains                   | 29    | 9           |  |
| 28  | THERE AIN'T NOTHIN' WRONG WITH THE RADIO (RCA 62181)(VL)                        |                                |       |             |  |
|     |   | Aaron Tippin                   | 38    | 5           |  |
| 29  | DON'T GO NEAR THE WATER (Mercury 598)(CD)                                       | Sammy Kershaw                  | 39    | 4           |  |
| 30  | OLD FLAMES HAVE NEW NAMES (MCA 54334)(CD)                                       | Mark Chesnutt                  | 44    | 2           |  |
| 31  | HOTEL WHISKEY (Capricorn 10923)(CD)   | Hank Williams, Jr.             | 40    | 4           |  |
| 32  | WAITIN' FOR THE DEAL TO GO DOWN (Epic 74221)(CD)                                | Dixiana                        | 36    | 5           |  |
| 33  | LOVER NOT A FIGHTER (BNA 62195)(CD)   | B.B. Watson                    | 33    | 6           |  |
| 34  | NEON MOON (Arista 2409)(CD)   | Brooks & Dunn                  | 45    | 2           |  |
| 35  | EVERY SECOND (Epic 74242)(CD)   | Collin Raye                    | 51    | 2           |  |
| 36  | STICK TO YOUR GUNS (Curb 083)(VL)   | Hal Gibson                     | 37    | 11          |  |
| 37  | SOMEBODY'S DOIN' ME RIGHT (RCA 62116)(VL)                                       | Keith Whitley                  | 16    | 11          |  |
| 38  | THE ROCK (Arista 2400)(CD)  | Lee Roy Parnell                | 47    | 2           |  |
| 39  | NOTHIN' THAT A LITTLE LOVE (COULDN'T TAKE CARE OF) (Concorde Int'l CRS-504)(CD) |                                |       |             |  |
|     |   | Debra Dudley                   | 41    | 7           |  |
| 40  | FIRST TIME FOR EVERYTHING (Warner Bros. 5293)(CD)                               | Little Texas                   | 46    | 3           |  |
| 41  | WHAT SHE'S DOING NOW (Liberty 79009)(CD)  | Garth Brooks                   | 17    | 9           |  |
| 42  | LOVE LIGHT (Liberty 79180)(CD)  | Cleve Francis                  | 42    | 5           |  |
| 43  | SAME OL' LOVE (Epic 74147)(CD)  | Ricky Skaggs                   | 19    | 9           |  |
| 44  | MAYBE IT WAS MEMPHIS (Arista 2371)(CD)  | Pam Tillis                     | 21    | 13          |  |
| 45  | COUNTRY ROAD (Columbia 74183)(CD)   | Dolly Parton                   | 25    | 8           |  |
| 46  | I COULD LOVE YOU (WITH MY EYES CLOSED) (BNA 61045)(CD)                          |                                |       |             |  |
|     |   | The Remingtons                 | 49    | 4           |  |
| 47  | WALKIN' AND TALKIN' (Staircase 4001)(CD)  | Kimberley Summers              | 48    | 13          |  |
| 48  | TIL I'M HOLDING YOU AGAIN (Liberty 79146)(CD)                                   |                                |       |             |  |
|     |   | Pirates of the Mississippi     | DEBUT |             |  |
| 49  | HARD DAYS AND HONKY TONK NIGHTS (RCA 62167)(VL)                                 |                                |       |             |  |
|     |   | Earl Thomas Conley             | 27    | 8           |  |
| 50  | FAMILIAR PAIN (RCA 62054)(VL)   | Restless Heart                 | DEBUT |             |  |
| 51  | THE MORE I LEARN (Mercury 600)(CD)  | Ronna Reeves                   | DEBUT |             |  |
| 52  | YOU GOT THE BEST OF ME (Gallery II 2052)(VL)                                    | Sandi Thompson                 | 55    | 8           |  |
| 53  | WALKING DOWN A COUNTRY ROAD (Round Robin RR-294)(CD)                            |                                |       |             |  |
|     |   | Roy Drusky                     | 56    | 4           |  |
| 54  | GETTING BACK TOGETHER AGAIN (Robchris 1067)(VL)                                 | Rob McNamara                   | 54    | 7           |  |
| 55  | WHO, WHAT, WHERE, WHEN, WHY, HOW (Atlantic 4371)(CD)                            |                                |       |             |  |
|     |   | Martin Delray                  | 31    | 6           |  |
| 56  | MOMMA DON'T FORGET TO PRAY FOR ME (Arista 2258)(CD)                             | Diamond Rio                    | 43    | 15          |  |
| 57  | I'M NOT THE MAN I USED TO BE (NLT 2000)(CD)                                     | Glen Todd                      | 60    | 6           |  |
| 58  | AFTER THE LIGHTS GO OUT (Columbia 74104)(CD)                                    | Ricky Van Shelton              | 50    | 14          |  |
| 59  | HOW MANY TIMES IS ONE MORE TIME (Playback 1361)(VL)                             |                                |       |             |  |
|     |   | Angela Christie                | 62    | 6           |  |
| 60  | RINGS (Stargem SG-2517)(VL)   | Denise Cole                    | 63    | 4           |  |
| 61  | I'VE ALWAYS KEPT IT ON THE ROAD (Gallery II 2053)(VL)                           | R. Lee Davis                   | 64    | 6           |  |
| 62  | JUKEBOX MOANIN' (Zambone 1010)(CD)  | Redneck The Band               | 65    | 6           |  |
| 63  | I LOVE MY JESUS (Air 111)(VL)   | Robert Hampton/Johnny Paycheck | 66    | 3           |  |
| 64  | DIXIE SUNDOWN (Hill Country HCR-29110)(CD)                                      | Stoney Edwards                 | 52    | 7           |  |
| 65  | WHO NEEDS YOU (Stella Star S-Str-Le-1011)(CD)                                   | Lee Everett                    | 68    | 4           |  |
| 66  | HEAD OVER HEELS (Door Knob 375)(VL)   | Bo Harrison                    | 72    | 6           |  |
| 67  | RECKLESS (NSD NSD-0280)(VL)   | Jeanine Burkman                | 70    | 6           |  |
| 68  | HEY YOU'RE HURTING ME (Killer K-146)(VL)  | Alan Rich                      | 71    | 7           |  |
| 69  | POURIN' BEER AND WIPIN' TEARS (Honeysuckle WK-101)(VL)                          |                                |       |             |  |
|     |   | Winnie Kincaid                 | 69    | 7           |  |
| 70  | TURN THAT RADIO ON (RCA 62104)(VL)  | Ronnie Milsap                  | 53    | 14          |  |
| 71  | I'LL START WITH YOU (Liberty 79974)(CD)   | Paulette Carlson               | 57    | 13          |  |
| 72  | (I'VE GOT) A BROKEN HEART TO SAVE (Phoenix Entertainment PHX-001)(CD)           |                                |       |             |  |
|     |   | Bill Woody                     | 75    | 6           |  |
| 73  | YOUR LOVE (Stargem SG-2519)(VL)   | Bill Wilkerson, Jr.            | 76    | 3           |  |
| 74  | BIG WOMEN (Killer K-147)(VL)  | Ron Howard                     | 77    | 5           |  |
| 75  | WHOEVER LOST YOU (Country Pride 91346)(CD)                                      | The Dalton Bros.               | 78    | 5           |  |
| 76  | I WANT TO GO BACK (Stop Hunger DHR-GJH-1101)(VL)                                |                                |       |             |  |
|     |   | Gentleman Jack Hollingsworth   | 79    | 4           |  |
| 77  | STREETS OF DOWNTOWN U.S.A. (Laural 117)(VL)                                     | Harold Harding                 | 80    | 2           |  |
| 78  | WAITING FOR THE PHONE TO RING (Air 184)(VL)                                     | Marion Hammers                 | 81    | 4           |  |
| 79  | NASHVILLE BOUND (Stop Hunger SHR-CH-1101)(VL)                                   | Carmen Herd                    | 82    | 3           |  |
| 80  | ALL I WANNA DO (Ridgewood R-3024)(VL)   | Tim Young                      | 83    | 3           |  |
| 81  | THE GOOD IN GOODBYE (Stop Hunger SHR-SAG-1101)(VL)                              | Shelley Anne                   | 84    | 2           |  |
| 82  | PATIENCE (Gallery II G-2055)(VL)  | Julie Durbin                   | 85    | 3           |  |
| 83  | RIGHT SMACK DAB IN THE MIDDLE OF WRONG (NSD 0282)(CD)                           |                                |       |             |  |
|     |   | Avery Michaels                 | 86    | 2           |  |
| 84  | YOU MUST BELIEVE IN MIRACLES (Courage 1872)(VL)                                 |                                |       |             |  |
|     |   | Tommy Dennis                   | 87    | 3           |  |
| 85  | LIVING A LIE (Stars & Guitars 102)(VL)  | Jerri Arnold                   | 88    | 2           |  |
| 86  | FOR THE LOVE OF A WOMAN (Scotti Bros. 75292)(CD)                                |                                |       |             |  |
|     |   | Electric Light Orchestra       | 89    | 2           |  |
| 87  | POURING DOWN RAIN (Music City U.S.A. MC-133)(VL)                                | Dawn O'Day                     | 90    | 2           |  |
| 88  | WILD IN HIS WAYS (615 1031)(VL)   | Heartland Express              | 91    | 2           |  |
| 89  | CLOUDY DAYS (Playback/Laurie 1354)(CD)  | Sammi Smith                    | DEBUT |             |  |
| 90  | THINGS SONGS ARE MADE OF (Gallery II 2054)(VL)                                  | Nanci Hammond                  | DEBUT |             |  |
| 91  | RED HEADED LEFT HANDED WOMAN (Lost Gold 1012)(VL)                               | Don Vinson                     | DEBUT |             |  |
| 92  | THE WHISKEY AIN'T WORKIN' (Warner Bros. 5122)(CD)                               |                                |       |             |  |
|     |   | Travis Tritt/Marty Stuart      | 58    | 13          |  |
| 93  | IF SHE LEAVES MY HEART (Harmony Street 6907)(VL)                                | Tony Mantor                    | 59    | 10          |  |
| 94  | THE MEMORIES THAT LAST (Step One SOR-436)(CD)                                   |                                |       |             |  |
|     |   | Faron Young & Ray Price        | 61    | 9           |  |
| 95  | THE DIRT ROAD (Curb/Liberty 79050)(CD)  | Sawyer Brown                   | 67    | 15          |  |
| 96  | I'LL STOP LOVING YOU (Columbia 74102)(CD)                                       | Mike Reid                      | 73    | 16          |  |
| 97  | A JUKEBOX WITH A COUNTRY SONG (Epic 74089)(CD)                                  | Doug Stone                     | 74    | 16          |  |
| 98  | COMMODO HUGGIN' DRUNK (Stargem 2515)(VL)  | Doc Randolph                   | 92    | 5           |  |
| 99  | LEFTY WAS RIGHT (Air 108)(VL)   | Johnny Paycheck                | 93    | 14          |  |
| 100 | I'M SURE OF YOU (Bench BEN-05)(CD)  | Black Tie                      | 94    | 9           |  |



