

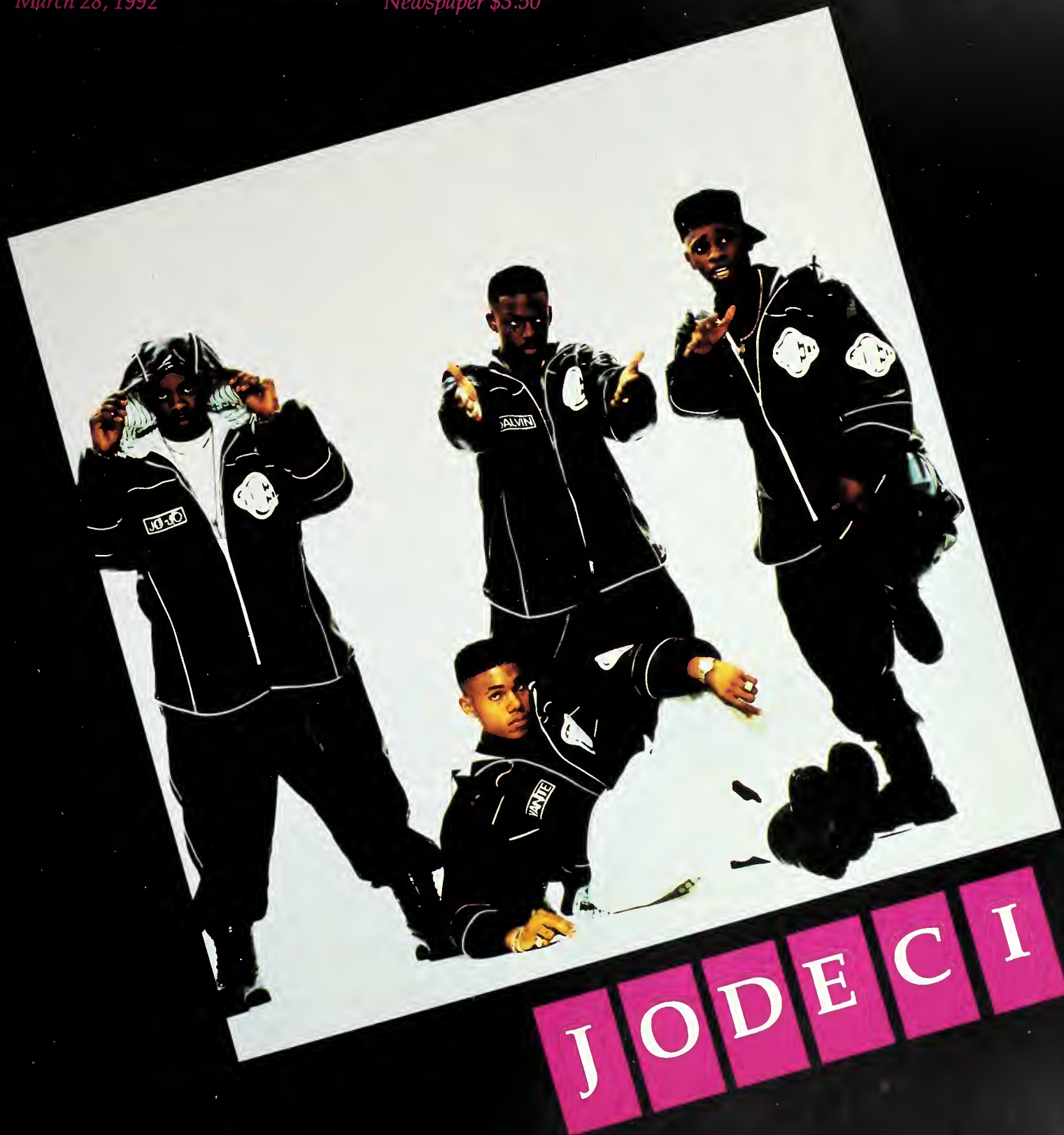
THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

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# CASH BOX

THE MUSIC TRADE MAGAZINE

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During last week's NARM convention in New Orleans, Jodeci appeared at Audubon Park, where the group performed to an estimated crowd of 35,000 zealous fans. Seen at the concert (l-r) are: MCA's Ernie Singleton; Jodeci's De Vante; K-Ci; Cash Box president and publisher George Albert; JoJo; and Dalvin.

**COVER STORY****Jodeci Has "Stay"-ing Power**

AS PART OF THE NEW WAVE of young R&B artists doing new jack swing/harmony-oriented romantic ballads, Jodeci is redefining boundaries in modern R&B. The MCA group consists of two sets of brothers: JoJo (20) and K-Ci (21) from Charlotte, North Carolina, and Dalvin (20) and DeVante (21), from Hampton, Virginia. All four have roots participating in gospel choirs. "All singing and music originated in church," says Dalvin. "We just brought what we did in church to R&B music."

Before the release of *Forever My Lady*, alone and in different combinations, this group was making chart noise appearing on other artists' records. K-Ci has worked alongside Tevin Campbell and Ralph Tresvant, and JoJo can be heard harmonizing on Father MC's debut single "Treat 'Em Like They Want To Be Treated" and throughout Jeff Redd's *Quiet Storm* album. DeVante received writing/co-production credits on the platinum Al B. Sure! *Private Times And The Whole 9* album, and is currently producing labelmate Christopher Williams.

The group's debut album has exceeded platinum, and has yielded two #1 hits, the title track and "Stay." Recently, they have released yet another single, "Come & Talk To Me," and have signed on to Hammer's "Too Legit" World Tour, which begins April 1, in hometown Hampton, with Boyz II Men and Oaktown 3\*5\*7.

**NUMBER ONES****POP SINGLE**

Remember The Time  
Michael Jackson  
(EPIC)

**R&B SINGLE**

Diamonds and Pearls  
Prince and The N.P.G.  
(PAISLEY/WARNER)

**COUNTRY SINGLE**

Is There Life Out There  
Reba McEntire  
(MCA)

**RAP SINGLE**

The Funky Feel One  
Cypress Hill  
(RUFFHOUSE/COLUMBIA)

**POP ALBUM**

Unforgettable  
Natalie Cole  
(ELEKTRA)

**R&B ALBUM**

Diamonds and Pearls  
Prince and The N.P.G.  
(PAISLEY/WARNER)

**COUNTRY ALBUM**

Ropin' The Wind  
Garth Brooks  
(CAPITOL)

**GOSPEL ALBUM**

Live  
Dorothy Norwood  
(MALACO)

**DANCE SINGLE**

The Comfort Zone  
Vanessa Williams  
(WING/MERCURY)

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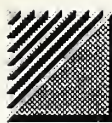
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**MONEY, HONEY:** EMI, which has successfully been reissuing music from its deep catalogues on CD, has decided to improve the royalty payments of artists who recorded for the label's many subsidiaries (including Capitol, Blue Note, Imperial, Aladdin, etc.) in the '40s, '50s and '60s. Artists who recorded for the labels prior to 1970, and who have not recorded for them since then, will receive a royalty of 10% on retail list price for full-priced, domestic and foreign sales. In addition, in cases where still-existing artist royalty debit balances have prevented the payment of royalties, those debit balances will be forgiven.

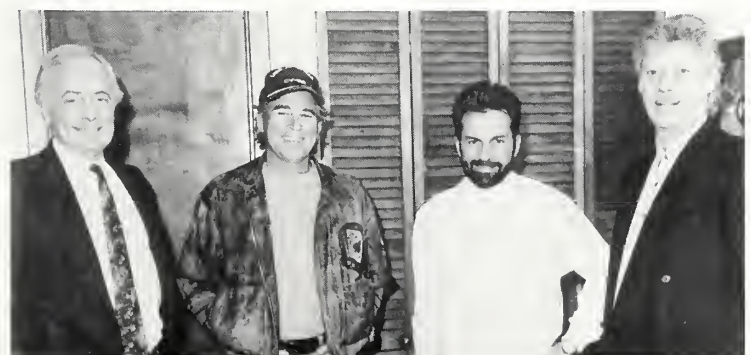
**ON THE TUBE:** That big April 20 London AIDS benefit, in tribute to Queen frontman Freddie Mercury, will be broadcast stateside as a two-hour Fox condensation on April 20, and in a larger four-hour swatch on MTV on April 25. Currently set to join Queen at the show are Elton John, Guns N' Roses, Metallica, George Michael and David Bowie.

**ON THE HORIZON:** Blue Horizon Records, one of Britain's first indie specialty labels, which showcased both English and American blues, has been reactivated as a subsidiary of Sire Records. The revitalized label will be inaugurated with the release of *Pictures And Paintings*, a new album from the legendary Charlie Rich, scheduled for shipment in early spring. Blue Horizon was formed in 1967 by Mike and Richard Vernon and deactivated in the early '70s

**GOING, GOING...:** Sandy Bradley's 12th annual musical instrument auction—an affair that last year saw 1,200 instruments change hands—takes place in the Seattle Center, May 25 & 26 and 31. An offshoot of the Northwest Folklife Festival, you can consign your own instruments for auction by calling (206) 548-9622 or (206) 292-1031.

**HOW ABOUT LOOKING IN THE GRAVE?:** You've found Waldo. You've even found all the little Dan Quayles. Well, how do you feel about searching for that peanut-butter-and-banana-sandwich eating hunk-a-hunk of burning love? *In Search of the King*, which sets you on a hunt through richly illustrated panoramas of Graceland, Las Vegas and other spots where the King came and (perhaps) went, has been published by Perigee Books (\$8.95).

**OTHER THINGS TO CLOG YOUR BRAIN:** ABC Radio will broadcast a Steve Wariner concert live from New York's Lone Star Roadhouse, April 1... And those irrepressible Nelson twins, Gunnar and Matthew, will be taking part in the Toyota Pro/Celebrity auto race in Long Beach, CA on April 11. Vrrrrroooooooooommmmm!!!!!!!



MCA/Nashville president Bruce Hinton and recording artist Jimmy Buffett recently announced the creation of Margaritaville Records, a new label named after Buffett's 1977 Top 10 hit. The label is based in Nashville. Shown at the signing (l-r) are: Hinton; Buffett; Tony Brown, executive vice president/head of A&R, MCA/Nashville; and Bob Mercer, vice president, Margaritaville.

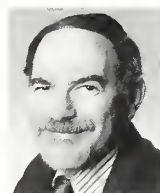
## ON THE MOVE



Bither



Brands



Pollack



Eddy



Rauhauser



Smith



All



Wood

■ **David Bither** has been promoted to senior vice president/general manager at Elektra Entertainment. Most recently, Bither was vice president, marketing and creative services and before that vice president, international. He came to Warner Communications Inc. in 1981 before joining Elektra in 1987.

■ **MCA Music Publishing** announces the promotion of **John Brands** to the position of senior vice president of MCA Music Publishing International. For the past two years, he has served as vice president of that division.

■ **Michael J. Pollack** has been appointed vice president, senior counsel, **Sony Music Entertainment**. He was vice president, general counsel at Arista from 1980-91.

■ **PolyGram Group Distribution** has upped **Curt Eddy** to vice president of field marketing; he has been with the label since 1978. **Andrew Rauhauser** has been promoted to director, technical services. And **Skip Smith** has been promoted to director, sales administration. Meanwhile, **PolyGram Holding, Inc.** has named **Heather Irving** vice president, organizational development and training. And **Mercury Records** has made **Alyssa Levy** manager, national alternative sales.

■ **Vida All** has been promoted to the post of coordinator, media and artist relations, **Capitol Records**. She will be responsible for domestic publicity functions and will be based in the company's Hollywood offices.

■ **Geffen Records** has appointed **Luke Wood** to the position of media & artist relations manager and will handle national publicity campaigns for artists on both the Geffen and DGC labels. He will be based in New York.

■ **EMI Records Group North America** has made a slew of appointments in its rap music division: **Lindsey Williams** is director; **Walter Dawkins** is manager, publicity; **Harry Fobbs** is manager, promotion; and **Derrick Thompson** is manager, sales.

■ At **Quality Records**, **Ramona Spottsville** has been named to the newly created position of national public relations. And **Barry Friedman** has been appointed art director.

■ **John Robson** has been named director, programming/music, **Lou Robinson**, director, promotion/A&R, **Deborah Hawes**, manager/music, and **Max Gousse**, programming analyst, for **The Jukebox Network**.

■ **BMG Video** has named **Jane Palmese** director of marketing for its U.S. video operation; she joins the label from A\*Vision.

■ **Warner/Chappell Music** has named **Allan Tepper** creative manager/special projects.

■ **Marco Bignotti** has been named president, Warner Music France, effective April 1. He will continue to operate as president of both Warner Music Italy and Warner Music Greece.

■ **Kenneth B. Anderson**, attorney, has joined the New York office of international law firm of **Loeb and Loeb** as partner, in the entertainment group, specializing in music industry matters.