# COUNTRY MUSIC

## RETAIL RAP

### Most Active

1. JOHN ANDERSON—*Seminole Winds*—(BNA)—#35
2. ALABAMA—*Pass It On Down*—(RCA)—#71
3. TRISHA YEARWOOD—*Trisha Yearwood*—(MCA)#8

**ALBUM TO WATCH**—BNA recording artist John Anderson is riding in on a pretty powerful gust of wind lately. His single, "Straight Tequila Night" hit #1 this week on the Top 100 Singles Chart, and it should come as no surprise that his latest album *Seminole Wind* is making as many waves on the *Cash Box* Top 75 Country Album Chart as well. *Seminole Wind* rides up six more places to #35 to be this week's Album To Watch.

**NEW RELEASES**—In April Anne Murray will release a follow-up to her 30th album *Yes I Do*. The upcoming collection of hits entitled *Fifteen Of The Best* was recorded on Murray's former label, Liberty Records and will include her new single, "I Can See Arkansas." Murray will be in Nashville at month's end to tape the video for the song to be directed by former Canadian Steve Goldman.

George Hamilton IV and his son George Hege Hamilton V will be releasing a brand new collection of songs on EMI's Music For Pleasure label. Entitled *Country Classics*, this 16-track recording reunites the father and son in a "new country" presentation for the British marketplace. The album includes revivals of two of George IV's biggest hits, "Abilene" and "Canadian Pacific." *Country Classics* follows up the father/son debut album, *Homegrown*.

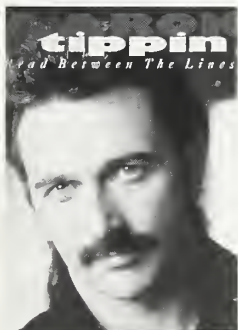


The Charlie Daniels Band has earned its first Ampex Golden Reel Award for the album, *Simple Man*, recorded and mixed exclusively on Ampex audio tape. The band received Golden Reel plaques backstage at Opryland's Gaslight Theatre prior to an appearance on *Nashville Now*. Pictured (l-r) are: Jack Gavin, Bruce Brown, group manager David Corlew, Charlie Daniels, album producer James Stroud, Charlie Hayward, Taz DiGregorio and Carolyn Corlew.

(*Cash Box* magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Cory Cheshire at 615-329-2898.)

### ALBUM REVIEW

#### ■ AARON TIPPIN: *Read Between The Lines* (RCA 61129)



He likes it howling, and he likes it bluesy, and *Read Between The Lines* is straight Aaron Tippin. From songwriting credits to the raw-edged vocals, Tippin lays it on the line; he is pure country no fooling, no stretching. *Read Between The Lines*, the second release from RCA recording artist Tippin, proves that this South Carolina native is like a church revival of down-home country. Pumping out a streamline of hits accented by Tippin's vocals and Gordy's production, *Read Between The Lines* is all the pleasure of initial Tippin (*You've Got To Stand For Something*) and more. "I Wouldn't

Have It Any Other Way" echoes the moral of the Tippin breakthrough hit, "You've Got To Stand For Something." Featured album picks include the first release, "There Ain't Nothin' Wrong With The Radio," "If I Had It To Do Over," "These Sweet Dreams" and "This Heart." Tippin pours out a lot of soft-hearted balladery but keeps it hardcore with grass-roots grit and heavy-loaded hillbilly.

# TOP 75 COUNTRY ALBUMS

## CASH BOX • MARCH 21, 1992

The square bullet indicates strong upward chart movement  
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week \* Total Weeks \*

### #1 ALBUM: Garth Brooks



### TO WATCH: John Anderson #35

|    |  |                            |    |     |
|----|--|----------------------------|----|-----|
| 1  | ROBIN' THE WIND (Liberty 96330)(P6)              | Garth Brooks               | 1  | 23  |
| 2  | NO FENCES (Liberty 93866)(P6)                    | Garth Brooks               | 2  | 76  |
| 3  | IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P) | Travis Tritt               | 3  | 39  |
| 4  | FOR MY BROKEN HEART (MCA 54223)(P)               | Reba McEntire              | 4  | 20  |
| 5  | POCKET FULL OF GOLD (MCA 10140)(P)               | Vince Gill                 | 5  | 50  |
| 6  | DON'T ROCK THE JUKEBOX (Arista 8681)(P)          | Alan Jackson               | 6  | 41  |
| 7  | GARTH BROOKS (Liberty 90897)(P3)                 | Garth Brooks               | 7  | 131 |
| 8  | TRISHA YEARWOOD (MCA 10297)(G)                   | Trisha Yearwood            | 11 | 34  |
| 9  | ALL I CAN BE (Epic 47468)                        | Collin Raye                | 8  | 26  |
| 10 | WHAT DO I DO WITH ME (Liberty 95562)(G)          | Tanya Tucker               | 10 | 33  |
| 11 | STICKS AND STONES (Atlantic 82326)               | Tracy Lawrence             | 9  | 13  |
| 12 | PUT YOURSELF IN MY SHOES (RCA 23772)(P2)         | Clint Black                | 14 | 67  |
| 13 | BACKROADS (Columbia 46855)(P)                    | Ricky Van Shelton          | 12 | 40  |
| 14 | SOMETHING IN RED (RCA 3021)(G)                   | Lorrie Morgan              | 13 | 46  |
| 15 | TEN STRAIT HITS (MCA 10459)                      | George Strait              | 17 | 4   |
| 16 | DIAMOND RIO (Arista 8673)                        | Diamond Rio                | 15 | 39  |
| 17 | I THOUGHT IT WAS YOU (Epic 43457)                | Doug Stone                 | 16 | 28  |
| 18 | GREATEST HITS II (RCA 61040)                     | Alabama                    | 19 | 19  |
| 19 | DON'T GO NEAR THE WATER (Mercury 51061)          | Sammy Kershaw              | 18 | 13  |
| 20 | PUT YOURSELF IN MY PLACE (Arista 8642)           | Pam Tillis                 | 22 | 40  |
| 21 | HIGH LONESOME (Warner Bros. 26661)(G)            | Randy Travis               | 20 | 26  |
| 22 | GREATEST HITS II (Curb/RCA 61018)(G)             | The Judds                  | 21 | 24  |
| 23 | PAST THE POINT OF RESCUE (Curb 77450)            | Hal Ketchum                | 24 | 28  |
| 24 | SHOOTING STRAIGHT IN THE DARK (Columbia 46077)   | Mary-Chapin Carpenter      | 27 | 68  |
| 25 | IF THERE WAS A FLY (Reprise 26344)(G)            | Dwight Yoakam              | 23 | 67  |
| 26 | EAGLE WHEN SHE FLIES (Columbia 46882)(G)         | Dolly Parton               | 25 | 50  |
| 27 | REGULAR JOE (Epic 47477)                         | Joe Diffie                 | 30 | 4   |
| 28 | ACES (Liberty 95847)                             | Suzy Bogguss               | 26 | 20  |
| 29 | I AM READY (Arista 18691)(P)                     | Steve Wariner              | 32 | 17  |
| 30 | CHILL OF AN EARLY FALL (MCA 10204)(P)            | George Strait              | 28 | 48  |
| 31 | THE DIRT ROAD (Curb/Liberty 94260)               | Sawyer Brown               | 31 | 49  |
| 32 | RUMOR HAS IT (MCA 10016)(P)                      | Reba McEntire              | 29 | 75  |
| 33 | AT THE RYMAN (Reprise 26664)                     | Emmylou Harris             | 36 | 4   |
| 34 | BRAND NEW MAN (Arista 07822)                     | Brooks & Dunn              | 33 | 28  |
| 35 | SEMINOLE WIND (BNA 61029)                        | John Anderson              | 41 | 4   |
| 36 | TOO COLD AT HOME (MCA 10032)(G)                  | Mark Chesnut               | 35 | 70  |
| 37 | HERE IN THE REAL WORLD (Arista 8523)(P)          | Alan Jackson               | 34 | 101 |
| 38 | UP AGAINST MY HEART (MCA 10336)                  | Patty Loveless             | 37 | 24  |
| 39 | GREATEST HITS I (Curb/RCA 8318)(P2)              | The Judds                  | 42 | 94  |
| 40 | THE PATSY CLINE COLLECTION (MCA 10421)           | Patsy Cline                | 40 | 17  |
| 41 | WHEN I CALL YOUR NAME (MCA 42321)(P)             | Vince Gill                 | 39 | 93  |
| 42 | AND ALONG CAME JONES (MCA 10398)                 | George Jones               | 38 | 19  |
| 43 | COUNTRY CLUB (Warner Bros. 26094)(P)             | Travis Tritt               | 43 | 98  |
| 44 | TRIBUTE (RCA 30224)                              | Roy Rogers                 | 44 | 20  |
| 45 | BEST OF RESTLESS HEART (RCA 610041)              | Restless Heart             | 45 | 18  |
| 46 | ELECTRIC BARNYARD (Mercury 848054)               | Kentucky HeadHunters       | 47 | 48  |
| 47 | KENTUCKY BLUEBIRD (RCA 3156)                     | Keith Whitley              | 46 | 24  |
| 48 | BILLY DEAN (Liberty/SBK 96728)                   | Billy Dean                 | 48 | 20  |
| 49 | KILLIN' TIME (RCA 668)(P2)                       | Clint Black                | 49 | 145 |
| 50 | BACK HOME AGAIN (Reprise 26740)                  | Kenny Rogers               | 50 | 12  |
| 51 | TIME PASSES BY (Mercury 846975)                  | Kathy Mattea               | 51 | 48  |
| 52 | PICKIN' ON NASHVILLE (Mercury 838744)(P)         | Kentucky HeadHunters       | 52 | 115 |
| 53 | GREATEST HITS (RCA 2277)                         | Keith Whitley              | 53 | 78  |
| 54 | WALK THE PLANK (Liberty 95798)                   | Pirates of the Mississippi | 54 | 20  |
| 55 | FIGHTING FIRE WITH FIRE (Mercury 848291)         | Davis Daniel               | 55 | 23  |
| 56 | A THOUSAND WINDING ROADS (Epic 46-47)            | Joe Diffie                 | 56 | 70  |
| 57 | LOVE GOES ON (Liberty 97711)                     | Paulette Carlson           | 58 | 13  |
| 58 | I'VE GOT THAT OLD FEELING (Rounder 0275)         | Alison Krauss              | 60 | 50  |
| 59 | HIGH AND DRY (MCA 10330)                         | Marty Brown                | 59 | 26  |
| 60 | LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)          | The Judds                  | 57 | 74  |
| 61 | TEMPTED (MCA 10106)                              | Marty Stuart               | 63 | 57  |
| 62 | BETH NIELSEN CHAPMAN (Reprise 26172)             | Beth Nielsen Chapman       | 64 | 14  |
| 63 | A COLLECTION OF HITS (Mercury 842330)            | Kathy Mattea               | 62 | 71  |
| 64 | NEW NASHVILLE CATS (Warner Bros. 26509)          | Mark O'Connor              | 65 | 44  |
| 65 | OUT OF MY HEART (Columbia 47051)                 | Vern Gosdin                | 66 | 37  |
| 66 | ZONE OF OUR OWN (Reprise 26683)                  | Texas Tornados             | 67 | 23  |
| 67 | PURE HANK (Warner Bros. 26536)                   | Hank Williams, Jr.         | 61 | 44  |
| 68 | MILESTONES-GREATEST HITS (Warner Bros. 26630)    | Holly Dunn                 | 68 | 30  |
| 69 | MAVERICK (Curb/Capricorn 26806)                  | Hank Williams, Jr.         | 72 | 2   |
| 70 | HEROES (RCA 2459)                                | Paul Overstreet            | 69 | 50  |
| 71 | PASS IT ON DOWN (RCA 2106)(G)                    | Alabama                    | 75 | 96  |
| 72 | YOUNG MAN (Liberty/SBK 94302)                    | Billy Dean                 | 70 | 46  |
| 73 | TRUE LOVE (Curb/MCA 47389)                       | Desert Rose Band           | 71 | 20  |
| 74 | BING BANG BOOM (Warner Bros. 26588)              | Highway 101                | 73 | 36  |
| 75 | LOVE IN A SMALL TOWN (RCA 2365)(G)               | K.T. Oslin                 | 75 | 59  |