CASH BOX CHARTS

TOP 100 POP SINGLES



#1 SINGLE: Michael Jackson



HIGH DEBUT: Prince #74



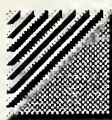
TO WATCH: Jody Watley #41

CASH BOX • MARCH 28, 1992

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	REMEMBER THE TIME (Epic 74200)	Michael Jackson	3	51	DO NOT PASS ME BY (Capitol 79196)	Hammer	53	6
2	TO BE WITH YOU (Atlantic 4-87580)	Mr. Big	1	52	YOU ARE THE ONE (Atlantic 4-87563)	Chris Cuevas	47	9
3	I CAN'T DANCE (Atlantic 7-87532)	Genesis	4	53	I'VE GOT A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726)	The Storm	46	23
4	SAVE THE BEST FOR LAST (Wing/Mercury 865136)	Vanessa Williams	12	54	EVERYTHING ABOUT YOU (Stardog Mercury 968823)	Ugly Kid Joe	71	3
5	MASTERPIECE (Reprise/Warner Bros. 19076)	Atlantic Star	6	55	THOUGHT I DIED AND GONE TO HEAVEN (ATM 750215367)	Bryan Adams	63	3
6	MISSING YOU NOW (Columbia 74184)	Michael Bolton	2	56	LIVE AND LET DIE (Geffen 19114)	Guns N' Roses	49	15
7	GOOD FOR ME (A&M 7502123821)	Amy Grant	7	57	COME AS YOU ARE (DGC 21707)	Nirvana	65	4
8	WHAT BECOMES OF THE BROKEN HEARTED (MCA 54331)	Paul Young	8	58	BLACK OR WHITE (Epic 74100)	Michael Jackson	50	19
9	JUSTIFIED & ANCIENT (Arista 2403)	K.L.F.	9	59	THE GLOBE (Columbia 447180)	Big Audio Dynamite II	51	9
10	TOO MUCH PASSION (Capitol 44784)	Smithereens	10	60	LIVE AND LEARN (Columbia 74012)	Joe Public	73	2
11	TEARS IN HEAVEN (Reprise 19038)	Eric Clapton	13	61	ADDAMS GROOVE (Capitol 44794)	Hammer	52	16
12	THINKIN' BACK (Giant/Warner 5169)	Color Me Badd	18	62	NO SON OF MINE (Atlantic 4277)	Genesis	56	22
13	AGAIN TONIGHT (Mercury 616)	John Mellencamp	14	63	I NEED MONEY (Interscope/Atlantic 4410)	Marky Mark & the Funky Bunch	57	6
14	MAKE IT HAPPEN (Columbia 74239)	Mariah Carey	21	64	KISSING THE WIND (Charisma PRCD039)	Nia Peeples	54	6
15	UNTIL YOUR LOVE COMES BACK AROUND (Giant 19051)	RTZ	5	65	TAKE TIME (Electra PR8480)	Chris Walker	74	4
16	I'LL GET BY (Columbia 74019)	Eddie Money	11	66	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 2136)	Boyz II Men	58	25
17	ROMEO AND JULIET (RCA 62191)	Stacy Earl	19	67	3 STRANGE DAYS (Capitol 15675)	School Of Fish	79	4
18	EVERYTHING CHANGES (Geffen 19118)	Kathy Troccoli	20	68	SEND ME AN ANGEL (Mercury 868 956-4)	Scorpions	61	21
19	VIBEOLOGY (Virgin 98737)	Paula Abdul	15	69	YOU THINK YOU KNOW (SRC/Zoo 14025)	Cause & Effect	72	9
20	PAPER DOLL (Polygram 6699)	P.M. Dawn	16	70	YOU'RE ALL THAT MATTERS TO ME (Arista 2391)	Curt Stigers	64	9
21	HAZARD (Capitol 44796)	Richard Marx	24	71	IN MY DREAMS (Hollywood 64832-4)	The Party	66	21
22	I'M TOO SEXY (Charisma 92107)	Right Said Fred	22	72	BLOWING KISSES IN THE WIND (Captive/Virgin 4245)	Paula Abdul	67	24
23	BEAUTY AND THE BEAST (Epic 74090)	Celine Dion and Peabo Bryson	27	73	CARRIBEAN BLUE (Reprise 4-19089)	Enya	75	4
24	I LOVE YOUR SMILE (Motown 2093-4)	Shanice	17	74	MONEY DON'T MATTER 2 NIGHT (Paisley Park/Warner Bros. 19020)	Prince And The N.P.G.	DEBUT	
25	IF YOU GO AWAY (Columbia 4462)	New Kids on the Block	26	75	PIECE OF MIND (A&M 75021)	One 2 One	70	6
26	DIAMONDS & PEARLS (Paisley Park/Warner Bros. 19083)	Prince & The N.P.G.	23	76	KILLER (Warner Bros. 19119)	Seal	78	3
27	RIGHT NOW (Warner Bros. 19059)	Van Halen	28	77	ONE LIGHT BURNING (Mercury 866292-4)	Richie Sambora	80	4
28	MAMA, I'M COMING HOME (Epic 74093)	Ozzy Osbourne	31	78	WILDSIDE (Interscope/East West 98673)	Marky Mark & The Funky Bunch	69	22
29	CAN'T CRY HARD ENOUGH (Warner Bros. 19326)	Williams Brothers	29	79	BABY HOLD ON TO ME (Atco/Eastwest 4-98639)	Gerald Levert	DEBUT	
30	BREAKIN' MY HEART (A&M 289681001)	Mint Condition	48	80	THAT'S WHAT LOVE IS FOR (A&M 7233)	Amy Grant	76	27
31	TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19131)	Tevin Campbell	25	81	ALL WOMAN (Arista 2398)	Lisa Stansfield	DEBUT	
32	CHURCH OF YOUR HEART (EMI 4837)	Roxette	33	82	IT'S OVER NOW (Polygram CDP603)	L.A. Guns	97	5
33	STARS (EastWest 4-98636)	Simply Red	32	83	GOOD FRIEND (Epic 74157)	Paris Red	85	2
34	HUMAN TOUCH (Columbia 74273)	Bruce Springsteen	55	84	BOHEMIAN RHAPSODY (Hollywood)	Queen	DEBUT	
35	THE WAY I FEEL ABOUT YOU (Warner Bros. 4-19088)	Karyn White	34	85	SHE'S GOT THAT VIBE (Jive/RCA 42026)	R. Kelly and the Public Announcement	86	2
36	UHH AHH (Motown 374632141)	Boyz II Men	30	86	NOTHING ELSE MATTERS (Electra 64770)	Metallica	89	2
37	I CAN'T MAKE YOU LOVE ME (Capitol 44729)	Bonnie Raitt	35	87	MY LOVIN' (Atco/Eastwest 98586)	En-Vogue	DEBUT	
38	ONE (Island PRCD 6706)	U2	60	88	LIVE FOR LOVING YOU (Epic 34T-73962)	Gloria Estefan	68	25
39	SMELLS LIKE TEEN SPIRIT (DGC 21673)	Nirvana	36	89	KEEP COMING BACK (Capitol 79957)	Richard Marx	81	22
40	ALL 4 LOVE (Giant)	Color Me Badd	37	90	LOVE ME ALL UP (RCA 62116)	Stacy Earl	82	19
41	I'M THE ONE YOU NEED (MCA 54276)	Jody Watley	62	91	WE WILL ROCK YOU (Columbia 74207)	Warrant	DEBUT	
42	THERE WILL NEVER BE ANOTHER TONIGHT (A&M 7315)	Bryan Adams	39	92	SHOW ME THE WAY (Interscope)	The Storm	92	4
43	MYSTERIOUS WAYS (Island 422-866 189-2)	U2	39	93	THE REAL THING (Columbia)	Kenny Loggins	87	4
44	WE GOT A LOVE THANG (A&M 750215381)	Ce Ce Peniston	59	94	2 LEGIT 2 QUIT (Capitol 79005)	Hammer	84	22
45	KEEP IT COMIN' (Elektra 4-64812)	Keith Sweat	40	95	IT'S NOT A LOVE THING (Giant 19029)	Geoffrey Williams	DEBUT	
46	CAN'T LET GO (Columbia 74088)	Mariah Carey	41	96	YOU SHOWED ME (Next Plateau 50165)	Salt-N-Pepa	93	7
47	FINALLY (A&M 1586)	Ce Ce Peniston	42	97	THE UNFORGIVEN (Elektra 4-64814)	Metallica	91	13
48	DON'T LET THE SUN GO DOWN ON ME (Columbia 74086)	George Michael/Elton John	43	98	CREAM (Paisley Park/Warner Bros. 19175)	Prince And The N.P.G.	88	27
49	MOVE ANY MOUNTAIN (Epic 34-74044)	The Shamen	44	99	SPENDING MY TIME (EMI 04802)	Roxette	83	23
50	HEARTS DON'T THINK (THEY FEEL) (EastWest 98652)	Natural Selection	45	100	CAN'T STOP THIS THING WE STARTED (A&M 1576-4)	Bryan Adams	94	33



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**Thinkin' Back**(Me Good, ASCAP/Azmah Eel, ASCAP/Nubian Beat, ASCAP/Charatry, ASCAP)18  
**To Be With You** (EMI-April/Eric Mar-tin Songs/Dog Turner/Tasmanian Compositions, ASCAP)02  
**Too Much Passion**(Screen Gems-EMI, BMI/Famous Monster, BMI)10  
**Uhh Ahh**(Mike Ten, BMI/MCA, BMI/Biv Ten, ASCAP)36  
**Until Your Love Comes Back Around**(Shire, ASCAP)15  
**Vibeology**(EMI April, ASCAP/Leo Sun, ASCAP/Maanami, ASCAP/EMI Blackwood, BMI/Vermal, BMI)19  
**We Got A Love Thang** (Last Song, ASCAP/Third Coast, ASCAP)44  
**We Will Rock You**(Queen, BMI/Beechwood, BMI)91  
**What Becomes of the Broken Hearted** (Stone-Agate, BMI/Jobete, ASCAP)08  
**Wildside** (Aysha, BMI/WB/Donnie D./Marky Mark, ASCAP)78  
**You Are The One** (Chrississip-pi/Hats Off, ASCAP)52  
**You Showed Me** (Tickson, BMI)96

## More Motown Vs. MCA

By M.R. Martinez

**MOTOWN RECORDS COMPANY** L.P. and MCA, Inc. recently exchanged haymakers in the latest round of legal maneuvering in which Motown has identified damages of \$60 million in an amended complaint and MCA is seeking \$75 million in damages in its updated cross-complaint.

In a March 12 filing in Los Angeles Superior Court, Motown claimed that MCA subsidiaries MCA Records, Inc. and UNI Distribution Corp. destroyed evidence relevant to the original complaint, withholding monies due Motown from the sale of its product under the old distribution agreement and has been dumping remaining Motown product at its warehouses into retail stores at below market prices.

MCA, in its amended cross-complaint, alleges when Motown and its majority partner, Boston Ventures transferred distribu-tion to PolyGram Group Distribution, Inc. it resulted in a loss of sales and caused unnecessary harm to Motown artists and further seeks the re-assignment of the recording contracts of artists Johnny Gill, The Boys and Diana Ross back to MCA. The company still owns 18% of Motown.

Motown claims that MCA has "systematically" destroyed evidence relating to its failure to promote Motown product at pop radio, which was cited as a cause of action in the original suit, which was filed last May. Motown also contends in the suit that even though they released successful records by Boyz II Men, Stevie Wonder and Another Bad Creation, "MCA con-tinued to give preference to its own releases."

The updated Motown suit says that while MCA conceded at the time of the original filing that it overcharged Motown by more than \$2.1 million for compact disc manufacturing, the actual amount of overcharge is more.

The new filing says that MCA withheld \$25 million in pay-ments to Motown for records sold to MCA and payments and licenses for the right to use Motown recordings in films and commercials. The amended suit further claims that MCA has been "dumping" Motown product at below market prices and that dealers have been buying Motown titles at the lower prices.

Motown attorney Steven A. Marenberg, of the L.A.-based firm Irell & Manella, says Motown "conservatively estimates that its damages exceed \$60 million plus unspecified punitive damages."

In a renewed countersuit, MCA claims that it was Motown that has destroyed records pertaining to MCA's pop promotion efforts on behalf of Motown artists.

The amended cross-complaint further claims that when Motown entered its distribution deal with PolyGram last Sep-tember, Motown accepted a below market international deal from PolyGram in an effort to obtain a desired domestic pact.

MCA is asking the court to transfer back to the company the recording contracts of artists given to Motown when the com-pany was purchased from Motown founder Berry Gordy in 1989.

The suit alleges that Motown and Boston Ventures have conspired to deprive MCA of its partnership and contract rights.

# MUSIC REVIEWS

By Randy Clark and Bryan DeVaney

## SINGLES

■ **PRINCE AND THE N.P.G.:** "Money Don't Matter 2 Night" (Paisley Park/Warner Bros. CD-5298)  
The chart-topper himself, yeah Prince, is back with yet another single taken off his *Diamonds & Pearls* album. This particular cut branches off into another direction for the mega-star. The single is real mellow and more laid-back compared to most of his previous material. This cut should attract R&B, adult contemporary, pop and easy listening radio stations with ease. Mark down another hit.



■ **CARLY SIMON:** "Love Of My Life" (Qwest/Reprise 5356)  
Ms. Simon teams up once again with writer-turned-director Nora Ephron. Carly's hit several years ago, "Coming Around Again," from *Hearburn*, a film which Ephron wrote, paved the way for a Simon comeback. This lilting, happy tune is from Ephron's directorial debut, *This Is My Life*, starring Julie Kavner. Produced by Ms. Simon and Frank Filipetti, the single's success, in all likelihood, hinges on the film's box office performance.

■ **MARC COHN:** "Ghost Train" (Atlantic 4505)  
Fresh from his stunning victory at the Grammys for Best New Artist, Cohn releases the fifth (yes, fifth!) single from his remarkable debut lp, which is nearly a year old. This cut has a sort of James Taylor feel to it and grabs the listener with its hauntingly melodic hook. This "Train" should pull into many stations along the way, picking up a lot of new passengers for Cohn's ride to the top. Produced by Cohn and Ben Wisch.



■ **TORI AMOS:** "Silent All These Years" (Atlantic 4454-2)  
The initial single from this singer-songwriter's critically acclaimed album, *Little Earthquakes*, has already been a smash in England. It will be interesting to see if listeners on these shores will be as sophisticated and make this sensitive, poignant song a winner on her "home turf" as well. Like labelmate Cohn, Ms. Amos could be grabbing a Best New Artist Grammy this time next year. Produced by Davitt Sigerson.

■ **RIO:** "Rhythm & Romance" (Westside Beat Records WSB357)  
Rio is an up-and-coming, crossover R&B/Dance artist that should have a bright career ahead of her. Her debut single, "Rhythm & Romance," is a catchy dance tune that features various hip-hop samples giving the song different "flavaz" to keep the energy there. This single should appeal to the club scene as well as mainstream radio. For more information on this product, contact Jerome Mas at (213)822-7929 Ext. 808.



■ **MARK MONEY:** "Melt In Your Mind" (Zoo Entertainment 72445-14029-4)  
Mark Money could be classified as a combination of hard core rap and hip-hop. The tracks on this single have a constant change of samples and breakdowns. The lyrics are pretty basic and fit the music perfectly. Featured on this "maxi cassette single" are four different mixes of "Melt In Your Mind." Produced and mixed by E and David Williams, this cut should mainly attract college radio programmers.



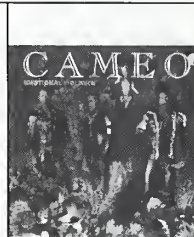
## ALBUMS

■ **MICHELLE SHOCKED:** *Arkansas Traveler* (Mercury 314 512 101-4)  
Michelle Shocked's new effort, *Arkansas Traveler*, in her words, "completes a trilogy that started with *Short Sharp Shocked* and continued on through *Captain Swing*." Joining her on what are mostly fiddle tunes to which she put lyrics are folks like Doc Watson, Taj Mahal, Gatemouth Brown, Levon Helm and Garth Hudson to name a few. Produced by Shocked, our favorites are "Come A Long Way" and "Secret To A Long Life."



■ **UNRULY CHILD:** *Unruly Child* (Interscope 92101-2)  
This self-titled album features a group comprised of rockers from several other bands including King Kobra, World Trade and Hurricane. The result is a guitar-edged, hard rock debut that should garner much AOR play. "On The Rise," a Van Halenesque jolter, opens the lp and should be the first single. Other standouts are the melodic "To Be Your Everything" and "When Love Is Gone." Produced by Beau Hill (Winger/Warrant/Ratt).

■ **CAMEO:** *Emotional Violence* (Reprise 26734-2)  
Larry Blackmon, along with the rest of Cameo, has returned after being away from the public eye for a couple years. One thing that has definitely not changed about the group is that you can tell their material from just about anyone else's material. The overall sound of the album is basically the same as their previous material, but you can find a couple of new sounds being employed as well. If you're into Cameo's previous stuff, you'll like this one.



■ **KCM:** *Funky/Smooth* (Virgin Records America, Inc. 2-92098)  
The sound KCM has achieved is R&B with a strong hip-hop influence that is displayed throughout their 11-selection, debut album. On certain cuts, you will find the group mixing rap with singing and on other cuts, you'll just hear straight R&B with some samples roaming around the background. "That Love Thang," "Brown Eyed Girl," "It's All About Loving You" and "Do You?" are a few of the songs that have radio potential.

■ **ZIMBABWE LEGIT:** *Zimbabwe Legit* (Hollywood Basic HB-61284-2)  
Ever since they've signed with Hollywood Basic, there has been quite a buzz going around the industry about this talented duo. Well, finally you have a chance to hear what the buzz was all about. Lyrically, the group delivers some out-of-the-ordinary rhymes that are straight on time giving them a distinctive sound, and the musical tracks are pretty slammin'. "Doin' Damage In My Native Language" stands out on this EP release.



■ **THE DISPOSABLE HEROES OF HIPHOPRISY:** *Hypocrisy Is The Greatest Luxury* (4th & B'Way 162-444-043-2)  
One thing's for sure, this has to be one of the most original and distinctive rap groups in the music industry. The Disposable Heroes Of Hiphoprisy's production makes the record stand out, but when you start listening to the lyrics, you'll see what put them in another class. The lyrics put together on this 13-selection CD address many issues ranging from the negative influence of TV on children to recession. Interesting album.



## POP SINGLES LOOKING AHEAD

CASH BOX • MARCH 28, 1991

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

## PICK OF THE WEEK

■ **MELISSA ETHERIDGE:** *Never Enough* (Island 314-512-120-2)



After two-and-a-half years since *Brave And Crazy*, which earned her three Grammy nominations, a more mature Melissa has returned with her third album, *Never Enough*. She is also currently on the promo tip, and managed to give a surprise appearance at NARM in New Orleans last week. Produced by Ms. Etheridge and bassist Kevin McCormick, the 10-cut lp kicks off with the current single, "Ain't It Heavy," and is full of good rock 'n' roll as well as the funky, danceable "2001," and the very poignant "The Letting Go" which features Melissa alone, accompanying herself on piano.

# INDUSTRY BUZZ

By Lee Jeske

## EAST COAST



They look right. They sound right (kind of Led Zeppelinish). They're from the right state (New Jersey). They're Wipatractation. Yes, Wipatractation. And they play lots of joints in New Jersey—just where you can find out by calling their hotline at (201) 228-7366.

**ROLL 'EM:** The New Orleans Jazz & Heritage Festival is tough to nail down: it's too massive, too expansive, too damned wonderful for words. A few years ago, Ken Ehrlich filmed a documentary on the festival; a documentary that, titled *The Best of the Fest*, is for sale at the festival with a quote from this magazine on it. The quote is about the festival—Ehrlich's videotape stinks. He blew it, he didn't catch the special something that makes the New Orleans Jazz Fest such a delight. Simply put, he made the extraordinary ordinary.

Last year, Island Visual Arts hunkered down at the Festival and taped and taped and taped and taped and taped. I mean, these folks did some serious taping. Well, the first fruit of that labor is on the streets—a 90-minute, \$19.95 home video called *Let the Good Times Roll. Bingo*, they got it! It's not just that they have good musical performances in there—which they do—but they give you a sense of the festival, that unique aura that is as much about the smell of frying soft-shell crabs or the sight of people doing the Cajun two-step in the mud as it is about the Neville Brothers singing "Brother John."

The documentary serves as a little sampler of the festival, and it includes just the right amount of history—producers Quint Davis and George Wein talking about the history of the Fest; old footage ranging from an impromptu hymn from Mahalia Jackson and a brass band to an 11-year-old Harry Connick Jr. leading a traditional group; musicians like Danny Barker and Wynton Marsalis chatting about the unique blend of cultures that is New Orleans—mixed in with the performances, from locals like the Dirty Dozen Brass Band and Aaron Neville with the Zion Harmonizers to Los Lobos performing in the rain and B.B. King performing in a garish tux at an evening show.

Few of the performances are complete, which is kind of a drag, but here's the kicker: On deck from Island Visual Arts are seven more hours from the '91 festival. Seven more hours! One each of jazz (Michael White, the ReBirth Brass Band, Ellis Marsalis...), gospel (the Five Blind Boys of Alabama, the Zion Harmonizers, the Gospel Soul Children...), "world beat" (Ruben Blades, Milton Nascimento, Aster Aweke...), Cajun and zydeco (Beausoleil, Rockin' Dopsie, Bois Sec Ardoin...), "roots n' rock" (the Radiators, the Nevilles, the Meters...), blues (Earl King, Irma Thomas, Allen Toussaint...), and a Wynton Marsalis-led tribute to Louis Armstrong.