# COUNTRY MUSIC

## COUNTRY RADIO

### HIGH DEBUTS

1. PIRATES OF THE MISSISSIPPI—"Til I'm Holding You Again"—(Liberty 79146)—#48
2. RESTLESS HEART—"Familiar Pain"—(RCA 62054)—#50
3. RONNA REEVES—"The More I Learn (The Less I Understand About Love)"—(Mercury 600)—#51

### MOST ACTIVE

1. COLLIN RAYE—"Every Second"—(Epic)—#35
2. MARK CHESNUTT—"Old Flames Have New Names"—(MCA)—#30
3. TANYA TUCKER—"Some Kind Of Trouble"—(Liberty)—#21

**POWERFUL ON THE PLAYLIST**—Collin Raye captures Most Active status this week on the *Cash Box* Top 100 Country Singles Chart. His latest romantic offering, "Every Second," leaps 16 notches to #35 after initiating a strong showing last week at #51.

Mark Chesnutt takes last week's High Debut and runs with it. "Old Flames Have New Names," his first single off *Longnecks and Short Stories*, races up the charts to #30, picking up 14 points from last week.

Tanya Tucker has scored some kind of hit with her latest smash "Some Kind Of Trouble." This soulful number garners a 13-slot move and a home this week at #21 on the Top 100 Country Singles Chart. "Some Kind Of Trouble" follows other recent chart-toppers "Down To My Last Teardrop" and "(Without You) What Do I Do With Me."

**INSIDE RADIO**—*Cash Box* reporting station WPKR (Packer 99.5 FM of Oshkosh, WI) welcomes newcomers morning man Charlie Hart, evening jock Jennie Nickel, and program director Alan Dean. In other changes at the station, Deb Brague moves from evenings to mid days and Neal Peterson takes the late-night shift with the newly added Interstate Radio network's overnight trucking show.

*The Nashville Record Review*, TNNR's weekly country countdown program, has increased its affiliate roster more than 500 percent in the past year to 225 stations. The expansion of affiliates has made the show the fastest growing country radio program in syndication. Hosted by Lorianne Crook and Charlie Chase, *The Nashville Record Review* is a weekly, four-hour countdown of country music's Top 40 hits.

One of country music's hottest radio programs, *Nashville Nightline*, hosted by Elmer Fudpucker and Tallie Nichols, can now be heard by Canadian country music fans. The one-year-old country music and talk show program has been picked up by 30 stations across Canada on the Canadian Radio Network's satellite. The program is taped three times a week in Nashville and features live performances and interviews with some of country music's brightest stars including Joe Diffie, Jo El Sonier, Clinton Gregory, Davis Daniel, Mark Collie, Jeannie Seely, Ronnie McDowell and more.

### LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. IT DON'T TAKE A LOT—Mark Collie (MCA)
2. LOVIN' ALL NIGHT—Rodney Crowell (Columbia)
3. I'M OKAY (AND GETTIN' BETTER)—Billy Joe Royal (Atlantic)
4. SOME GIRLS DO—Sawyer Brown (Curb/Liberty)
5. SWEET SUZANNE—Buzzin' Cousins (Mercury)



A pregnant Sandy Brooks, wife of superstar Liberty artist Garth Brooks, shows off her "pooch" during the Seminar's standing-room-only Super Faces Show sponsored by the Academy of Country Music.



Singer/songwriter Paul Overstreet tapes ID's during the first Video Artist Tape Session held the first day of the Seminar.



Riders In The Sky gather with CRB board members following their Saturday morning performance at the Seminar. Pictured (l-r) are: CRB president Larry Daniels, KNIX-FM Phoenix, Arizona; Riders Woody Paul and Too Slim; board members Bob Woody, WPOC Baltimore and Tim Murphy, KMP5, Seattle; and Riders member Ranger Doug.

# COUNTRY MUSIC

## Jerri Arnold and the Bakersfield Sound

### INDIE INSIGHT

#### WHEN IS THE BEST TIME TO BREAK A NEW ARTIST?

Well that depends on exactly what that particular artist is trying to sell. Take for instance the late-breaking, independent female act, Jerri Arnold. She is the queen of the traditional country music vintage known to local California fans as the Bakersfield Sound. A local attraction, Jerri Arnold has been dubbed the "silver-tongued lady" and "the queen of the Cotton Patch Jamboree," titles that owe their founding to Doc Snowday and Alex Hays who were looking for some fresh talent for a jamboree show and a catalyst for their new label, Stars and Guitars.

Jerri Arnold is not your typical new face in country music. She is not going for promo shots or the latest sound in contemporary country music. No country rock or smashing guitars for this singer. She's too adept in the country of tradition and value to worry about the latest trends that some of her younger contemporaries may be pushing. In 1990 Arnold and her back-up band, the Purple Moon Gang, released their first single record, "Lonely Is The Beat Of My Heart," a song which first brought her out of the ranks of back-up singer to lead vocalist. Her latest single "Living A Lie" just debuted on the Top 100 Country Singles Chart and is now at #85.

It was in 1989 that long-time writers and promoters Doc Snowday and Alex Hays first started looking for some fresh talent and an original sound that best personified the Bakersfield tradition for their Cotton Patch Jamboree Show. According to Snowday and Hays, all the performers who auditioned were skilled, but could not pull off anything original, especially a song they were plugging entitled "Lonely Is The Beat Of My Heart." A cinderella story of sorts, Jerri Arnold suggested she try singing the song when her three back-up singers failed to please the judges. Arnold was pushing her girls for the Jamboree Show but when Snowday and Hays heard her rendition of the song, they were sold.

Since the age of 12, Jerri Arnold had been the grand accompanier, singing back-up and learning to play every instrument she could get her hands on including the piano, bass, rhythm and lead guitar and even a "homemade" steel guitar. She toured locally with her first all-girl band who called themselves the Nobles Melody Ranch Girls with Jeannie Sheppard as lead. After these early days however, music would take a back seat to a life she deemed more urgent, being a wife, mother and parole officer.

After 30 years on the job, dealing with a lot of drug-addicted and potentially life-threatening parolees, Arnold returned to the music she had not been serious about since the birth of her son. Prompted by her sister in 1985, Arnold began "tinkering around" with the music again and by 1987, the all-girl band was reformed and playing for parties and local events. However two years later, her sister died and Arnold felt as though she would never be able to get up on stage again.

After being a back-up singer all her life, Arnold could not imagine performing on stage without her sister's lead. Yet it was just a month later that she unassumingly picked up the lead in a local jamboree. In 1989, Snowday and Hays heard Arnold sing "Lonely Is The Beat Of My Heart" and signed her to headline the Cotton Patch Jamboree's War Against Drugs stage show. In looking for a reason to put the show on, Arnold, Snowday and Hays chose to use the event as a way to raise money for drug rehabilitation. Almost all of their shows benefit an organization or group of people.

The Cotton Patch Jamboree has been held three times and features all original music taken from a catalog of at least 76 songs written by Snowday and "accented" by Arnold. Each song, a little on the teary side, revives the vintage Bakersfield sound introduced in the 1940s. Bakersfield, California may be the only country music venue left that claims the western in country/western, something this "southern community" is very proud to say they started. Some country namesakes weaned on this local commodity include Merle Haggard, Buck Owens, Jeannie Sheppard and Harlan Howard.

Today the locals gather for some old-fashioned "clean" fellowship, something reminiscent of barn-raising and country socials. The energy of Arnold's live show caught the attention of KCHJ in Delano, California, and soon the Cotton Patch Jamboree became the only radio show with all original music.

Described as the "best thing since apple pie" by her "founders" Doc Snowday and Alex Hays, Arnold is also credited with having the magic that got the jamboree and its sister act, the monthly Fairfax Grange Hall dance off the ground.

In the future Arnold plans to resume the radio show while gearing up for a local television program and her debut album due out soon.

—Cory Cheshire

#### NEW SINGLE RELEASES

##### OUT OF THE BOX

■ **GARTH BROOKS:** "Papa Loved Mama" (Liberty 79204)  
**Producer:** Allen Reynolds  
**Writers:** Kim Williams/Garth Brooks



Caution: For those of you seeking to find a statement of justice and social order in music leave this cut alone. Inspired by a Carl Sandburg line, "Papa Loved Mama" is a good country song for amusement and who better to animate this farce than Garth Brooks. He himself described the single as a "gag" hit, yet it should prove to be just what country radio and Brooksmania live for. High-tailing fun, rebellious twang and a lot of Brooks' charm make this another appealing favorite from *Ropin' The Wind*.

#### FEATURE PICKS

■ **WAYLAND PATTON:** "Gulf Stream Dreamin'" (Liberty 79134)  
**Producer:** Jerry Crutchfield  
**Writer:** Hugh Prestwood

After forging into the country music ranks as a songwriter, Wayland Patton is debuting his singing career with "Gulf Stream Dreamin'." Subtle acoustics and strings are the perfect backdrop to a single as lucid and placid as the title implies. "Gulf Stream Dreamin'" is reminiscent of a Fogelberg feel and hopefully Patton will be welcomed in by country pacifists just as easily.

■ **RODNEY CROWELL:** "Lovin' All Night" (Columbia 74250)  
**Producers:** Jerry Leventhal/Rodney Crowell  
**Writer:** R. Crowell

In "Lovin' All Night," the jumpin', let-loose Rodney Crowell comes alive. While the music is pretty typical of rockin' country, it's the words that give the song stamina. As a lyricist, Crowell reminds country followers that quality is not neglected when the pace picks up.

■ **DOUG STONE:** "Come In Out Of The Pain" (Epic 74259)  
**Producers:** Bud Logan/Harold Sheed  
**Writer:** T.J. Knight

Doug Stone knows his ballads and with "Come In Out Of The Pain" Stone offers a passionate, emotional filler. Of all his soft-hearted deliveries, this may be one of the best adding to this cut just a little more intensity and range.



Reprise recording artist Michael White and some of his new friends from radio enjoy the Warner/Reprise and WSM Radio Listener Appreciation show that kicked off this year's Country Radio Seminar on Tuesday March 3. Pictured (l-r) are: Ken Curtis, KYXX, Longview, TX; Dave Shepel, KKCS, Colorado Springs, CO; Michael White; and Brad Chambers, KNAX, Fresno, Ca. (Photo Credit: Kay Williams)

# GOSPEL MUSIC

## Patti LaBelle— Diva Extraordinaire and Career Launcher



Patti LaBelle

**THERE IS A BIBLICAL PRINCIPLE** that reads: "To much is given, much is required." This has seemingly become the motto or personal credo for singer Patti LaBelle, a champion of champions—one who would be the greatest among us must first be willing to be a servant.

Born May 24, 1944 in Philadelphia, Pennsylvania, LaBelle's extraordinary musical gift emerged most clearly in the Beulah Baptist Church Choir, where she remained a soloist even after embarking on a professional secular career.

Perhaps more than any other artist in the history of popular music, the distinctive singer has been true to herself in every varied phase of her musical career. LaBelle, who just won the coveted Grammy award for her latest MCA album, *Burnin'*, has also completed shooting the video for "Superwoman," a smash team-up with close friends Gladys Knight and Dionne Warwick. She's also in the midst of taping new episodes of the NBC-TV hit series, *A Different World*, reprising her role as Dwayne Wayne's mom, Adele. Among many other outstanding accomplishments, LaBelle also joined Bob Hope as he welcomed home the troops from Kuwait. And lastly but certainly not least, she returned to her church roots in the critically acclaimed PBS special, *Going Home to Gospel with Patti LaBelle*.

I had the privilege to conduct a phone interview with Ms. LaBelle during which she astounded me once again as she so often does. There was a telephone interview set up through her public relations firm, The Callaghan Group. I expected to be given a number to call some office at a certain time. Instead the gracious, humble LaBelle called me from her home

personally, and then asked to speak with me herself. LaBelle called me on my daytime job and, when the office staff realized that it was actually her, the entire building was in an uproar the rest of the day. The call was finally transferred to me. The voice on the other end says, after having been put on hold for a few minutes, "May I speak to Greg Cooper please?" I respond, "This is he." The voice on the other end says, "Greg, this is Patti LaBelle, I hope I'm not too late." The interview was set for 11 a.m., and the time was now 11:10.

**Cash Box:** You have tremendous success in every major venue—recording, video, television specials, television appearances, motion picture soundtracks, motion picture cameo appearances, business endeavors, a successful marriage and family, etc. How do you intend to keep up the pace?

**Patti LaBelle:** I want to continue to do quality work and always make the right choices, or keep good people around me to make those choices or decisions for me. I don't want to lose the belief and trust that my fans have invested in me.

**C.B.:** The liberality that you show towards others is so uncommon from those of your caliber. Where do you find that security that seems to be so natural?

**P.L.:** I don't know why it's there, I'm just glad that it is. I was taught from a very early age to share.



Patti LaBelle and The Barrett Sisters

**C.B.:** What in your own personal observation was accomplished by doing the television specials, *Sisters In The Name Of Love* and *Going Home To Gospel*?

**P.L.:** Three black women, all individuals and superb talents in their own right, are, first of all, friends. We like each other a lot. We're not envious or jealous of each other. Above all, we work well together. That's exactly what we are, "sisters in the name of love."

Concerning my *Going Home To Gospel* special, Public Broadcasting approached me. Gospel music has been with me since I've been on this earth. It's where my roots are. I saw it as an opportunity to bring that message to those that might not normally listen to it, but because I was associated, they watched. I wanted it to be educational, and I also wanted to give my respect publically and nationally to those who started out before I did and encourage those that are just beginning and those yet to come. In the last 47 years I've been given a lot of opportunities. I consider myself to be blessed because of the choices that either my management or I have made. I never want to take things or people for granted. I never want to take my position for granted either, because tomorrow I could be on the ground and have to start all over again and need someone to help. By watching people in this business, I've learned how not to act. I want to always respect others.

**C.B.:** Tell us about some of the careers that you have helped to launch.

**P.L.:** My husband, Armstead Evans, has a personal management and artist development company here in Philadelphia called PAZ Entertainment. We've tried as best we could to promote and or represent artists like Desiree Coleman-Jackson from the hit Broadway musical, *Mama I Want To Sing*, singer/songwriter Calvin Bridges, whose compositions include "I Can Go To God In Prayer," "Spread The Word," and several national television appearances and Debbie Henry, who is also featured in my show on the road. Debbie has been with me for over 15 years, and I consider her to be one of my dearest friends. We also represent internationally acclaimed singer/songwriter Edwin Hawkins. There are several other things that are in the developmental stages so look for them soon. I also intend to do a gospel album on the MCA label. Bud Ellerson, my musical director, will be producing some of the record as well.



Desiree Coleman-Jackson



Calvin Bridges



Debbie Henry



Edwin Hawkins

## ARTIST SPOT

### Shun Pace-Rhodes: One Of Gospel Music's Rising Stars

By Tim A. Smith



Shun Pace-Rhodes

**SHUN PACE-RHODES IS QUICKLY CLIMBING** up the rungs of stardom in the realm of gospel music.

Long recognized as one of the talented sisters making up the group known among the critics of gospel music as the Anointed Pace Sisters, Rhodes decided to test the waters as a solo artist.

In 1987, Rhodes hit the road as part of Edwin Hawkins' traveling unit. This soon led to her recording with Hawkins. Rhodes' distinctive vocal style can be heard in the lead vocal capacity on the title cut of the 1987 Edwin Hawkins Music and Arts Seminar recording entitled, "That Name."

That vocal appearance helped to garner Rhodes national exposure, as the song was nominated in 1988 for a Grammy in the Best Gospel

Performance category.

Not one to forget her roots, Rhodes traveled back to her home base of Georgia to make a guest vocal appearance on the Stellar Award-winning album, *He's Worthy*, recorded by Dr. Jonathan Greer and the Cathedral of Faith Choir.