That's the way to capture the New Orleans Jazz & Heritage Festival—release eight hours of it! Now if they packaged the tapes with a copy of Paul Prudhomme's first cookbook, you'd be getting a little closer to the truth. One doesn't go to the Jazz Fest just to hear music or eat, one goes there to gorge on a good time. Eight hours at least begins to scratch that gorgeous surface.

By Randy Clark

## WEST COAST



Super record seller Garth Brooks was the highlight of the NARM Convention at the Awards Banquet held last Monday night

**GOOD GOD, Y'ALL:** ...New Orleans... NARM... Oysters and jewel boxes, crawfish and digital compact cassettes, creole and mini discs, gumbo and display cases, the French Quarter and product demonstrations... I'd say it's all jambalaya... but what a place to try and sort it all out. Who knows if even half of the more than 2,500 attendees would have even shown up in these recessionary times if it weren't for the city in which it was held, but it was more than seafood that was in need of digestion this year.

The air at the annual convention was of store owner, and no doubt, future consumer frustration upon learning that later this year, once again, we will be hit by a new format war which will make the one between VHS and Beta look like child's play. Hardware manufacturers (that just so happen to now own major labels) will be pushing new machinery on an unwitting public that may have only recently decided to finally buy a CD player. German-owned Phillips, the giant electrical-appliance manufacturer (that owns the massive PolyGram labels and its distribution), is

pushing digital compact cassette players, and prerecorded tapes offering compact disc-quality sound with a new text feature, allowing artists to display song titles, album titles and even lyrics (the feature is not transferable when recording to normal tape) on a machine that will play all your old standard cassettes.

Sony Products Division has new players that operate a dramatically smaller CD in a hard-shell case that looks sort of like a 3.5 hard disk, only smaller. This format not only contains the same text feature, (using laser and optical readers, not available on standard CD) but also boasts shock resistance, random access and recordability... and we all know what labels Sony now owns and distributes. So what we have is major music product from the same companies that also want to sell you a new machine to play it on. Sound familiar? ...Consumer apathy?... Nightmare's of 8-track?...DAT? All this combined with concerns over regular CD packaging and retail displays. And what does any of this have to do with the artists and their music? Well...

The long weekend's entertainment featured outstanding performances from various new artists, but spotlighted the Neville Brothers at The Big Easy's Tipitina's and Little Village at the French Quarter's Storyville club. But most outstanding by far was the much-anticipated live performance by retail's new sweetheart, the 18-million-album selling Garth Brooks, who charmed the conventioners and proved (to any that had doubts) that he is as solid as good talent comes.

Big letdowns of the almost non-stop events and parties were any of the meals provided by the hotel (in a city known for its food), capped off by having to endure a long-winded, pre-awards dinner Curtis Stigers performance while waiting for Chicken ala Marriott. Thank God for the oysters at Acme. Now it's time for some much needed sleep... next week...



# NEWS / INDIE

By Chrissy Iley

**MICK'S PLACE:** Local patriotism didn't seem to figure too much with the return of Mick Hucknall to his hometown of Manchester. He might maintain a house down the road in Old Trafford, but Mick seemed to elicit the laconic nonchalance reserved for the successful in this town. If he has done well, no one was keen on showing it.

Curiously, at **Simply Red's** concert here, keyboard player **Fritz McIntyre**, whose megaphone vocals on the delightful "Wonderland" curiously contrasted with the treacly recorded version, got the most enthusiastic response, maybe because he is seen as the underdog.

Mick did his little bit to pat himself and his fellows on the back with a "We're not doing too bad—top of the league and top of the charts" remark; there were muffled cheers.

The former railway station that is the G-Mex Centre is the least-suited indoor arena for concerts I have ever seen. It comes one notch up from a muddy field with the wind blowing in the wrong direction.

The subtleties of the *Stars* album, which includes some subtler than usual meanderings through a familiar brew of drive-time jazz, R&B and the odd splatter of reggae, was in danger of getting lost in the converted terminus, but the decision to split the show in two proved not as dreadful as threatened. The first half was to be mellow, the second dancey.

Mellow Mick wore a rather unfashionably mid-'80s-syle, padded-shoulder, double-breasted white suit, while his famous thatch was in a ponytail. Lush, blue-velvety drapes parted to reveal the scene.

## NEWS FROM JAPAN

**TOTAL REVENUES REPORTED BY SONY MUSIC ENTERTAINMENT** for the first six months of the fiscal year (April-Sept.) were \$352 million, up 9.1 percent over the comparable months of the previous year. However, after taxes were accounted for, net income was reported to be \$33 million, down 1.2 percent from the above mentioned term. Toshio Ozawa, president of the company, disclosed that Sony Music Entertainment stock has been listed on the Tokyo Stock Exchange since Nov. 22, 1991. He said "the purpose of listing the stock was to help raise funds, and to acquire able human resources and artists according to the growing credibility of the company."

**THE RECORD INDUSTRIES ASSN. OF JAPAN (RIAJ)** will be celebrating its 50th anniversary with the publishing of *The History Of RIAJ—50 Years* in September 1992. According to those parties involved, this will not only be a formal record of the RIAJ, but will also address the history of the music industries and culture in Japan.

**KEITH BRUCE**, vice president of Warner Music International, will resign his post as of Dec. 31, 1991, according to company ceo/chairman Ramon Lopez. At the same time, Lopez also announced that Stephen Shrimpton will become vice president and chief of the Asia/Pacific division of WMI. And, beginning Jan. 1, 1992, Latin America division chief, Andre Midani will report to Lopez.

**THE JAPAN ASSN. OF RIGHTS OF AUTHORS, COMPOSERS AND PUBLISHERS (JASRAC)** recently celebrated its 52nd anniversary with a gala party held at Tokyo-Kaikan hall with 200 guests present from political, official and musical circles.

## AmRep: Grunge Leader

By John Carmen

**INDIE  
MUSIC**

**LIKE BANDS**, indie record labels thrive on street buzzes. Beginning with Sun Records back in 1954, being a magnet for the hippest talent is a way to increase one's profile. In the '60s, the majors more or less dominated every end of the industry. But as the do-it-yourself ethic resurfaced around 1976 with the punk and disco movements, so did premier indies begin to exist.

In the '80s, this trend reached full bloom with rock independents like SST and Homestead in the U.S., and Rough Trade and 4AD in the U.K. The most recent beneficiary of this hipster buzz has been Seattle's Sub Pop.

But nothing lasts forever, and in 1992, the new kid on the garage/grunge rock block, the name on every college kid's lips seems to be Minneapolis-based **Amphetamine Reptile**. The former home of brand new Interscope signees **Helmet**, AmRep (as they call themselves) is stealing Sub Pop's thunder.

Formed in 1986 by the leader of local band Halo of Flies, **Tom Hazelmayer** (Hazelmayer started the label as a vehicle to put out Halo's records. He doesn't play out anymore, and says he has no interest anymore), AmRep has withstood a major crisis, the folding of primary distributor Rough Trade. "When Rough Trade in the U.K. went belly-up, they took the U.S. end down with it," says Hazelmayer. "Rough Trade handled all of our manufacturing and distribution. We really lost more momentum than money, though."

Hazelmayer sees this event as being somewhat misperceived in the indie world. "You'd figure that Caroline and Relativity and the others would be scrambling to get Rough Trade's market share, but instead they panicked and started cutting back. Bad idea. In fact, those labels seem to be getting much more conservative. I can't imagine Caroline putting out Pussy Galore today, if they just came to them. As far as life without Rough Trade goes, I try not to think about the cost of what we lost. Doing it on our own hasn't really been too bad."

Hazelmayer thinks that stagnation has set into the indie world, even as grunge acts like Nirvana and Soundgarden prosper in the majors. "The quality in the acts is really evident," he says. "Can't really put my finger on it, but I'd say since there are so many little genres that are really poorly defined happening now, it prevents kids in record stores from knowing what they'll get on a new and unknown release."

He views the comparisons to Sub Pop as a little off the mark. "They began strictly as a regional thing, and I was always interested in putting out anybody good from anywhere," says Hazelmayer. "AmRep began as a hobby for me, and a way to get my own stuff out. Sub Pop was financed properly from the start. We do deal with similar acts, though, and I would have loved to put out some of their bands like the Melvins."

Hazelmayer's A&R policy is fairly straightforward, too. "Tapes are it for me," he says. "I've seen bands that I liked live, but I really don't go out and mingle in the clubs anymore. It's not my scene at all."

He's got a bit of the good ole major-label skepticism happening, too. "I can't see why so many bands are so eager to make the jump," he wonders, "when so many of them get chewed up and spit out by the majors. I don't know if Helmet signing to Interscope was really that good a move for them. When you think about it, an indie can do so much more for the little acts, because they really believe in them. Majors don't."





## TALENT REVIEW

### Cleo Laine

By Robert Adels



**ROYCE HALL, LOS ANGELES**—While the Beatles and the Stones were re-inventing rock for America, another quieter and less publicized British Invasion was taking place in '60s traditional pop and jazz circles.

In ever-widening circles of concert and recording accomplishments ever since, Cleo Laine has become to Tin Pan Alley and Duke Ellington what Lennon, McCartney and Jagger have become to the Brill Building and Chuck Berry. She continues to be the only songstress ever to receive Grammy nominations in popular, classical and jazz categories. She also continues as one of the most satisfying concert-givers around, as amply demonstrated by her Royce Hall show.

"Giver" is the operative word at a Cleo Laine concert. An earthy Cleo Laine gives a Bessie Smith blues the sort of English sophistication that's simultaneously worthy of both British royalty and the '20s American Empress who first performed it. An empathetic Laine magically refocuses "I'll Never Smile Again"—first by telling us that Ruth Lowe wrote it after the death of her husband, then by singing it as if she had just lost her own. (Not to worry,

Laine's husband, jazzman John Dankworth, is still her life- and concert-partner.)

An appreciative Laine gives her accomplished band members their introductions early in the show, so we can acknowledge their musicianship by name from the beginning. (For the record, the current version of the John Dankworth Band includes Dankworth on sax and clarinet, Larry Dunlap on piano, Ray Loeckle on reeds, sax and flute, Jim Zimmerman on drums and Rich Girard on bass—augmented in L.A. by Dankworth guitar alumnus Larry Koonse.)

But most of all, a powerful Laine gives her audience a four-octave range without so much as one poor excuse for ever using it.

Live versions of five cuts from her recent RCA Victor *Jazz* album comprised most of the second half of the show, ranging from a suave scat version of Gershwin's "Lady Be Good" (as good and as different from Ella Fitzgerald's) to a simple yet revealing "Won't You Tell Me Why" (which she co-wrote with Dankworth).

It was Ms. Laine's 1973 American debut at Carnegie Hall that first brought her the belated attention she's always deserved in this country. So it was more than fitting that almost 20 years later, she would choose as her first encore a song from that first U.S. concert and live album, the moving ballad "Wish You Were Here (I Do Miss You)."

Here in America we may occasionally forget what's timeless about our own musical traditions. That's why we're lucky to have someone like Cleo Laine to remind us.

## TALENT REVIEW

### Bobby McFerrin/ Chick Corea



By Hilarie Grey

**THE WILTERN THEATRE, LOS ANGELES**—Take the one-man, a cappella vocal orchestra, Bobby McFerrin, add the jazz piano virtuoso, Chick Corea, and the result is the musical equivalent of two little kids run-

ning amok in the park—whimsical and enthusiastic, and incredibly inventive as well. As the name of their newly released Blue Note album suggests, the two literally did *Play* on the Wiltern stage, making use of toys like mallets (used to pummel the piano) and pie tin-like cymbals as well as their instruments to create a multi-dimensional improvisation show.

It was clear from the outset that McFerrin and Corea were playing for laughs as Corea scampered around the piano, plucking at the strings and using the outside for percussive purposes, and McFerrin showcased his vocal extremes—from guttural clicking to bright, upper register horn sounds. The mugging never detracted from the music, though, as the duo worked in perfect

synchronicity through some radically different phases of the music.

McFerrin and Corea worked some genuine improvisational magic on many standards during their set, including a multifaceted reading of "Autumn Leaves," that included some vivid musical picture-painting by Corea as McFerrin took over the bass line. The improvisational exploration that took shape as "Round Midnight" was another highlight—haunting and resonant as McFerrin sang the melody, occasionally dipping down to catch the bass, and light and funny Corea instigated a percussion movement before bringing the song to a sparkling close on the high register of the piano.

Throughout the evening,

## TALENT REVIEW

### Skid Row/ Pantera

By Ray Ballard

**IRVINE MEADOWS AMPHITHEATRE, IRVINE, CA**—What a star-studded (not just referring to the stars in a clear, crisp Orange County evening sky, either) night! This show was packed with surprises from start to finish.

Pantera, hot on the heels of their chart-climbing second lp release, *Vulgar Display Of Power* (Atco), got things started with a full-blown slap in the face. They pulverized the audience with such cuts from the new album as, "A New Level," "Walk," "F\*\*\*ing Hostile" and the first single, "Mouth For War" (destined to be an easy listening favorite...NOT!). The band played with a raged fury and borderline insanity that complements this genre of music. Philip Anselmo (vocals) maintained a vocal sound that of a man being brutally beaten, while multi-contest-winning guitarist, Diamond Darrell, was doing some brutal six-string beating of his own.

Two-thirds of the way through the set came one of several surprises of the show. Rob Halford, lead singer of legendary metal pioneers, Judas Priest, took the stage and jammed with Pantera on two classic Priest cuts, "Grinder" and "Metal Gods," to complete crowd satisfaction. The set finished off with the title track from their previous album, *Cowboys From Hell*, a song that received strong airplay in this area.

Pantera is raw energy, unpre-

dictable, and definitely a "Vulgar Display Of Power." Ya gotta love it!

Corea proved himself more than able to keep up with McFerrin's relentless energy. The twosome gleefully wheeled two audience recruits around the stage on rolling chairs before stopping to craft their "musical portraits," and cut loose with guest Al Jarreau for an almost frantic "Oral Blues," drawing the first of many standing ovations.

The enthusiasm in the audience was mirrored throughout by McFerrin and Corea, who genuinely seemed to have an excellent time. To punctuate this sense of fun, the duo closed the regular portion of the show with a hilariously dark, melodramatic, opera-style version of the Mickey Mouse Club theme—an appropriate cap to a whimsical adventure.

Being their first headline tour in large venues, Skid Row (Atlantic) knew they had a large pair of shoes to fill. The shoes busted at the seams as Skid Row took over Irvine. Explosions, fireworks, unending pyrotechnics, and yes, best of all, they sounded great! Opening with "Slave To The Grind," from their latest album bearing the same title, it was obvious this band is of arena-headline status. The Skids mixed in songs from both their new album and their debut multi-platinum venture. Sebastian Bach, lead singer and frontman, poured out an inspiring performance of vocal acrobatics, easily seen by the people way in the back courtesy of a large-screen monitor directly above the stage.

The band was tight and flawless as they performed. Audience roar was deafening as they supplied the demand for hits like "18 And Life," "Psycho Love," "Wasted Time" and "Quicksand Jesus." Bringing the set to a close was "Monkey Business" with an extended, "Funky-Monkey" bluesy intro.

Of course the show wasn't over. The first encore brought another surprise to the already surprised in attendance. Duff McKagen (bass) and Matt Sorum (drums) from Guns N' Roses joined forces with Skid Row for an all-star-jam version of Aerosmith's "Train Kept A Rollin'."

Two of the Skids' biggest hits were reserved for the second encore. "I Remember You" and the adolescent anthem, "Youth Gone Wild," closed out this mammoth concert event.

## JAZZ

By Lee Jeske



Just shy of his 75th birthday, and a long tour to celebrate it, Dizzy Gillespie wound up in the hospital recently for abdominal surgery. The good news is that he's okay, the bad news is that he's cancelled his next two months of bookings. Get well soon, oh great one.

**CRASH CYMBAL:** The buzz in the jazz world these days is about the arrest of drummer Al Foster in Japan on drug charges. Foster, on a tour with Herbie Hancock, was busted for a package of heroin mailed to him from outside of Japan.

**NO LABEL IS AN ISLAND:** Antilles Records has now officially joined Verve, PolyGram's jazz label. Antilles, of course, was the jazz division of Island, but Island is now owned by PolyGram and, things being what they are, Antilles is now under the Verve aegis, which means that Brian Bacchus, who worked at PolyGram Jazz before leaving to run Antilles, is now back at PolyGram Jazz, which is now called Verve. Huh? Bacchus, by the way, was voted jazz executive of the year at the recent Gavin Convention. Moving with him to PolyGram's midtown headquarters are Antille's publicity manager, Ellen Battle, and product manager, Nate Herr. Antilles is kicking off the season with a pair of gems: Randy Weston's weighty two-CD *The Spirits of Our Ancestors*, which features a large band, arrangements by Melba Liston, and guest shots from Dizzy Gillespie and Pharoah Sanders; and traditional clarinet master Michael White's *New Year's at the Village Vanguard*, which documents what remains this year's most rousing jazz engagement, with Wynton Marsalis sitting in on trumpet. **STRAIGHT, NO CHASER:**

ON  
JAZZ

Gilbey's Gin, which calls itself the "authentic gin," is sponsoring a jazz tour of Blue Note recording artists Tony Williams and Benny Green, because, says Gilbey's, jazz is "an authentic American art form." Okay. The 13-city tour—with Williams leading his quintet and Green leading his trio—gets underway at New York's Bottom Line on May 1 and more or less ends with a May 26-31 stint at Los Angeles' Catalina Bar & Grill. More or less because it reconvenes for a one-nighter at San Francisco's Great American Music Hall on June 13. Gin was the favorite drink of many a jazz musician and it probably killed one or two. But corporate sponsorship is not about moral judgments—think of French cigarette Gitanes sponsorship of posthumous albums by lung cancer victim Stan Getz—but I'll always treasure Ira Sullivan's dedication of "You'll Leave My Breathless" to Kool cigarettes at a long ago Kool Jazz Festival.