Seeing the enormous wealth of talent God has bestowed upon Rhodes, Rev. Milton Biggum, the executive director of gospel for Savoy Records, signed her to a long-term recording deal in 1990.

The end product, her debut solo project, entitled *He Lives*, speaks for itself. The album quickly became a favorite of gospel music enthusiasts across the country. Rhodes was rewarded for her efforts by being nominated and receiving the award for Best New Artist of the Year at the 1991-92 Stellar Awards.

Through all the attention, accolades and awards she's received the past year, Rhodes remains focused, acknowledging that her success isn't necessarily derived through anything she's done. With a note of sincerity, Rhodes states, "I have to remain humble, giving all glory and honor to God for the many great things He has done."

And that's the gospel truth.

## TOP BLACK GOSPEL ALBUMS

CASH BOX • MARCH 21, 1992

|    |   |   |    |    |
|----|---|---|----|----|
| 1  | LIVE (Malaco 4450)  | Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir | 6  | 34 |
| 2  | GOD GET THE GLORY (Malaco-6008)                                 | Mississippi Mass. Choir                     | 1  | 10 |
| 3  | WASH ME (Tyscot 1401)   | New life Comm./John P. Kee                  | 3  | 42 |
| 4  | DIFFERENT LIFESTYLES (Capitol 92078)                            | Be Be & Ce Ce Winans                        | 4  | 36 |
| 5  | I'LL NEVER FORGET (Malaco Mal 4440)                             | Bobby Jones                                 | 2  | 38 |
| 6  | HE LIVES (Saboy 14807)  | Shun Pace Rhodes                            | 5  | 33 |
| 7  | NUMBER 7 (Benson C02808)  | Commissioned                                | 7  | 18 |
| 8  | I'M GLAD ABOUT IT (Malaco/Savoy 14804)                          | Rev. T Wright & Chicago Mass Choir          | 9  | 4  |
| 9  | PHENOMENON (Bellmark 71806)                                     | Rance Allen                                 | 10 | 42 |
| 10 | HE'S PREPARING ME (Air 10162)                                   | Rev. E. Davis / Wilmington Mass Choir       | 8  | 42 |
| 11 | AN INVITATION AIR (Atlantic L10170)                             | Luther Barnes & The Red Budd Gospel Choir   | 11 | 22 |
| 12 | WAIT ON THE LORD (Bellmark 71800)                               | Lamora Parks Young Adult                    | 12 | 42 |
| 13 | PRAY FOR ME (Word 9202)   | Mighty Clouds Of Joy                        | 13 | 42 |
| 14 | HE'S WORKING IT OUT FOR YOU (A&M)                               | Shirley Ceasar                              | 15 | 10 |
| 15 | REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103) | Rev. James Cleveland/L.A. Gospel Messengers | 14 | 26 |
| 16 | FAMILY AFFAIR (Malaco 4442)                                     | Pilgrim Jubilees                            | 16 | 42 |
| 17 | MUSIC 2 GO (Word 901669529X)                                    | Various Artists                             | 17 | 20 |
| 18 | HOLD BACK THE NIGHT (SOG 178)                                   | Rev. Charles Nicks                          | 18 | 42 |
| 19 | GOD DELIVERED (Atlanta International)                           | Rev. F.C. Barnes                            | 19 | 10 |
| 20 | THIS IS YOUR NIGHT (Black Berry 2203)                           | Williams Brothers                           | 20 | 43 |
| 21 | LOVE ALIVE IV (Malaco 6007)                                     | Walter Hawkins                              | 21 | 42 |
| 22 | MAGNIFY HIM (Malaco 8011)                                       | Keith Pringle                               | 23 | 36 |
| 23 | WALKING IN THE LIGHT (Tribute 31004)                            | Lynette Hawkins Stephens                    | 24 | 43 |
| 24 | JUST ME THIS TIME (Tyscot 401311)                               | John P. Kee                                 | 25 | 42 |
| 25 | I AM PERSUADED (Benson 2727)                                    | Fred Hammond                                | 26 | 32 |
| 26 | VICTORY IN PRAISE (Tyscot 40195)                                | Vip Music & Arts Seminar Mass Choir         | 27 | 7  |
| 27 | THROUGH THE STORM (Tribute/Spectra 790113)                      | Yolanda Adams                               | 28 | 26 |
| 28 | OPEN OUR EYES (Rejoice 9111)                                    | Milton Brunson                              | 29 | 42 |
| 29 | TOGETHER (Light/Spectra 73043)                                  | Kurt Carr Singers                           | 30 | 10 |
| 30 | UNCOMMON LOVE (Benson C02781)                                   | Heirloom                                    | 22 | 20 |
| 31 | I'LL TELL THE WORLD (Savoy/Malco 1480)                          | Myrna Summers                               | 31 | 27 |
| 32 | HIGHLY RECOMENDED (Word 9112)                                   | Helen Baylor                                | 32 | 5  |
| 33 | FAMILY & FRIENDS CHOR VOL. 3 (Selah/Sparrow 1507)               | Ron Winans                                  | 33 | 6  |
| 34 | SAINTS IN PRAISE (Sparrow 1240)                                 | The West Angeles Cogl.                      | 34 | 32 |
| 35 | LIVE & BLESSED (I Am 08300)                                     | Walt Whitman/Soul Children Of Chicago       | 35 | 21 |
| 36 | LIVES (Sparrow 1246)  | Tramaine Hawkins                            | 36 | 42 |
| 37 | THE EVOLUTION OF GOSPEL (Perspective/A&M 28963 1000 4)          | Sounds Of Blackness                         | 37 | 39 |
| 38 | THANK YOU MAMA FOR (Malaco 4445)                                | The Jackson Southernaires                   | 38 | 42 |
| 39 | I'LL LET NOTHING SEPERATE (Savoy 7101)                          | Dallas Ft. Mass. Choir                      | 39 | 42 |
| 40 | RAISE A NATION (Word 48594)                                     | Inez Andrews                                | 40 | 6  |

### New Releases...

1. STEPPIN' OUT (Blind Pig 74691)—The Gospel Hummingbirds
2. PORTRAIT OF A SPIRIT (Pakadern Records 701251325)—Various Artists
3. LEGEND (Word 1048)—Legend
4. SOUL ASYLUM (Intense Records 9280)—Ransom
5. MY FREEDOM (Vireo 2201)—Lisa Bevill

### Bobby Jones Top 5 Videos

1. Daryl Coley . . . . . He's Preparing Me (Sparrow)
2. Mississippi Mass Choir . . . . . Be Still (Malaco)
3. BeBe & CeCe Winans . . . . . It's O.K. (Capitol)
4. Margaret Bell . . . . . Crazy When It Comes To You (Warner)
5. Ruby Terry . . . . . Old Man River (Sparrow)

# GOSPEL MUSIC

## BMG AND SPARROW FORM PARTNERSHIP

By Steve Giuffrida

**THE SPARROW CORPORATION AND BMG MUSIC PUBLISHING** recently entered into a long-term worldwide music publishing partnership. The move is in connection with BMG's commitment to the exploding gospel music industry. The announcement was made jointly by Nicholas Firth, president of BMG Music Publishing Worldwide and Billy Ray Hearn, chairman and ceo of the Sparrow Corporation.

The major agreement comprises BMG's acquisition of a 50 percent ownership of Sparrow's music publishing catalogues Birdwing Music (ASCAP), Sparrow Song (BMI) and His Eye (SESAC), as well as all new works produced and published by Sparrow during the term of the agreement. BMG will also handle all administration for these catalogues.

The Sparrow catalogues contain over 2,800 copyrights and include such well-known songs as "For The Sake Of The Call," "Find Us Faithful," "O Lord," "Every Heartbeat," "Holy Ground," "Love In Any Language," and many others. Among the top writers represented are Susan Ashton, Margaret Becker, Steve Camp, Michael Card, Steven Curtis Chapman, Steve Green, Charlie Peacock and John Michael Talbot.

In a statement referring to the announcement, Hearn claimed, "This move now enables Sparrow to assume a more aggressive and comprehensive position for its writers, artists and catalogues in the international and domestic music publishing markets. BMG is a 'best fit' situation."

Firth added, "We are delighted to be in business with Sparrow, one of the most dynamic and innovative companies in the Christian music field. When we formed our own gospel music division in 1990, BMG made a major commitment to this important and growing area. With this new partnership which combines the proven strengths of both companies in the respective fields, we take another major step forward."

Founded by Billy Ray Hearn 16 years ago, The Sparrow Corporation, which is located in Nashville, is a comprehensive Christian communications company including separate divisions in the areas of records, music publishing, book publishing, video production, print music, sales and distribution. Sparrow Records is the largest privately-held Christian record label in the country with a roster of artists that include Margaret Becker, Debby Boone, Michael Card, Steven Curtis Chapman, Steve Green, Tramaine Hawkins and BeBe & CeCe Winans.

BMG Music Publishing formed its Nashville-based gospel division in October 1990 and has a roster of writers that includes Scott Wesley Brown, Joe Hogue, John Elliott, Lee Domann, Michael Anderson, Chris Rice, Dick and Mel Tunney, Brett Perry, Tony Wood and Danny Myrick. BMG is the worldwide publishing division of the Bertelsmann Music Group, global music and video operation of Bertelsmann AG, the world's second largest media company. BMG is one of only three world wide multinationals and is among the five largest music publishing groups in the world.

Elwyn Raymer, general manager of BMG, added to the comment from Hearn by stating, "Bringing together the world wide publishing strengths of BMG Music Publishing with the high energy, marketing-driven spirit of Sparrow is a dream team."



Pictured on scaffolding in one of the projects in Quito, Ecuador with the children's choir are GLAD members (l-r): Jim Bullard, Ed Nalle, Chris Davis and John Gates.

## THE GOSPEL BEAT

By Gregory S. Cooper & Steve Giuffrida

### TAKE 6 GRABS 5TH GRAMMY—

Take 6, the young a cappella group that has earned worldwide acclaim since their introduction to the music industry in 1988, recently added a fifth Grammy to their collection for Best Jazz Vocal Performance on their latest project *He Is Christmas*. Take 6 member **Claude McKnight** and the group's manager, **Gail Hamilton**, accepted the award for the group at the Grammy ceremonies, which were held at Radio City Music Hall. Take 6 is also nominated for a Dove Award in the category of Contemporary Black Gospel Album of the Year for the same project. The award-winning group is currently in the studio working on their next project due out later this year.

### SWEET RAIN RECORDS SIGNS WITH SPECTRA DISTRIBUTION—

**Lionel Darty**, president of Sweet Rain Records, Inc., recently announced the signing of an exclusive long-term agreement with Spectra Distribution. Sweet Rain plans to catalog all existing product with Spectra along with upcoming releases by **Bruce Parham**, **Greg Hoover** and the **Charlotte Area Community Choir (CACC)**, **James Cleveland Kids Album** featuring **Daryl Coley** and **Bruce Parham**, plus *The Best of Hezekiah Walker*.

### "WATCH AND WIN"—

GMA, The Benson Music Group, Word Inc., and The Sparrow Corporation have joined forces in a national contest to encourage viewers to watch the **23rd Annual Dove Awards** to air live on TNN, April 9, 1992. The contest calls for viewers to submit their entries for Dove Award recipients in the top seven categories: Song of the Year, Songwriter of the Year, Male Artist of the Year, Female Artist of the Year, Group of the Year, New Artist of the Year and Artist of the Year. All entries must be postmarked by April 1, 1992 and sent to Watch and Win, c/o GMA, 7 Music Circle North, Nashville, TN 37203. Entrants correctly submitting winners in all seven categories will receive CDs and/or cassettes of the 1992 Dove Award recipients and be placed in a drawing for a Hawaiian vacation for two. The Christian retail store with the most consumer entries will also win a trip for two to Hawaii. Winners will be notified after the Dove Awards telecast by mail. @FL = **GLAD TRAVELS TO ECUADOR TO RECORD WITH COMPASSION CHILDREN**—

Benson recording artists and Compassion spokespersons, **GLAD**, recently traveled to Ecuador and visited the Compassion projects and children in such cities as Qualquil, Otavalo and Quito. While in Quito, GLAD recorded "A Simple Song Of Praise" with the Ecuadorian children's choir for the upcoming April Benson release, *Generation 2 Generation*. Compassion's biggest supporters, GLAD garnered 1,400 sponsorships last year through their concerts and ministry. "A Simple Song Of Praise" illustrates the thematic nature of *Generation 2 Generation*—a collection of songs from such artists as **Dallas Holm**, **Matthew Ward**, **4 Him** and others. Communicating the message of passing the faith from generation to generation, the artists' songs will be recorded with members of their families.



Pictured above at the signing of the long-term agreement between BMG Music Publishing and Sparrow (l-r) are: Elwyn Raymer, general manager of BMG/gospel; Billy Ray Hearn, chairman and ceo of the Sparrow Corporation; Richard A. Green, attorney for the Sparrow Corporation; and Nicholas Firth, president of BMG Music Publishing Worldwide.



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### Classified Ads Close TUESDAY

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in honor of



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President and CEO of BMI

Saturday, April 25, 1992

The New York Hilton  
New York City

Reception Seven O'Clock

Black Tie

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