**PASSING ON:** Note should be made of the recent deaths of a pair of solid jazz players. Bassist/tubaist Red Callender—a West Coast mainstay who played with everybody from Louis Armstrong to James Newton, taught Charles Mingus, wrote a nice autobiography, and was a pleasant man—died at the age of 74. And saxophonist Jim Pepper—who played with Charlie Haden, Don Cherry, Larry Coryell and others, but who is best known for his composition "Witchi-Tai-To," which drew on his Native American heritage and was a hit for Brewer & Shipley (remember Brewer & Shipley, the "One Toke Over the Line" guys?)—died last month at the age of 50. This weekend in New York, Pepper's friends and colleagues held a concert in his memory, with proceeds going to the Oregon Indian Education Assoc. Scholarship Fund.

**WINE, WOMEN AND SONG, YOU SUPPLY**

## TOP 40 JAZZ ALBUMS

CASH BOX • MARCH 28, 1992

1	FOURPLAY (Warner Bros. 26656)	FOURPLAY	1 26
2	KISS MY AXE (Mesa Blue Moon 79751)	AL DIMEOLA PROJECT	4 3
3	KENNY KIRKLAND (GRP 9657)	KENNY KIRKLAND	3 16
4	LIVE AT BIRDLAND WEST (EastWest 82334)	GERALD ALBRIGHT	2 18
5	IN EVERY MOMENT (GRP 9662)	NELSON RANGELL	7 6
6	3 DAY WEEKEND (GRP 9663)	KIM PENNSYLVANIA	6 6
7	SONGS WITHOUT WORD (GRP 9661)	DUDLEY MOORE	5 18
8	STUCK ON YOU (Sindrome 8893)	BOBBY CALDWELL	9 9
9	WITH MY LOVER BESIDE ME (Columbia 48665)	NANCY WILSON	8 16
10	MISSISSIPPI LAD (Antilles 511411)	TEDDY EDWARDS	10 9
11	NIGHT WALTZ (Sin Drome 1800)	KEIKO MATSUI	14 6
12	THIS IS NEW (Blue Note/Capitol 97196)	Rick Margitza	12 9
13	OPEN UP WHATCHA GONNA DO FOR THE REST OF YOUR LIFE (Columbia 47383)	DIRTY DOZEN BRASS BAND	13 8
14	HERE'S TO THE PEOPLE (Milestone/Fantasy 9194)	SONNY ROLLINS	11 9
15	A LONG STORY (Manhattan/Capitol 95476)	ELIANE ELIAS	15 21
16	OPEN YOUR EYES (Verve Forecast/PolyGram 511 390)	SHAKATAK	16 16
17	COLLECTION (GRP 9658)	JOE SAMPLE	17 21
18	SHADOWS (GRP 9654)	DAVID BENOIT	18 24
19	MUSICAL PORTRAITS (GRP 9664)	DAVE VALENTINE	22 3
20	OASIS (GRP 9655)	ERIC MARIEMTHAL	24 3
21	CARRY ON (GRP 9660)	PATTI AUSTIN	21 18
22	BLUE LIGHT, RED LIGHT (Columbia 48685)	HARRY CONNICK JR.	19 26
23	HEART OF GOLD (COLUMBIA 47509)	ELLIS MARSALIS	29 3
24	ON THE TOWN (Manhattan/Capitol 96687)	RICHARD ELLIOT	20 26
25	NOCTURNAL MOODS (Par 2010)	WILTON FELDER	25 22
26	KENNY DREW (Antilles/Island 510303)	KENNY DREW JR.	31 6
27	107 IN THE SHADE (Epic 47979)	ALEX BUGNON	27 27
28	EARLY ALCHEMY (GR 9666)	ACOUSTIC ALCHEMY	36 2
29	STOLEN MOMENTS (Blue Note 97159)	STANLEY JORDAN	23 16
30	THE GERSHWIN COLLECTION (GRP 2005)	DAVE GRUSIN	30 26
31	TALK TO ME (Spindletop 138)	SAM RINEY	26 16
32	ODDS OR EVEN (Atlantic 82297)	MIKE STERN	32 28
33	BACK ROADS (Denon/A&M 9042)	BOB BERG	33 16
34	OFFBEAT OF AVENUES (Columbia 47079)	MANHATTAN TRANSFER	34 32
35	WORLD SINFONIA (Tomato/Mesa-Bluemoon 79750)	AL DI MEOLA	35 28
36	HEARTS OF FIRE (GRP 9653)	NEW YORK VOICES	28 24
37	IN TRIBUTE (GRP GRD2006)	DIANNE SHUUR	DEBUT
38	LIVE WIRES (GRP GRD9667)	YELLOW JACKETS	DEBUT
39	GLOBAL VILLAGE (GRP GRD9670)	SPECIAL EFFECTS	DEBUT
40	COMME CI COMME CA (ANTILLES ACT001)	FRED WESLEY	DEBUT

**THE WINE:** Three of jazz's finest living female vocalists—Abbey Lincoln, Shirley Horn and Cassandra Wilson, PolyGram recording artists all—are the subjects of home videos tied into their most recent albums. *You Gotta Pay the Band: The Words, the Music, the Life of Abbey Lincoln* and *Here's To Life* (the Shirley Horn tape) combine music and talk, while *Cassandra Wilson Live* combines music and music. The Lincoln and Wilson are out now, with the Shirley Horn due in May. One of the women who set the table for the careers of these three ladies, the incomparable, indestructible Ella Fitzgerald, will take the stage of Radio City Music Hall on May 2. If you've never heard Ella Fitzgerald live, don't—do not!—pass this up. And if you've never heard Betty

Carter live, make plans to be at Alice Tully Hall on March 28 or at Aaron Davis Hall on March 29. La Carter will front a big band, strings, Geri Allen, Jack DeJohnette, John Hicks, Cecil McBee, Kenny Washington and others, and I'll bet you a dollar you'll leave feeling a hell of a lot better about life.

**BOPPING AROUND:** John McLaughlin, who remains one wicked guitarist and who leads one tasty trio, has a new album out on Verve next month, *Que Alegria*, which he'll support with an April tour... Triloka Records has two Walter Becker-produced projects on the spring slate: Flutist Jeremy Steig's first recording in ages, *Jigsaw* (April), and pianist Dave Kikoski's *Persistent Dreams* (May).

# RHYTHM & BLUES

## R&B MUSIC

By Bryan DeVaney

### HAMMER'S FIRST NETWORK SPECIAL:

On Friday, April 3 on CBS, the "infamous" Hammer will be airing his first prime-time television special. The hour-long special will include interview footage, performances, a sneak preview of the final dress rehearsal and a world premiere of his brand new "This Is The Way We Roll," video. Hammer's "Too Legit" World Tour in support of his triple-platinum *Too Legit To Quit* album, will begin on April 1, in Hampton, Virginia. Boyz II Men, Jodeci and Oaktown's 3-5-7 are scheduled to join Hammer on this mega-tour.



Two of the top soul quartets on the charts, Color Me Badd and Atlantic Starr, recently celebrated Atlantic Starr's top 10 hit "Masterpiece" and CMB's two awards for R&B song and single by a group or duo at the Soul Train Music Awards. Pictured (l-r) are: Kevin Thornton, CMB; David Lewis and Wayne Lewis, Atlantic Starr; Mark Calderon, CMB; Rachel Oliver and Jonathan Lewis, Atlantic Starr; Bryan Abrams and Sam Watters, CMB.

**WHITE OPENS UP TO ESSENCE:** In the April issue of *Essence* magazine, A&M recording artist Barry White opens up in a feature interview and recalls life before the star was "born." "My brother went to jail when he was 8. I went at 16 for stealing tires off Cadillacs, Dual 90's worth \$600 a pair. When I got out I said, 'Never again.' When Darryl got out he just kept going back." Later in the interview, White also recalls when the music industry gained interest of who would end up to be the '70s "disco superstar." "They couldn't hear it until someone slipped on a dub at a party Elton John was attending... Elton's opinion turned the label's opinion around, all in a day." If you're into Barry White, you would probably be interested in checking out this issue. Good work by interviewer David Ritz.

**SHANICE GOES WORLDWIDE:** Motown recording artist Shanice has hypnotized the world with her number one hit single, "I Love Your Smile," which has now entered the Top 10 on the music charts in 12 (yeah, 12) countries and has achieved silver sales status (200,000+) in the United Kingdom.

"I'm Cryin'" is scheduled to be the second single to be released off her *Inner Child* album. Produced by Narada Michael Walden (who has done numerous songs for Mariah Carey, Whitney Houston and Aretha Franklin), this cut has been predicted by many to follow in the footsteps of "I Love Your Smile."



The four hosts of the Sixth Annual Soul Train Awards hang out and talk to the press. (From l-r) Will "Fresh Prince" Smith, Patti LaBelle, Luther Vandross and Vanessa Williams.

## TOP 75 R&B ALBUMS

CASH BOX • MARCH 28, 1992

1	DIAMONDS & PEARLS (Paisley Park/Warner Bros. 25379)	Prince	3	21
2	DANGEROUS (Epic 45400)	Michael Jackson	1	16
3	JUICE (Soul/MCA 10462)	Soundtrack	4	11
4	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	2	17
5	ALWAYS MY LADY (MCA 10198)	Jodeci	7	41
6	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	2	
7	COOLEYHIGHHARMONY (Motown 6320)(G)	Boyz II Men	6	44
8	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	5	16
9	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	9	15
10	REAL LOVE (Arista 18679)	Lisa Stansfield	10	18
11	AFFAIRS OF THE HEART (MCA 10355)	Jody Watley	11	16
12	UNFORGETTABLE (Elektra 61049)(P)	Natalie Cole	8	40
13	DEATH CERTIFICATE (Priority 57155)	Ice Cube	13	18
14	INNER CHILD (Motown 363192)	Shanice	14	18
15	MEANT TO BE MINT(A&M 10014)	Mint Condition	20	9
16	SONS OF THE P (Tommy Boy 1045)	Digital Underground	16	22
17	BURNIN' (MCA 10439)	Patti LaBelle	17	23
18	MR. SCARFACE IS BACK (Priority 57167)	Scarface	18	22
19	I WISH MY BROTHER GEORGE WAS HERE (Elektra 61133)	Dei Tha Funkee Homosaphien	25	7
20	EMOTIONS (Columbia 47980)	Mariah Carey	15	26
21	OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276)	P.M. Dawn	21	20
22	APOCALYPSE 91...THE ENEMY STRIKES BLACK(Def Jam/Columbia 47374)	Public Enemy	22	23
23	MAC DADDY (W.B. 26765)	Sir Mix-A-Lot	23	5
24	2 PACALYPSENOW (Interscope/Atlantic 91767)	2 Pac	27	7
25	NAUGHTY BY NATURE (Tommy Boy 1044)	Naughty By Nature	19	28
26	A WOLF IN SHEEP'S CLOTHING (Mercury 848968)	Black Sheep	26	21
27	THE POWER OF LOVE (Epic 46789)(P)	Luther Vandross	24	46
28	RITUAL OF LOVE (Warner Bros. 26320)	Karyn White	28	96
29	TO THA RESCUE (Jive 41455)	D-Nice	29	16
30	PUT ME IN YOUR MIX (A&M 5377)	Barry White	30	23
31	BLACKS MAJIC (Next Plateau)	Salt N' Pepa	31	18
32	AS RAW AS EVER (Epic 47310)	Shabba Ranks	32	12
33	PRIVATE LINE (East West/Atlantic 91777)	Gerald Levert	33	22
34	FOURPLAY (Warner Bros. 26656)	Fourplay	34	17
35	107 DEGREES IN THE SHADE (Epic 91611)	Alex Bugnon	39	7
36	SKANLESS (Skanless 61235)	Hi-C	36	16
37	PENICILLIN ON WAX (Columbia 48707)	Tim Dog	47	17
38	PEACEFUL JOURNEY (Uptown/MCA 10289)	Heavy D. & The Boyz	38	38
39	2ND II NONE (Profile 1416)	2nd II None	35	21
40	LOW END THEORY (Jive 1418)	Tribe Called Quest	40	25
41	PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715)	Big Daddy Kane	41	26
42	I'LL NEVER FORGET (Malaco Mal 4440)	Bobby Jones	42	18
43	GOT S**T ON MY MIND (Luke Records 91830)	Luke	49	5
44	SPORTS WEEKEND (Luke/Atlantic 91720)	2 Live Crew	44	23
45	BORN INTO THE 90'S (Jive 41469)	R. Kelly & Public Announcement	52	8
46	COOL HAND LOC (Delicious Vinyl 510609)	Tone-Loc	46	17
47	WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)	Geto Boys	37	37
48	JUST FOR YOU (RCA 3159)	Gene Rice	48	9
49	PRIME OF MY LIFE (Philadelphia International/Zoo 11006)	Phyllis Hyman	43	36
50	BRIDGING THE GAP (Reprise 26524)	Roger	50	20
51	THE SONGSTRESS (Elektra 61116)	Anita Baker	55	18
52	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	45	37
53	AIN'T NO DOUBT ABOUT IT (Cheetah 9405)	D.J. Majic Mike & M.C. Madness	53	17
54	ACT LIKE YOU KNOW (First Priority/Atlantic)	MC Lyte	54	25
55	THE EVOLUTION OF GOSPEL (Perspective/A&M 1000)	Sounds Of Blackness	51	40
56	FACE THE NATION (Elektra 61206)	Kid N' Play	56	25
57	THE REAL DEAL (Ultrax 0203)	Mac Band	62	7
58	MILESTONE (Motown 36331)	Temptations	58	17
59	SKANLESS (Skanless/WB 61235)	Hi-C	63	2
60	HOMEBASE (Jive/RCA 1392)	D.J. Jazzy Jeff & The Fresh Prince	60	36
61	BEST OF ME (Charisma 91804)	Maxi Priest	61	7
62	AIN'T A DAMN THING CHANGED (RAL/Columbia 47373)	Nice & Smooth	57	26
63	M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103)	M.C. Breed & D.F.C.	59	36
64	GOOD WOMAN (MCA 10329)	Gladys Knight	64	37
65	COLOR ME BADD (Giant 24429)	Color Me Badd	65	34
66	GREATEST HITS REMIXES (Columbia 48840)	Clivillés & Cole	73	5
67	AIN'T A DAMNED THING CHANGED (Priority 57156)	W.C. & The Maad Circle	67	7
68	SET THE NIGHT TO MUSIC (Atlantic 82321)	Roberta Flack	68	27
69	D.J. LAZ (Pandisc 8817)	D.J. Laz	74	2
70	YOUNG MAN, OLDER WOMAN (Jive 1947-2J)	Millie Jackson	70	18
71	PURE POVERTY (Profile 1415)	Poor Righteous Teachers	71	28
72	IN CONTROL VOL. 2 (Warner Bros. 26257)	Marley Marl	72	23
73	BRAND NEW HEAVIES (Delicious Vinyl 422 846874)	Brand New Heavies	66	51
74	MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528)(G)	Keith Washington	69	48
75	HI-FIVE (Jive/RCA 1328)(G)	Hi-Five	75	69

CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Prince



TO WATCH: Keith Sweat #45



HIGH DEBUT: Prince #73

CASH BOX • MARCH 28, 1992

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

1	DIAMONDS & PEARLS (Paisley Park/WB 4-1903)	Prince & NPG	2	8	51	SO INTENSE (Elektra 64817)	Lisa Fischer	50	18
2	REMEMBER THE TIME (Epic 74200)	Michael Jackson	1	10	52	I LOVE YOUR SMILE (Motown 1581)	Shanice Wilson	52	23
3	SAVE THE BEST FOR LAST (Mercury 856136-4)	Vanessa Williams	5	8	53	FINALLY (A&M 1586)	Ce Ce Peniston	45	20
4	MASTERPEICE (WB/Reprise 4-19076)	Atlantic Starr	7	8	54	WHERE WOULD I BE (MCA 54206)	Gladys Knight	58	8
5	LOVE STORIES (Arista 12378-4)	Jennifer Holliday	6	10	55	SMILE (Atlantic 85910-4)	Tim Owens	55	9
6	BABY HOLD ON TO ME (EastWest 4-98639)	Gerald Levert	3	8	56	DON'T BE AFRAID (Sou/MCA 54330)	Arron Hall	60	4
7	BREAKING MY HEART (Perspective 0004)	Mint Conditions	4	8	57	ALL WOMAN (Arista 0782212399)	Lisa Stansfield	63	2
8	STAY (MCA 332054)	Jodeci	8	17	58	CHIC MYSTIC (WB 4-19132)	Chic	64	4
9	EVERCHANGING TIMES (Arista 1-2394)	Aretha Franklin & Michael McDonald	19	9	59	ARE YOU LONELY FOR ME (Atlantic 4-82121)	Rude Boys	62	31
10	AIN'T TOO PROUD TO BEG (Arista/LaFace 1-4009)	TLC	10	7	60	CAN'T TRUSS IT (Def Jam/Columbia 73780)	Public Enemy	56	25
11	EVERLASTING (Epic 74119)	Tony Terry	11	19	61	A NICE TIME FOR LOVIN (Columbia 38-74051)	Surface	61	7
12	THE COMFORT ZONE (Mercury 865072-4)	Vanessa Williams	12	21	62	STAY THIS WAY (Delicious Vinyl 6-697)	Brand New Heavies	54	23
13	IT'S OK (Capitol 44-750)	BeBe & CeCe Winans	17	7	63	SWEET THANG (Capitol 79923)	B Angie B	59	21
14	SHE'S GOT THE VIBE (Jive 420 225-2)	R Kelly/Public Announcement	14	20	64	BE A FATHER TO YOUR CHILD (Mercury 867888)	Ed O.G. & Da Bulldogs	57	16
15	WHEN YOU GET RIGHT DOWN TO IT (Zoo 1403)	Phyllis Hyman	15	9	65	TEARS OF JOY (Tabu 28968180)	Cherrelle	70	5
16	SHUT 'EM DOWN (Def Jam/Columbia 44174165)	Public Enemy	16	11	66	LET'S GET SMOOTH (Solar/Epic 35-74541)	Calloway	69	4
17	THESE THREE WORDS (Motown 1007)	Stevie Wonder	13	18	67	(EVERYBODY) GET UP (Reprise/Warner Bros. 19124)	Roger	67	23
18	TESTIFY (A&M 0006)	Sounds Of Blackness	18	9	68	AFTER THE DANCE (Warner Bros. 4-19184)	Fourplay Featuring El DeBarge	68	25
19	UHH AHH (Motown 2441-4)	Boyz II Men	9	20	69	LOVE CRAZY (Reprise 26545)	Atlantic Starr	66	25
20	STEADY MOBBIN (Priority 7247)	Ice Cube	20	18	70	ALL THROUGH THE NIGHT (Delicious Vinyl 866-104-4)	Tone Loc	65	20
21	THE WAY I FEEL ABOUT YOU (Warner Bros. 5135)	Karyn White	21	20	71	MAKE TIME FOR LOVE (Qwest/Warner Bros. 19101)	Keith Washington	71	20
22	KNOW THE LEDGE (MCA 54333)	Eric B & Rakim	22	6	72	THE JONES (Motown 2138-4)	Temptations	72	21
23	GOODBYE (WB 19008)	Tevin Campbell	27	5	73	MONEY DON'T MATTER 2 NIGHT (PAISLEY PARK/WB 190200)	Prince	DEBUT	
24	PEACEFUL JOURNEY (MCA 10289)	Heavy D & The Boys	24	10	74	KEEP IT COMING (Elektra 64812)	Keith Sweat	74	19
25	YOU SHOWDED ME (Next Plateau 50165)	Salt N Pepa	30	8	75	HEART TO HEART (MCA 54249)	J.T. Taylor (Duet With Stephanie Mills)	75	18
26	PAPER DOLLS (Gee Street/Island)	P.M. Dawn	31	11	76	THINGS TO DO (Jive 42036)	D.J. Jazzy Jeff & The Fresh Prince	76	16
27	I BELONG TO YOU (Arista 12369)	Whitney Houston	23	21	77	GET READY (Warner Bros. 4-19091)	James Ingram	77	17
28	I'M CRYIN' (Motown 37463619)	Shanice	32	6	78	I'LL TAKE YOU THERE (Capitol 44749)MDBO	Bebe & Cece Winans	78	26
29	MAKE YA BODY MOVE (Quality 15109)	The Chill Deal Boyz	33	10	79	CHANGE (Arista 2362)	Lisa Stansfield	80	24
30	LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)	Queen Latifah	25	16	80	GOOD FRIEND (Epic 74157)	Parish Red	84	2
31	IT'S GONNA BE ALRIGHT (Tommy Boy 999)	Naughty By Nature	26	15	81	SOMETIMES IT'S ONLY LOVE (EPIC)	Luther Vandross	87	3
32	LOVE IS CALLING YOU (RCA 62163)	Gene Rice	28	16	82	THE BLUES COME OVER ME (MCA 54339)	B.B. King	82	4
33	THE RUSH (Epic 46789)	Luther Vandross	29	21	83	I'M THE ONE YOU NEED (MCA 64276)	Jody Watley	83	3
34	THE CHOICE IS YOURS (Mercury 866-087)	Blacksheep	39	6	84	2 LEGIT 2 QUIT (Capitol 79005)	Hammer	79	24
35	HERE I GO AGAIN (Atlantic 87540-4)	Glenn Jones	38	9	85	COUNT ON ME (CAPITOL 44792)	MARC NELSON	93	3
36	LET'S STAY TOGETHER (MCA 54286)	Guy	41	15	86	I WANNA ROCK (Atlantic 496214 LUKE)	LUKE	89	3
37	SOMEBODY LOVES YOU (MCA 54315)	Patli LaBelle	DEBUT		87	THE LOVER IN YOU (REPRISE 4-19229)	BIG DADDY KANE	91	3
38	SHINE (Epic 74111)	Five Star	35	19	88	IS IT GOOD TO YOU (Uptown/MCA 54200)	Heavy D. & the Boyz	81	26
39	INSATIABLE (Paisley Park/Warner Bros. 5141)	Prince & The N.P.G.	34	21	89	BLACK OR WHITE (Epic 74100)	Michael Jackson	85	19
40	DO NOT PASS ME BY (Capitol 103114)	Hammer	46	5	90	SHAKIYLA (JHR) (Profile 5344)	Poor Righteous Teachers	90	19
41	CAN'T LET GO (Columbia 74088)	Mariah Carey	36	21	91	DON'T MAKE ME BEG TONIGHT (Capitol 44804)	Gary Brown	95	2
42	I WANT YOU (MCA 54137)	Jody Watley	42	20	92	THINKIN' BACK (Giant 4-19074)	Color Me Badd	86	8
43	STRAIGHT FROM THE HEART (Epic 34-73928)	Eric Gable	43	10	93	HOOPS OF FIRE (Motown 21524)	The Temptations	97	2
44	NO NOSE JOB (Tommy Boy 513)	Digital Underground	47	6	94	GIVING YOU ALL MY LOVE (Elektra 4-6484)	Chris Walker	88	25
45	WHY ME (Elektra 64777)	Keith Sweat	49	5	95	DOO DOO BROWNN (WARLOCK 108)	2 HYPE BROTHERS & A DOG	94	3
46	JUST THE TWO OF US (Select/Elektra 4-66502)	Chubb Rock	40	20	96	MEET ME IN THE MIDDLE (MCA 4219)	Gladys Knight	96	19
47	PRIVATE LINE (East West/Atlantic 98705)	Gerald Levert	44	25	97	LIVING IN CONFUSION (Zoo 14023)	Phyllis Hyman	92	26
48	MAKE IT HAPPEN (Columbia 74239)	Mariah Carey	51	5	98	SET ADRIFT ON MEMORY BLISS (Gee Street/Island 6690)	P.M. Dawn	98	22
49	PLEASE DON'T GO (Motown 374631)	Boyz II Men	53	5	99	CAN'T WAIT TO GET YOU HOME (Orpheus/Epic 34-73995)	Eric Gable	99	26
50	KISS YOU BACK (Tommy Boy 993)	Digital Underground	48	24	100	GROOVE WITH IT (Cold Chillin'/Reprise 4-19155)	Big Daddy Kane	100	18

# RAP/DANCE MUSIC

## STREET BEAT

By Bryan (B-Style) DeVaney



Third Degree (from Gang Of Textbooks)

**HIP-HOP PROFILE:** A lot of artists don't realize the actual power of music and how many people they can reach through it. A **Gang Of Textbooks** is one group that does understand the music and the power, so instead of just layin' down some basic material, there are putting out positive messages and socially aware songs. With lyrics that are both educational and entertaining, all that's really left is the production. Now, production-wise, they have put together a clever combination of music so you can find many different types and styles of music with various vocal arrangements that give the album a wide variety of material, making the sound very universal. Songs to check out would be "Rage Goin' On," "Prisoners Of War" and "Underground."



Cuba Gooding Jr., who stars in the movie *Gladiator*, recently dropped by the set of 3rd Bass' new video to make a special appearance. Pictured (l-r) are: Prime Minister Pete Nice, Gooding and MC Serch.

### UPCOMING RELEASES:

Priority/Ruthless Records will be releasing a debut album by the **Penthouse Players**. Produced by DJ Quik and featuring special appearances by Quik, AMG and Eazy E, this album would attract the fans of Quik and his type of music. Songs to look out for would be "Trust No Bi\*\*h," "Checkmate," "Pimp In, Leanin'" and "They Don't Know"... On the other side of town, **Roxanne** (a.k.a. The Real Roxanne) will be releasing a new album titled *Go Down (But Don't Bite It)* under Select Records... **Pete Rock & CL Smooth** will soon drop some real funky flava' on their debut album titled *Mecca And The Soul Brother* on Elektra Entertainment. This album is pretty much filled with "New York fava" and has a lot of hip-hop flava' (dope production)... **Above The Law** has just completed their upcoming second album, *Black Mafia Life*. Now, this album has some of the dopest shiznit that I've heard so far this year. If you're into some hard-azz L.A. hardcore rap, you've got to check this out. Look for some special guest performances throughout the album... Straight out of New York are two young rappers called **Das EFX**. The lyrical style that they show, has to be classed in a style of its own that the group calls "straight from da sewer." Anyway, the name of the album is *Dead Serious* and songs to check out would be "If Only" and "They Want EFX," under EastWest America... Elektra recording artists, **Leaders Of The New School**, are working on an upcoming album that should be out by the summer. Insiders say this one will take them to the top of the pile... Ruthless recording artist **Eazy E** is also finishing up his second album. On the production he will have **Cold 187um**, **DJ Quik** and **DJ Yella**...

## TOP 30 RAP SINGLES

### CASH BOX • MARCH 28, 1992

1	THE PHUNCKY FEEL ONE (Ruffhouse/Columbia 3930)	Cypress Hill	4	23
2	OOCHIE COOCHIE (Motown 2146)	MC Brains	1	8
3	POOR GEORGIE (First Priority/Atlantic)	MC Lyte	2	98
4	THE CHOICE IS YOURS (Mercury 866087-4)	Blacksheep	3	13
5	SHUT 'EM DOWN (Def Jam/Columbia 74165)	Public Enemy	5	6
6	FIRE & EARTH (Polydor 865082)	X Clan	6	7
7	RETURN OF THE FUNKY MAN (Giant/Reprise 40277)	Lord Finesse	11	5
8	EVERYTHING'S GONNA BE ALRIGHT (Tommy Boy 999)	Naughty By Nature	8	8
9	MISTADODALINA (Elektra 64826-4)	Del Tha Funkee Homosapien	9	10
10	RING THE ALARM (Jive 42020)	Fu-Schnickens	10	7
11	HOW TO FLOW (Ruffhouse/Columbia 38-7808)	Nice & Smooth	7	10
12	ONE TIME'S GOT NO CASE (Def America/Reprise)	Sir Mix-A-Lot	12	8
13	MR. SCARFACE (Rap A Lot/Priority 4-98638)	Scarface	13	9
14	THE INT'L ZONE COASTER (Elektra 64828-4)	Leaders Of The New School	14	6
15	JAZZ (WE'VE GOT) (Jive 42035)	Tribe Called Quest	17	5
16	STEP TO ME (Ruffhouse/Columbia 74150)	Tim Dog	20	5
17	STEADY MOBBIN (Priority 72474)	Ice Cube	15	14
18	GROOVE WITH IT (Cold Chillin/Reprise 19115-4)	Big Daddy Kane	21	16
19	ALL FOR ONE (Elektra 642464)	Brand Nubian	19	6
20	LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)	Queen Latifah	16	9
21	BLOW 'EM OUT LIKE CANDLES (A Company Called W 004)	The God Squad	18	9
22	JUST KICKIN' IT (Ichiban 91-077)	MC Breed & DFC	22	13
23	BE TRUE TO YOURSELF (Profile 5343)	2nd II None	23	15
24	BE A FATHER TO YOUR CHILD (America/Mercury 867888-4)	ED O.G. & Da Bulldogs	24	16
25	HOUSE OF PAIN (Tommy Boy TB522)	Tommy Boy	DEBUT	
26	I'LL BE THERE FOR YOU (Ear Candy 38007)	Jibri Wise One	26	17
27	TIME TO FLOW (Jive 42032)	D-Nice	27	7
28	JUMP (Ruffhouse 38-74197/Columbia)	Kriss ross	DEBUT	
29	WHAT'S ON YOUR MIND (MCA 54312)	Eric B and Rakim	29	7
30	KISS YOU BACK (Tommy Boy 993)	Digital Underground	30	18

## TOP 30 DANCE SINGLES

### CASH BOX • MARCH 28, 1992

1	THE COMFORT ZONE (Wing/Mercury 865 073-1)	Vanessa Williams	2	14
2	TOO BLIND TO SEE IT (Atco 0-96255)	Kym Simms	8	18
3	KEEP IT COMIN' (Elektra 0-66475)	Keith Sweat	7	10
4	I'M TOO SEXY (Charisma 0-96256)	Right Said Fred	5	10
5	WE GOT A LOVE THANG (A & M 75021 7328-1)	CeCe Peniston	DEBUT	
6	FINALLY (A&M 75021)	Ce Ce Peniston	16	20
7	2 LEGIT 2 QUIT (Capitol V-15791)	Hammer	3	16
8	TAKE CONTROL OF THE PARTY (Epic 74056)	B.G. The Prince Of Rap	4	14
9	CHANGE (Arista 12363-1)	Lisa Stansfield	6	20
10	GOOD FRIEND (Epic 74157)	Paris Red	27	4
11	TESTIFY (Perspective 28968 1710-VA&M)	Sounds of Blackness	DEBUT	
12	PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE (Columbia 44-74135)	Clivillés & Cole	11	6
13	JAMES BROWN IS DEAD (Watt/Arista 714)	L.A. Style	13	14
14	HOLD ON (TIGHTER TO LOVE) (Great Jones/Island 162530 611-1)	Clubland	18	10
15	SPREAD LOVE (Epic 74058)	Cut N' Move	10	14
16	DEEPER (London 869637-1)	Susan Clark	26	8
17	LITTLE FLUFFY CLOUDS (Big Life/Mercury 865-139-1)	The Orb	17	10
18	I'LL BE YOUR FRIEND (RCA 62156-1)	Robert Owens	9	14
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	HEAR THE MUSIC (E-Legall 6209)	Gypsiesmen	DEBUT	
26	JUST A TOUCH OF LOVE (Columbia 44-74032)	C&C Music Factory	12	16
27	I WANNA? (Cardiac 3-4020)	Brother Makes 3	28	10
28	KISS YOU BACK (Tommy Boy 993)	Digital Underground	27	18
29	SAY IT (MCA 54055)	ABC	29	18
30	I'M THE ONE YOU NEED (MCA 54278)	Jody Watley	DEBUT	

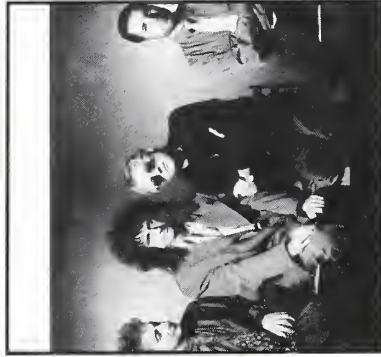
# TOP 200 POP ALBUMS

CASH BOX • MARCH 28, 1992

The square bullet indicates strong upward chart movement

Last Week\* Total Weeks\*

- 1 UNFORGETTABLE (Elektra 61049)(P3) . . . . . NATALIE COLE 3 40
- 2 ROPIN' THE WIND (Liberty 96330)(P5) . . . . . GARTH BROOKS 2 27
- 3 NEVERMIND (DGC 24425)(P) . . . . . NIRVANA 1 24
- 4 WAYNE'S WORLD (WB 26805) . . . . . SOUNDTRACK 8 4
- 5 DANGEROUS (Epic 45400) . . . . . MICHAEL JACKSON 4 16
- 6 COOLEYHIGHARMONY (Motown 6320)(P2) . . . . . BOYZ II MEN 5 44
- 7 ACHTUNG BABY (Island 510347) . . . . . U2 7 16
- 8 TEN (Epic 47857) . . . . . PEARL JAM 6 14
- 9 TIME, LOVE & TENDERNESS (Columbia 46771)(P4) . . . . . MICHAEL BOLTON 11 47
- 10 METALLICA (Elektra 61113)(P3) . . . . . METALLICA 10 31
- 11 NO FENCES (Liberty 93866)(P5) . . . . . GARTH BROOKS 15 80
- 12 LUCK OF THE DRAW (Capitol 96141)(P2) . . . . . BONNIE RAITT 14 38
- 13 DIAMONDS AND PEARLS (Paisley Park/WarnerBros. 25379)(P) . . . . . PRINCE AND THE N.P.G. 9 24
- 14 JUICE (Soul/MCA 10462) . . . . . SOUNDTRACK 13 11
- 15 LEAN INTO IT (Atlantic 82209) . . . . . MR. BIG 16 10
- 16 WE CAN'T DANCE (Atlantic 82344)(P) . . . . . GENESIS 17 18
- 17 AS UGLY AS THEY WANT TO BE (Mercury 68823) . . . . . UGLY KID JOE 26 7
- 18 C.M.B. (Giant 24429)(P) . . . . . COLOR ME BADD 18 34
- 19 OUT OF TIME (Warner Bros. 26496)(P3) . . . . . R.E.M. 21 27
- 20 SHEPHERD MOONS (Reprise 26774) . . . . . ENYA 12 18
- 21 EMOTIONS (Columbia 47980)(P2) . . . . . MARIAH CAREY 19 26
- 22 TOO LEGIT TO QUIT (Capitol 98151) . . . . . HAMMER 20 20
- 23 HEART IN MOTION (A&M 15321)(P2) . . . . . AMY GRANT 32 54
- 24 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(G) . . . . . RED HOT CHILI PEPPERS 28 25
- 25 NO MORE TEARS (Epic 46795)(P) . . . . . OZZY OSBOURNE 24 26
- 26 ALWAYS MY LADY (MCA 10198)(G) . . . . . JODECI 22 25
- 27 USE YOUR ILLUSION II (Geffen 24420)(P3) . . . . . GUNS N' ROSES 23 26
- 28 BADMOTORFINGER (A&M 5374) . . . . . SOUNDGARDEN 29 23
- 29 NAUGHTY BY NATURE (Tommy Boy 1044)(G) . . . . . NAUGHTY BY NATURE 31 28
- 30 THE COMFORT ZONE (Wing/Mercury 843522) . . . . . VANESSA WILLIAMS 39 30
- 31 USE YOUR ILLUSION I (Geffen 24415)(P2) . . . . . GUNS N' ROSES 25 26
- 32 RUSH (Reprise 26794) . . . . . SOUNDTRACK 27 9
- 33 MACK DADDY (Def American 26765) . . . . . SIR MIX-A-LOT 30 6
- 34 TWO ROOMS (Polydor/PLG 845750)(P) . . . . . VARIOUS ARTISTS 37 21
- 35 CYPRESS HILL (Ruffhouse/Columbia 47898) . . . . . CYPRESS HILL 34 11
- 36 WAKING UP THE NEIGHBOURS (A&M 5367)(P) . . . . . BRYAN ADAMS 41 25
- 37 GARTH BROOKS (Liberty 90897)(P2) . . . . . GARTH BROOKS 35 98
- 38 VULGAR DISPLAY OF POWER (Atco East/West 91758) . . . . . PANTERA 40 3
- 39 T.E.V.I.N. (Owens/Warner Bros. 26291) . . . . . TEVIN CAMPBELL 38 17
- 40 BLACK-EYED MAN (RCA 61049) . . . . . COWBOY JUNKIES 36 5
- 41 THE SKY IS CRYING (Epic 47390) . . . . . STEVIE RAY VAUGHAN 33 19
- 42 GONNA MAKE YOU SWEAT (Columbia 47093)(P3) C+C MUSIC FACTORY 53 63
- 43 A WOLF IN SHEEP'S CLOTHING (Mercury 848368) . . . . . BLACK SHEEP 50 21
- 44 KEEP IT COMIN' (Elektra 61216) . . . . . KEITH SWEAT 44 16
- 45 EMPIRE (EMI 92806)(P2) . . . . . QUEENSRYCHE 49 80
- 46 PRIVATE LINE (East/West/Atlantic 91777) . . . . . GERALD LEVERT 42 22
- 47 LITTLE VILLAGE (Reprise 26713) . . . . . LITTLE VILLAGE 43 4
- 48 REAL LOVE (Arista 18679)(G) . . . . . LISA STANSFIELD 45 18
- 49 BITCH BETTA HAVE MY MONEY (Select 21842) . . . . . ICE CUBE 46 20
- 50 DEATH CERTIFICATE (Priority 57155)(P) . . . . . SOUNDTRACK 55 16
- 51 BEAUTY AND THE BEAST (Walt Disney 60618) . . . . . LIVE 47 10
- 52 MENTAL JEWELRY (Radioactive/MCA 10346) . . . . . LUKE 51 4
- 53 GOT 9\*1 ON MY MIND (Luke Records 91830) . . . . . LUKE 51 4



#1 ALBUM: Natalie Cole

HIGH DEBUT: Queen #62



# MTV TOP 20 VIDEOS

MARCH 28, 1992



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

- 103 HUSH (Sony Masterworks 48177) . . . . . YO-YO MA/BOBBY McFERRIN 107 6
- 104 PSYCHOTIC SUPPER (Geffen 24424) . . . . . TESLA 108 27
- 105 STARS (East West 91779) . . . . . SIMPLY RED 109 24
- 106 UH-OH (Sire/WB 26799) . . . . . DAVID BYRNE 130 2
- 107 PRETTY HATE MACHINE (TVT 2610) . . . . . NINE INCH NAILS 102 56
- 108 EMMYLOU HARRIS & NASH RAMBLERS AT THE RYMAN (Reprise 26654) . . . . . EMMYLOU HARRIS 100 9
- 109 AIN'T NO DOUBT ABOUT IT (Cheetah 9405) . . . . . D.J. MAJIC MIKE & M.C. MADNESS 99 19
- 110 TROMPE LE MONDE (Elektra 61118) . . . . . PIXIES 101 23
- 111 MAS CACIONES (Elektra 61239) . . . . . LINDA RONSTADT 104 17
- 112 INTO THE GREAT WIDE OPEN (MCA 10317)(P) . . . . . TOM PETTY & THE HEARTBREAKERS 106 37
- 113 FUNKY AS I WANNA BE (Live 41476) . . . . . POOH-MAN (M.C. POOH) DEBUT
- 114 OHHL... ON THE TLC TIP (ARISTA 26003) . . . . . TLC 136 3
- 115 SKANLESS (SKL 61235) . . . . . H-I-C 103 10
- 116 MR. LUCKY (Point Blank/Charisma 91724) . . . . . JOHN LEE HOOKER 111 27
- 117 UP (Charisma 92107) . . . . . RIGHT SAID FRED DEBUT
- 118 LOVE CRAZY (Reprise 26545) . . . . . ATLANTIC STARR 112 9
- 119 MSG (Impact Imp 10385) . . . . . MSG 124 4
- 120 SUMMER (Windham Hill 11107) . . . . . GEORGE WINSTON 113 24
- 121 CHORUS (Sire/Reprise 26668) . . . . . ERASURE 110 22
- 122 THE BEST OF VAN MORRISON (PolyGram 849026) . . . . . VAN MORRISON 114 25
- 123 TEN STRAIT HITS (MCA 10450) . . . . . GEORGE STRAIT 117 10
- 124 PANDORA'S BOX (Columbia 46209) . . . . . AEROSMITH 116 17
- 125 NEW YORK ROCK & SOUL REVUE (Giant 24423) VARIOUS ARTISTS 118 19
- 126 OPERATION LIVECRIME (EMI 97048) . . . . . QUEENSRYCHE 129 20
- 127 END OF SILENCE (Imago 21006) . . . . . ROLLINS BAND 140 2
- 128 THE FIRE INSIDE (Capitol 91134)(G) . . . . . BOB SEGER 120 29
- 129 PENICILLIN ON WAX (Columbia 48707) . . . . . TIM DOG 122 18
- 130 DIRT ROAD (Capitol 95624) . . . . . SAWYER BROWN 132 9
- 131 CARRERAS-DOMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(P) . . . . . CARRERAS-DOMINGO-PAVAROTTI 126 77
- 132 EXTREME II: PORNOGRAFFITI (A&M 75021)(P) . . . . . EXTREME 121 32
- 133 BOOK OF ROSES (Columbia 48601) . . . . . ANDRE VOLLENWEIDER 123 5
- 134 KINGS-X (Atlantic 82372) . . . . . KINGS-X DEBUT
- 135 MAMBO KINGS (Elektra 61240) . . . . . SOUNDTRACK 142 7
- 136 24 NIGHTS (Reprise 26240) . . . . . TEENAGE FAN CLUB 125 9
- 137 STORYVILLE (Geffen 24303) . . . . . ERIC CLAPTON 127 23
- 138 THE LED ZEPPLIN RE-MASTERS (Atlantic 82371) . . . . . ROBBIE ROBERTSON 128 24
- 139 AFFAIRS OF THE HEART (MCA 10355) . . . . . JODY WATLEY 133 15
- 140 FIRE & ICE (Elektra 61137) . . . . . YNGWIE MALMSTEEN 131 5
- 141 FOURPLAY (Warner Bros. 26856) . . . . . FOURPLAY 134 14
- 142 PUT YOURSELF IN MY PLACE (Arista 8642) . . . . . PAM TILLIS 135 7
- 143 HIGH LONESOME (Warner Bros. 26661)(G) . . . . . RANDY TRAVIS 138 29
- 144 SOLACE (Arista 8631) . . . . . SARAH McLACHLAN 139 46
- 145 SENSE (MCA 10388) . . . . . LIGHTNING SEEDS 150 4
- 146 SAP (Columbia 74182) . . . . . ALICE IN CHAINS 151 2
- 147 RITUAL OF LOVE (Warner Bros. 26320) . . . . . KARYN WHITE 137 27
- 148 THAT WHAT IS NOT (Virgin 91815) . . . . . PUBLIC IMAGE LIMITED 156 2
- 149 THE PRINCE OF TIDES (Columbia 46627) . . . . . SOUNDTRACK 141 11
- 150 PAUL SIMON'S CONCERT IN THE PARK (Warner Bros. 26737) . . . . . PAUL SIMON 143 3
- 151 TO THA RESCUE (Live 41455) . . . . . D-NICE 145 16

THE SQUARE BULLET INDICATES STRONG UPWARD CHART MOVEMENT. \*LAST WEEK. \*\*TOTAL WEEKS. PHOTOGRAPHS BY MICHAEL O'NEILL (103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

154	ACT LIKE YOU KNOW (First Priority/Atlantic) 91731)	. . . . .	MCLYTE	146	26
155	PEACEFUL JOURNEY (Uptown/MCA 10289)(G)	. . . . .	HEAVY D & THE BOYZ	144	38
156	WBBD-BOOTCITY (REMIX ALBUM)(MCA 10345)(G)	. . . . .	BELL BIV DeVOE	148	13
157	POP POP (Geffen 24426)	. . . . .	RICKIE LEE JONES	147	25
158	DON'T ROCK THE JUKEBOX (Arista 8681)(P)	. . . . .	ALAN JACKSON	152	44
159	PICTURE OF NECTAR (Elektra 61274)	. . . . .	PHISH	159	4
160	STICK AND STONES (Atlantic 82326)	. . . . .	TRACY LAWRENCE	149	45
161	NIGGAZ4LIFE (Priority 57126)(P)	. . . . .	N.W.A.	154	42
162	WATERMARK (Reprise 26774)	. . . . .	ENVA	153	6
163	SWALLOW THIS - LIVE (Capitol 99046)	. . . . .	POISON	155	19
164	SPOOKY (Reprise 26798)	. . . . .	LUSH	157	6
165	FALLING FROM GRACE (Polygram 31451/2004)	. . . . .	SOUNDTRACK	170	4
166	PRIME OF MY LIFE (Philadelphia International/Zoo 11006)	. . . . .	PHYLLIS HYMAN	160	34
167	BEST OF ME (Charisma 91804)	. . . . .	MAXI PRIEST	158	18
168	DIFFERENT LIFESTYLES (Capitol 92078)	. . . . .	BE BE & CECE WINANS	161	37
169	INFRA RED ROSES (Grateful Dead 4014)	. . . . .	GRATEFUL DEAD	162	19
170	MC/MX A.D. (Charisma 91642)(P)	. . . . .	ENIGMA	163	57
171	GISH (Caroline 1705)	. . . . .	SMASHING PUMPKINS	165	9
172	NATURE OF A SISTA (Polygram 1035)	. . . . .	QUEEN LATIFAH	164	10
173	IN CELEBRATION OF LIFE (Private Music 82093)	. . . . .	YANNI	166	18
174	FACE LIFT (Columbia 46075)(G)	. . . . .	ALICE IN CHAINS	169	46
175	SOUTH CENTRAL MADNESS (Quality/Pump SL151891)	. . . . .			
176	THE GLOBE (Columbia 46147)	. . . . .	SOUTH CENTRAL CARTEL	181	5
177	LIVE BABY LIVE (Atlantic 82294)	. . . . .	BIG AUDIO DYNAMITE II	168	35
178	ALL I CAN BE (Epic 47468)	. . . . .	COLLIN RAYE	171	10
179	CRAZY WORLD (Polygram 848908)(P)	. . . . .	SCORPIONS	173	71
180	POCKET FULL OF GOLD (MCA 10140)	. . . . .	VINGE GILL	172	10
181	EN-TACT (Epic 48722)	. . . . .	THE SHAMEN	175	7
182	PUT ME IN YOUR MIX (A&M 5377)	. . . . .	BARRY WHITE	174	23
183	THE WHITE ROOM (Arista 8657)	. . . . .	KLF	171	41
184	POETIC JUSTICE (I.R.S. 13129)	. . . . .	LILLIAN AXE	179	9
185	MAMA SAID (Virgin 91610)(G)	. . . . .	LENNY KRAVITZ	176	50
186	HYMNS TO THE SILENCE (Polydor 849026)	. . . . .	VAN MORRISON	178	6
187	WARM YOUR HEART (A&M 5354)	. . . . .	AARON NEVILLE	180	40
188	TIMESPACE: THE BEST OF STEVIE NICKS (Modern/Atlantic 91711)	. . . . .			
189	PRINCE OF DARKNESS (Cold Chillin/Reprise 26715)	. . . . .	STEVIE NICKS	183	28
190	NOTHING BUT A BURNING LIGHT (Columbia 47983)	. . . . .	BIG DADDY KANE	184	20
191	CEREMONY (Sire/Reprise 26673)	. . . . .	BRUCE COCKBURN	182	19
192	JOYRIDE (EMI 94435)(P)	. . . . .	THE CULT	186	25
193	DOUBT (Capitol 95715)(G)	. . . . .	ROXETTE	185	50
194	THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P2)	. . . . .	JESUS JONES	187	59
195	BROWN & PROUD (Pump/Quality 15154)	. . . . .	MADONNA	188	70
196	LABOUR OF LOVE II (Virgin 91324)(P)	. . . . .	A LIGHTER SHADE OF BROWN	189	8
197	SLAVE TO THE GRIND (Atlantic 82242)(G)	. . . . .	SKID ROW	190	115
198	MARIAH CAREY (Columbia 45202)(P6)	. . . . .	SKID ROW	192	40
199	DECADE OF AGGRESSION (Def American 26748)	. . . . .	MARIAH CAREY	195	93
200	SAXUALITY (Arista 8674)(G)	. . . . .	CANDY DULFER	193	38

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105	75 15
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111	93 5
112	85 8
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118	98 3
119	92 31
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121	97 18
122	89 23
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124	119 6

## ASCAP Celebrates Grand Opening

**NASHVILLE, TN** The American Society of Composers, Authors and Publishers opened the long-awaited new office building at Two Music Square West in Nashville last week. The new residence, designed to "accommodate growing staff needs," offers 24,760 square feet of space on the corner of Music Row.

"The construction of this magnificent new building represents the strong commitment ASCAP's national leadership has made in Nashville," said Connie Bradley, ASCAP Southern regional executive director who heads the Nashville membership office. "We're proud of what our city has been able to contribute to the music of America over the years, and especially recently."

Grand opening festivities included a Copyright/Performing right seminar, media tours, board of directors dinners and the official dedication ceremony on March 18. In attendance at the event was the entire ASCAP Board of Directors and several celebrity ASCAP members including Garth Brooks, The Kentucky HeadHunters, Alan Jackson, Shenandoah, Sawyer Brown, Kathy Mattea, Rodney Crowell, Diamond Rio and Don Henry.

Ceremonial highlights featured a presentation of the first ASCAP Voice Of Music Award by ASCAP president Morton Gould. The award was given to ASCAP member Garth Brooks honoring his "singular breakthrough in the field of music that has generated widespread excitement within the music industry and among the general public."

In addition to the Nashville office, ASCAP has membership offices in New York, Los Angeles, Chicago, Puerto Rico and London. Founded in 1914, ASCAP is the oldest performing right organization in the United States designed to ensure that the creators of music would be paid for the public performances of their works. ASCAP is the only U.S. performing right organization owned and run by its writer and publisher members.

## Country News Box

**STARWALK RELOCATES TO OPRYLAND**—Starwalk, the attraction that honors Grammy Award winners that are uniquely tied to Nashville, is moving to Opryland U.S.A. Founded in 1987, the "walk of fame" pays tribute to 75 singers, songwriters and others involved in the entertainment industry which directly affects Music City. The announcement to relocate to a more tourist-accessible area was made by Nancy Shapiro, executive director of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS), the organization responsible for the creation and development of Starwalk. Among the personalities highlighted in Starwalk are Dolly Parton, Randy Travis, Alabama, the Oak Ridge Boys, Johnny Cash, Chet Atkins, Ronnie Milsap and The Judds.

**THE VOICE OF AMERICA CELEBRATES 50TH ANNIVERSARY**—VOA recently held a musical celebration with special hosts Kenny Rogers and Garth Brooks in observance of their 50th anniversary this year. Named the "Gift of Song Musical Tribute," the program featured country artists Mark O'Connor and Chet Atkins among others. VOA began its broadcasts on Feb. 24, 1942 in German, English, Italian and French to Nazi-occupied Europe. Today, the VOA broadcasts in 46 languages to an estimated 127 million people around the world each week. Rogers spoke of his appreciation of the broadcast saying, "Without the VOA, our music would never have been heard by millions of people."

**COUNTRY'S GRANDEST HOMECOMING: THE COUNTRY MUSIC HALL OF FAME'S 25TH ANNIVERSARY CELEBRATION**—A two-hour special to be taped April 1 on the stage of the Grand Ole Opry in Nashville will commemorate the 25th anniversary of the Country Music Hall Of Fame. Chet Atkins, Clint Black, Mary-Chapin Carpenter, Vince Gill, Emmylou Harris, Alan Jackson, Garrison Keillor, Kathy Mattea, Mark O'Connor, Riders in the Sky, Kenny Rogers, Ricky Skaggs, Randy Travis and Hank Williams, Jr. will be among the performers appearing before an audience of music industry and community leaders and fans from all over the world.

## Tritt Awarded Song of the Year Honors

"**HERE'S A QUARTER (CALL SOMEONE WHO CARES)**", written and recorded by Warner Bros. artist Travis Tritt, was named Song of the Year at the Music City News Country Songwriters Awards telecast live from the Grand Ole Opry House on TNN.

Tritt composed the award-winning song in a matter of 10 minutes during the making of his 1989 debut album, *Country Club*. Tritt, unable to attend the awards show in person, asked George Jones to perform the single on stage. After the announcement was made that his song had garnered top honors, Tritt made a live appearance from Jonesboro, Arkansas via TNN's StarCatcher satellite uplink.

"I hope people are singing this song 15, 20 years from now," said Tritt of his award-winning song. "I appreciate all the fans who show up and stand on their feet and scream the lyrics back to me in concert."

The 29-year-old singer/songwriter was recently named the newest and youngest member of the Grand Ole Opry, and his video for the single "Anymore" was just named one of the five nominees in the Video of the Year category for the upcoming Academy of Country Music Awards. Other recently announced nominees include "Brotherly Love" by Keith Whitley and Earl Thomas Conley, "Is There Life Out There" by Reba McEntire, "Mary & Willi" by K.T. Oslin and "The Thunder Rolls" by Garth Brooks.

## NSAI Honors Songwriters

**THE NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL** recently held a Silver Anniversary Celebration in conjunction with their 14th Annual Spring Symposium. The weekend festivities included an Awards Ceremony and Dinner with a presentation of the 1992 Songwriters Achievement Award Winners. Over 35 songwriters of almost all musical genres were honored with awards going to artists who were specifically Nashville-oriented in the categories of country, rock/pop, adult contemporary, urban and gospel.

Aside from the Achievement Awards, special honors were also awarded for outstanding songwriting. Pat Alger was named Songwriter of the Year for "Small Town Saturday Night." Songwriter/Artist of the Year title went to Alan Jackson for "Don't Rock The Jukebox" and Billy Dean and Richard Leigh took Song of the Year honors for "Somewhere In My Broken Heart."



NSAI also presented Lewis Anderson with the President's Award and Paul Milosevich with the Stephen Foster Award. Milosevich was honored for his artistic contributions which have included charcoal portraits of legendary Nashville songwriters. These portraits, spanning a 20-year period, adorn the halls of the NSAI offices. Pictured with their awards are (l-r): Milosevich; Merle Kilgore, NSAI president; and Lewis. (Photo Credit: Alan Mayor)



CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



#1 SINGLE: Reba McEntire



TO WATCH: Restless Heart #33



HIGH DEBUT: Hal Ketchum #37



#1 INDIE: Roy Drusky #50

CASH BOX • MARCH 28, 1992

			Total Weeks ▼	Last Week ▼		Total Weeks ▼			
1	IS THERE LIFE OUT THERE (MCA 54319)(CD)	Reba McEntire	2	9	53	I'M NOT THE MAN I USED TO BE (NLT 2000)(CD)	Glen Todd	57	7
2	BORN COUNTRY (RCA 62168)(VL)	Alabama	4	7	54	RINGS (Stargem SG-2517)(VL)	Denise Cole	60	5
3	ONLY THE WIND (Liberty/SBK 79053)(CD)	Billy Dean	5	10	55	HOW MANY TIMES IS ONE MORE TIME (Playback 11361)(VL)	Angela Christie	59	7
4	STRAIGHT TEQUILA NIGHT (BNA 62140)(CD)	John Anderson	1	12	56	JUKEBOX MOANIN' (Zambone 1010)(CD)	Redneck the Band	62	7
5	JEALOUS BONE (MCA 54271)(CD)	Patty Loveless	6	11	57	WHO NEEDS YOU (Stella Star S-Str-Le-1011)(CD)	Lee Everett	65	5
6	OUTBOUND PLANE (Liberty 79052)(CD)	Suzy Bogguss	7	11	58	HEAD OVER HEELS (Door Knob 375)(VL)	Bo Harrison	66	7
7	PLAY, RUBY, PLAY (Step One SOR-437)(CD)	Clinton Gregory	10	7	59	WHAT SHE'S DOING NOW (Liberty 79009)(CD)	Garth Brooks	41	10
8	IT ONLY HURTS WHEN I CRY (Reprise 5401)(CD)	Dwight Yoakam	8	13	60	I'VE ALWAYS KEPT IT ON THE ROAD (Gallery II 2053)(VL)	R. Lee Davis	61	7
9	SHE IS HIS ONLY NEED (Curb/MCA 54320)(CD)	Wynonna	11	6	61	HEY YOU'RE HURTING ME (Killer K-146)(VL)	Alan Rich	68	8
10	TAKE YOUR MEMORY WITH YOU (MCA 54282)(CD)	Vince Gill	13	7	62	I LOVE MY JESUS (Air 111)(VL)	Robert Hampton/Johnny Paycheck	63	4
11	THE TIPS OF MY FINGERS (Arista 2393)(CD)	Steve Wariner	15	6	63	WALKIN' AND TALKIN' (Staircase 4001)(CD)	Kimberley Summers	47	14
12	DALLAS (Arista 2385)(CD)	Alan Jackson	3	10	64	SAME OL' LOVE (Epic 74147)(CD)	Ricky Skaggs	43	10
13	TODAY'S LONELY FOOL (Atlantic 4348)(CD)	Tracy Lawrence	19	5	65	MAYBE IT WAS MEMPHIS (Arista 2371)(CD)	Pam Tillis	44	14
14	BABY I'M MISSING YOU (Warner Bros. 5238)(CD)	Highway 101	16	9	66	BIG WOMEN (Killer K-147)(VL)	Ron Howard	74	6
15	SOME KIND OF TROUBLE (Liberty 79132)(CD)	Tanya Tucker	21	5	67	RECKLESS (NSD NSD-0280)(VL)	Jeanine Burkman	67	7
16	FIGHTING FIRE WITH FIRE (Mercury 597)(CD)	Davis Daniel	18	11	68	(I'VE GOT) A BROKEN HEART TO SAVE (Phoenix Entertainment PHX-001)(CD)	Bill Woody	72	7
17	BURN ME DOWN (MCA 54253)(CD)	Marty Stuart	20	5	69	YOUR LOVE (Stargem SG-2519)(VL)	Bill Wilkerson, Jr.	73	4
18	THERE AIN'T NOTHIN' WRONG WITH THE RADIO (RCA 62181)(VL)	Aaron Tippin	28	6	70	I WANT TO GO BACK (Stop Hunger DHR-GJH=1101)(VL)	Gentleman Jack Hollingsworth	76	5
19	WORKING WOMAN (Arista 4397)(CD)	Rob Crosby	26	7	71	WAITING FOR THE PHONE TO RING (Air 184)(VL)	Marion Hammers	78	5
20	EXCEPT FOR MONDAY (RCA 62105)(CD)	Lorrie Morgan	9	11	72	WHOEVER LOST YOU (Country Pride 91346)(CD)	The Dalton Bros.	75	6
21	DON'T GO NEAR THE WATER (Mercury 598)(CD)	Sammy Kershaw	29	5	73	STREETS OF DOWNTOWN U.S.A. (Laural 117)(VL)	Harold Harding	77	3
22	OLD FLAMES HAVE NEW NAMES (MCA 54334)(CD)	Mark Chesnutt	30	3	74	FOR THE LOVE OF A WOMAN (Scotti Bros. 75292)(CD)	Electric Light Orchestra	86	3
23	NEON MOON (Arista 2409)(CD)	Brooks & Dunn	34	3	75	ALL I WANNA DO (Ridgewood R-3024)(VL)	Tim Young	80	4
24	PROFESSIONAL FOOL (Reprise 19228)(CD)	Michael White	25	6	76	NASHVILLE BOUND (Stop Hunger SHR-CH-1101)(VL)	Carmen Herd	79	4
25	WAITIN' FOR THE DEAL TO GO DOWN (Epic 74221)(CD)	Dixiana	32	6	77	RIGHT OUT OF THE BLUE (Stop Hunger SHR-SAG 1101)(VL)	Shelley Anne	81	3
26	HOTEL WHISKEY (Capricorn 10923)(CD)	Hank Williams, Jr.	31	5	78	PATIENCE (Gallery II G-2055)(VL)	Julie Durbin	82	4
27	FASTER GUN (Columbia 387143)(CD)	Great Plains	27	10	79	UP WHERE WE BELONG (Evergreen 1152)(VL)	Nash	DEBUT	
28	EVERY SECOND (Epic 74242)(CD)	Collin Raye	35	3	80	RIGHT SMACK DAB IN THE MIDDLE OF WRONG (NSD 0282)(CD)	Avery Michaels	83	3
29	LOVESICK BLUES (MCA 54318)(CD)	George Strait	14	9	81	LIVING A LIE (Stars & Guitars 102)(VL)	Jerri Arnold	85	3
30	FIRST TIME FOR EVERYTHING (Warner Bros. 5293)(CD)	Little Texas	40	4	82	CLOUDY DAYS (Playback/Laurie 1354)(VL)	Sammi Smith	89	2
31	THE ROCK (Arista 2400)(CD)	Lee Roy Parnell	38	3	83	STEAM ROLLER (Courage 1873)(CD)	Tommy Dennis	84	4
32	I COULD LOVE YOU (WITH MY EYES CLOSED) (BNA 61045)(CD)	The Remingtons	46	5	84	POURING DOWN RAIN (Music City U.S.A. MC-133)(VL)	Dawn O' Day	87	3
33	FAMILIAR PAIN (RCA 62054)(VL)	Restless Heart	50	2	85	WILD IN HIS WAYS (615 1031)(VL)	Heartland Express	88	3
34	TIL I'M HOLDING YOU AGAIN (Liberty 79146)(CD)	Pirates of the Mississippi	48	2	86	THINGS SONGS ARE MADE OF (Gallery II 2054)(VL)	Nanci Hammond	90	2
35	BETTER CLASS OF LOSERS (Warner Bros. 5185)(CD)	Randy Travis	12	11	87	IT'S MY HEART YOU'RE WALKIN' ON (Ridgewood 3025)(VL)	Pamela Little	DEBUT	
36	IF YOU WANT TO FIND LOVE (Reprise 5159)(CD)	Kenny Rogers	22	14	88	ONE MAN'S LOSS (IS ANOTHER MAN'S GAIN)(Gallery II 2056)(VL)	Micki Marshall	DEBUT	
37	PAST THE POINT OF RESCUE (Curb 098)(CD)	Hal Ketchum	DEBUT		89	COME IN HEARTACHE, MAKE YOURSELF AT HOME (Door Knob DK92-377)(CD)	Ricky Lee Jackson	DEBUT	
38	SOME GIRLS DO (Curb/Liberty 79200)(CD)	Sawyer Brown	DEBUT		90	RED HEADED LEFT HANDED WOMAN (Lost Gold 1012)(VL)	Don Vinson	91	2
39	THE MORE I LEARN (Mercury 600)(CD)	Ronna Reeves	51	2	91	COUNTRY ROAD (Columbia 74183)(CD)	Dolly Parton	45	9
40	THAT'S WHAT I LIKE ABOUT YOU (MCA 54270)(CD)	Trisha Yearwood	23	14	92	LOVE LIGHT (Liberty 79180)(CD)	Cleve Francis	42	6
41	IS IT COLD IN HERE (Epic 74123)(CD)	Joe Diffie	17	14	93	HARD DAYS AND HONKY TONK NIGHTS (RCA 62167)(VL)	Earl Thomas Conley	49	9
42	LOVIN' ALL NIGHT (Columbia 74250)(CD)	Rodney Crowell	DEBUT		94	GETTING BACK TOGETHER AGAIN (Robchris 1067)(VL)	Rob McNamara	54	8
43	SACRED GROUND (MCA 54358)(CD)	McBride & The Ride	DEBUT		95	DIXIE SUNDOWN (Hill Country HCR-29110)(CD)	Stoney Edwards	64	8
44	IT DON'T TAKE A LOT (MCA 54224)(CD)	Mark Collie	DEBUT		96	TURN THAT RADIO ON (RCA 62104)(VL)	Ronnie Milsap	70	15
45	I KNOW SO (Curb 085)(CD)	Wayne Newton	24	13	97	I'LL START WITH YOU (Liberty 79974)(CD)	Paulette Carlson	71	14
46	NORMA JEAN RILEY (Arista 2407)(CD)	Diamond Rio	DEBUT		98	WHO, WHAT, WHERE, WHEN, WHY, HOW (Atlantic 4371)(CD)	Martin Delray	55	7
47	LOVER NOT A FIGHTER (BNA 62195)(CD)	B.B. Watson	33	7	99	AFTER THE LIGHTS GO OUT (Columbia 74104)(CD)	Ricky Van Shelton	58	15
48	STICK TO YOUR GUNS (Curb 083)(VL)	Hal Gibson	36	12	100	POURIN' BEER AND WIPIN' TEARS (Honeysuckle WK-101)(VL)	Winnie Kincaid	69	8
49	SOMEBODY'S DOIN' ME RIGHT (RCA 62116)(VL)	Keith Whitley	37	12					
50	WALKING DOWN A COUNTRY ROAD (Round Robin RR-294)(CD)	Roy Drusky	53	5					
51	YOU GOT THE BEST OF ME (Gallery II 2052)(VL)	Sandi Thompson	52	9					
52	NOTHIN' THAT A LITTLE LOVE (COULDN'T TAKE CARE OF) (Concorde Int'l CRS-504)(CD)	Debra Dudley	39	8					

# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

CASH BOX • MARCH 28, 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:  
Hal Ketchum #16

1	ROPIN' THE WIND (Liberty 96330)(P6)	Garth Brooks	1	24
2	NO FENCES (Liberty 93866)(P6)	Garth Brooks	2	77
3	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)	Travis Tritt	3	40
4	FOR MY BROKEN HEART (MCA 54223)(P)	Reba McEntire	4	21
5	DON'T ROCK THE JUKEBOX (Arista 8681)(P)	Alan Jackson	6	42
6	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	5	51
7	TRISHA YEARWOOD (MCA 10297)(G)	Trisha Yearwood	8	35
8	ALL I CAN BE (Epic 47468)	Collin Raye	9	27
9	GARTH BROOKS (Liberty 90897)(P3)	Garth Brooks	7	132
10	PUT YOURSELF IN MY SHOES (RCA 23772)(P2)	Clint Black	12	68
11	WHAT DO I DO WITH ME (Liberty 95562)(G)	Tanya Tucker	10	34
12	TEN STRAIT HITS (MCA 10459)	George Strait	15	5
13	SOMETHING IN RED (RCA 3021)(G)	Lorrie Morgan	14	47
14	PUT YOURSELF IN MY PLACE (Arista 8642)	Pam Tillis	20	41
15	STICKS AND STONES (Atlantic 82326)	Tracy Lawrence	11	14
16	PAST THE POINT OF RESCUE (Curb 77450)	Hal Ketchum	23	29
17	GREATEST HITS II (RCA 61040)	Alabama	18	20
18	DIAMOND RIO (Arista 8673)	Diamond Rio	16	40
19	DON'T GO NEAR THE WATER (Mercury 51061)	Sammy Kershaw	19	14
20	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	13	41
21	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	21	27
22	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)	Mary-Chapin Carpenter	24	69
23	REGULAR JOE (Epic 47477)	Joe Diffie	27	5
24	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	22	25
25	IF THERE WAS A WAY (Reprise 26344)(G)	Dwight Yoakam	25	68
26	EAGLE WHEN SHE FLIES (Columbia 46882)(G)	Dolly Parton	26	51
27	I THOUGHT IT WAS YOU (Epic 43457)	Doug Stone	17	29
28	ACES (Liberty 95847)	Suzy Bogguss	28	21
29	I AM READY (Arista 18691)(P)	Steve Wariner	29	18
30	THE DIRT ROAD (Curb/Liberty 94260)	Sawyer Brown	31	50
31	SEMINOLE WIND (BNA 61029)	John Anderson	35	5
32	AT THE RYMAN (Reprise 26664)	Emmylou Harris	33	5
33	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	32	76
34	BRAND NEW MAN (Arista 07822)	Brooks & Dunn	34	29
35	CHILL OF AN EARLY FALL (MCA 10204)(P)	George Strait	30	49
36	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnutt	36	71
37	UP AGAINST MY HEART (MCA 10036)	Patty Loveless	38	25
38	GREATEST HITS I (Curb/RCA 8318)(P2)	The Judds	39	95
39	HERE IN THE REAL WORLD (Arista 8523)(P)	Alan Jackson	37	102
40	COUNTRY CLUB (Warner Bros. 26094)(P)	Travis Tritt	43	99
41	THE PATSY CLINE COLLECTION (MCA 10421)	Patsy Cline	40	18
42	WHEN I CALL YOUR NAME (MCA 42321)(P)	Vince Gill	41	94
43	AND ALONG CAME JONES (MCA 10398)	George Jones	42	20
44	BEST OF RESTLESS HEART (RCA 610041)	Restless Heart	45	19
45	ELECTRIC BARNYARD (Mercury 848054)	Kentucky HeadHunters	46	49
46	TRIBUTE (RCA 30224)	Roy Rogers	44	21
47	KENTUCKY BLUEBIRD (RCA 3156)	Keith Whitley	47	25
48	BILLY DEAN (Liberty/SBK 96728)	Billy Dean	48	21
49	KILLIN' TIME (RCA 668)(P2)	Clint Black	49	146
50	BACK HOME AGAIN (Reprise 26740)	Kenny Rogers	50	13
51	TIME PASSES BY (Mercury 846975)	Kathy Mattea	51	49
52	PICKIN' ON NASHVILLE (Mercury 838744)(P)	Kentucky HeadHunters	52	116
53	GREATEST HITS (RCA 2277)	Keith Whitley	53	79
54	FIGHTING FIRE WITH FIRE (Mercury 848291)	Davis Daniel	55	24
55	WALK THE PLANK (Liberty 95798)	Pirates of the Mississippi	54	21
56	A THOUSAND WINDING ROADS (Epic 46-47)	Joe Diffie	56	71
57	LOVE GOES ON (Liberty 97711)	Paulette Carlson	57	14
58	I'VE GOT THAT OLD FEELING (Rounder 0275)	Allison Krauss	58	51
59	HIGH AND DRY (MCA 10330)	Marty Brown	59	27
60	TEMPTED (MCA 10106)	Marty Stuart	61	58
61	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)	The Judds	60	75
62	BETH NIELSEN CHAPMAN (Reprise 26172)	Beth Nielsen Chapman	62	15
63	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	63	72
64	NEW NASHVILLE CATS (Warner Bros. 26509)	Mark O'Connor	64	45
65	ZONE OF OUR OWN (Reprise 26683)	Texas Tornados	66	24
66	MAVERICK (Curb/Capricorn 26806)	Hank Williams, Jr.	69	3
67	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	DEBUT	
68	MILESTONES-GREATEST HITS (Warner Bros. 26630)	Holly Dunn	68	31
69	PASS IT ON DOWN (RCA 2106)(G)	Alabama	71	97
70	HEROES (RCA 2459)	Paul Overstreet	70	51
71	YOUNG MAN (Liberty/SBK 94302)	Billy Dean	72	47
72	TRUE LOVE (Curb/MCA 47389)	Desert Rose Band	73	21
73	BING BANG BOOM (Warner Bros. 26588)	Highway 101	74	37
74	OUT OF MY HEART (Columbia 47051)	Vern Gosdin	65	38
75	PURE HANK (Warner Bros. 26536)	Hank Williams, Jr.	67	45

### RETAIL RAP

#### Most Active

1. HAL KETCHUM—*Past The Point Of Rescue*—(Curb)—#16
2. PAM TILLIS—*Put Yourself In My Place*—(Arista)—#14
3. JOE DIFFIE—*Regular Joe*—(Epic)#23

**ALBUM TO WATCH** Hal Ketchum's debut release, *Past The Point Of Rescue* garners a seven-notch move this week on the *Cash Box* Top 75 Country Album chart. Coming in at #16, *Past The Point Of Rescue*, features former releases, "Small Town Saturday Night" and "I Know Where Love Lives" as well as the current title cut, which, at #37, is the highest debuting single this week on the Top 100 Country Singles chart. Ketchum wrote or co-wrote seven of the 10 songs on the album produced by Allen Reynolds.

**A MUSICAL LANDMARK ON 240 WEST JEFFERSON** was almost caught in the crossfire. *King's Record Shop* in Louisville, Kentucky has been a country music gold mine for almost 50 years but when a fire broke out next door there was fear that the historical shop would be inflamed as well. Fortunately King's was spared and continues to house the rare collection of country and rock-n-roll classics for which they have become famous. The store, as explained by owner Gene King, is an institution dedicated to the memories of country music as well as the music itself. The store was even immortalized on the cover of Rosanne Cash's 1987 Grammy Award winning album, *King's Record Shop*. The threatening neighbor's fire is just one trial the store has undergone in maintaining its residence on Jefferson. Plans to tear the old building down have luckily been bypassed so far, and after 30 years King still holds to his landmark.

Thank you  
Cash Box radio for  
all the air play!

Glen Todd

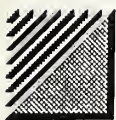
"I'M NOT THE MAN  
I USED TO BE"

Produced by Dan Mitchell

Cash Box promotion by Chuck Dixon  
(615) 754-7492



For further information, contact:  
Management/Booking: D & T Music 1-800-882-6748  
Publicity: White Horse Enterprises, Inc. (615) 259-3501



## NEW SINGLE RELEASES

### OUT OF THE BOX

■ **MICHELLE WRIGHT:** "Take It Like A Man" (Arista 2406)  
Producers: Steve Bogard/Rick Giles  
Writer: Tony Haselden



Already awarded Entertainer of the Year honors in Canada, Michelle Wright is heating up the American music scene as well. "Take It Like A Man," the first single from Wright's upcoming Arista album, *Now and Then*, is sultry, not compromising a single lick of Wright's deep-seated vocals and gutsy, soulful edge. She declares that this is not a "man-bashing" song, but a declaration of women's needs. With pretty powerful delivery, Wright makes a good case for herself.

## FEATURE PICKS

■ **SUZY BOGGUSS:** "Aces" (Liberty 79252)  
Producers: Jimmy Bowen/Suzy Bogguss  
Writer: Cheryl Wheeler

Suzy Bogguss has already evidenced a lot of confidence in her third album release, *Aces*, but the title cut is so powerfully driven with emotion, thought and soul that there is no denying that she has put her finger on the pulse of her art. Not conforming to a strictly country feel, Bogguss lets the song ride on thought-provoking lyrics and a soft but spiritual delivery.

■ **BILLY RAY CYRUS:** "Achy Breaky Heart" (Mercury 457)  
Producers: Joe Scaife/Jim Cotton  
Writer: Don Von Tress

The latest country rocker is Billy Ray Cyrus, and there is nothing wimpy about his "Achy Breaky Heart." The song is good, but it is his performance that will keep you wired. Cyrus has already awakened the dance club circuits with his signature gyrations and energetic stage show. "Achy Breaky Heart" should make such an explosive impression with country radio as well.

■ **CONFEDERATE RAILROAD:** "She Took It Like A Man" (Atlantic 4469)

Producer: Barry Beckett  
Writers: Paul Nelson/Danny Bear Mayo/Karen Staley

Laying the tracks for their debut album, Confederate Railroad steamrolls soft-hearted country with their first single, "She Took It Like A Man." Preferring straightforward, no-holds-barred lyrics, Confederate Railroad barrels out a punch of beer-hall brassiness.

## ALBUM REVIEW

■ **DAVID LYNN JONES:** *Mixed Emotions* (Liberty 97251)



Reviewing a David Lynn Jones single? That's easy. The entire album? That's a different story, or two or three. *Mixed Emotions*, the third album from Jones and the first released by Liberty, offers a kaleidoscope of meaning in each cut. First the music. Jones, who crafted the entire album "in-house," reflects an assortment of musical genres including country, gospel, rock and r&b with certain "unmentionable" resemblances (i.e. Springsteen, Mellencamp). As for the lyrics, Jones sums it up in the song entitled, "Heart Like A Roadsign, Head Like A Wheel." From

the spiritually intense to the figuratively compelling, Jones is an artist offering country a new dimension of everyday life that dares to dabble in the deep. *Mixed Emotions* is not a bonafide country radio package, but it is hard to imagine Jones securing any of his music too tightly or conveniently for anyone. Featured picks include "The Sailor," "Louise," "Her Love Don't Lie" (which is currently going out to radio), "Even One" and "What Are We Livin' For."



Columbia recording act Great Plains recently appeared on TNN's *Video Morning* with hosts Al Wyntor and Katie Haas to promote their new single and video "Faster Gun." Mercury recording artist, Davis Daniel, dropped in for an early morning visit as well. Pictured (l-r) are: Davis Daniel; Great Plains members, Denny Dadmun-Bixby, Michael Young, Jack Sundrud, Russ Pahl; and hosts Al Wyntor and Katie Haas.



# Jerri Arnold



Thanks Country Radio  
for playing and reporting  
"Living A Lie"

Managed By  
Doc Snowday  
Alex Hays  
800-421-6684

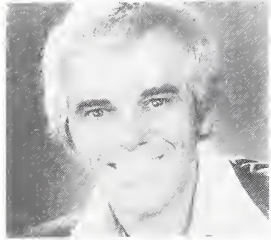
Written By  
Jerri Arnold  
Doc Snowday  
Produced by Doc Snowday



Stars & Guitars Records  
1408 Ridgeview St.  
Bakersfield, CA 93309

# COUNTRY MUSIC

## Roy Drusky



**ASSUMING THE LEADING INDEPENDENT CHART POSITION** this week is "Mr. Unassuming," Roy Drusky, whose latest single, "Walking Down A Country Road," produced by Jim Pierce, takes top honors at #50 on the *Cash Box* Top 100 Country Singles chart. After four weeks on the country chart, this lazy-day number is actually speaking pretty loudly about one of country music's most soft-spoken, laid-back kind of guys.

As a child, Roy Drusky never dreamed of entertaining, cutting a record, or appearing on the Grand Ole Opry. Baseball was his passion, and not until his Navy days would Drusky even pick up a guitar pick. While serving in the Navy aboard the USS Toledo, a cruiser in the Pacific Ocean, Drusky joined the guys for a little after hours guitar playing.

"We were docked in Seattle, Washington one day, and I bought a 17-dollar guitar at a pawn shop," explains Drusky. "Each night when the fellows would perform on ship I'd sit next to this one guy who could really play and study how he moved his fingers. After they stopped playing I'd go down to my bunk and practice making the same sounds he did."

Even after his discharge from the Navy, Drusky continued to think of his music as nothing more than an enjoyable pastime. He enrolled at Emory University and studied veterinary medicine and even pursued his dream of a career in baseball. Offered a chance to try out for the Cleveland Indians, Drusky stayed a few days and

## INDIE INSIGHT

finally decided baseball as a career was not for him after all.

One lazy day of singing and playing however proved to be a life-changing event. While visiting with a friend one Sunday afternoon, Drusky started back with his music. The two had so much fun they soon formed the Sunday Afternoon Living Room Band. This impromptu quartet then became the winners of a local talent contest held by WEAS in Decatur, Georgia and were given a regular show on the station.

Drusky then accepted a position as announcer at the station while continuing to perform at his regular time slot. He also acquired two weekly television shows in Atlanta and started doing live shows in the region as well. Drusky was then offered a job by KEVE in Minneapolis where he would also be guaranteed appearances at some top clubs in the country.

During his 18-month stay in Minnesota, Drusky detoured to Nashville to record for Decca Records under the direction of Owen Bradley. It was during one of these visits that Drusky penned and recorded his breakaway single "Alone With You," a song which also garnered success for Faron Young, then on Capitol Records.

Since those early days of his musical pastime-turned-career, Drusky has scored a number of hit singles including, "Another," "Anymore," "Three Hearts In A Tangle," "White Lightning Express," "Long Long Texas Road," "Second Hand Rose," and his latest "Walking Down A Country Road." A regular on the Grand Ole Opry, Drusky has also been responsible for organizing and directing the Nashville office of SESAC, one of the three licensing firms in the nation, as well as presiding over his own publishing company, Funny Farm Music.

### BACK IN TIME:

**MARCH 22**—Charlie Poole born 1892; Uncle Dave Macon died 1952; Stoney Cooper died 1977.

**MARCH 23**—Fiddlin' John Carson born 1868; Maybelle and Ezra Carter wed 1926.

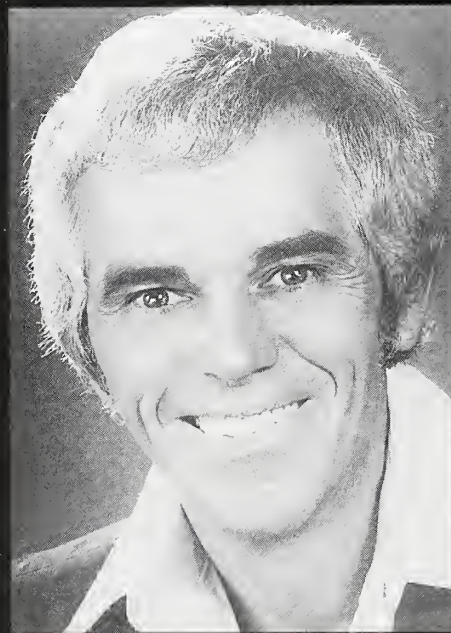
**MARCH 24**—Carson Robison died 1957; Elvis Presley sworn into the Army 1958.

**MARCH 25**—Bonnie Guitar born 1924; Johnny Burnette born 1934; Hoyt Axton born 1938.

**MARCH 26**—Dean Dillon born 1955; Charly McClain born 1956.

**MARCH 27**—Brenda Lee debuted on the country charts with "One Step At A Time" 1957; Jan Howard joined the Opry 1971.

# ROY DRUSKY



THANKS  
COUNTRY  
RADIO!

For all the support you gave Roy Drusky on "Walking Down A Country Road"

This week #50!  
in Top 100

#1 Indie Record  
of the week!

Produced by  
Jim Pierce



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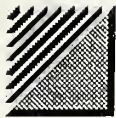
- **FATS DOMINO & DOUG KERSHAW:** "Don't Mess With My 'Toot Toot'" (Tug Boat 1002)  
**Producers:** Doc Holiday/Doug Kershaw/Ellis Paillet  
**Writer:** S. Simien

With a little touch of Kershaw even something as far from country as "Don't Mess With My 'Toot Toot'" is going to be cajun-fried and squeak of country. The pairing of Fats Domino with his "rotund" vocals and the spirited Doug Kershaw mixed in with a lot of crafty cajun engineering make this former pop favorite a bit of a country joyride.

- **GENE ELLIS:** "Something's Wrong" (MBS 1003)  
**Producer:** Kerry Tolley  
**Writers:** Edward Dickey/Buddy Godair

"Something's Wrong" offers a pretty simple tune, but Ellis supports the slow pace with steady, weeping vocals. A definite traditionalist, Ellis picked a good tear-soaked ballad.

- **SONYA SMITH:** "I'm Not Crazy, I'm Just Blind" (Door Knob DK92-378)
- **ROBERT LEE QUITE:** "When I Ran Out Of Money" (L'il Bill 116)
- **MORGAN RUPPE:** "Singing For The Working Man" (Hummingbird MC-112)



## COUNTRY RADIO

### HIGH DEBUTS

1. HAL KETCHUM—"Past The Point Of Rescue"—(Curb 098)—#37
2. SAWYER BROWN—"Some Girls Do"—(Curb/Liberty 79200)—#38
3. RODNEY CROWELL—"Lovin' All Night"—(Columbia 74250)—#42

### MOST ACTIVE

1. RESTLESS HEART—"Familiar Pain"—(RCA)—#33
2. THE REMINGTONS—"I Could Love You (With My Eyes Closed)"—(BNA)—#32
3. PIRATES OF THE MISSISSIPPI—"Til I'm Holding You Again"—(Liberty)—#34
4. RONNA REEVES—"The More I Learn (The Less I Understand About Love)"—(Mercury)—#39

**POWERFUL ON THE PLAYLIST**—Restless Heart as we know and love them is still cranking out a well-received single amid lead-singer adjustments. As former lead singer, Larry Stewart bids fond farewells to Restless Heart, the latest release recorded by the original band members is still a hard-charger on the *Cash Box* Top 100 Country Singles Chart. "Familiar Pain" leaps 17 notches to #33 to be this week's Most Active country single. This is definitely a week for group activity, as BNA recording artists The Remingtons and Liberty players Pirates of the Mississippi surround Restless Heart's fast moves on this week's Top 100 Singles chart. With a gain of 14 The Remingtons' "I Could Love You (With My Eyes Closed)" rises to #32 while The Pirates' latest, "Til I'm Holding You Again," takes its 14-point jump to #34. Mercury newcomer, Ronna Reeves crowds out a lot of chart well-wishers this week as her debut single, "The More I Learn (The Less I Understand About Love)" leaps 12 to #39 to round out this week's most active singles.

**INSIDE RADIO** New *Cash Box* reporting station, WYOR is proud to say "keep it on the traditional country side." WYOR, a 500-watt, 24-hour station located in Nashville, Tennessee plays the best in what was, and for this nostalgic station, still is the best in country music.

"Most of what we play is Merle Haggard, Glen Campbell, Johnny Cash, Sonny James, and lots of Marty Robbins," says general manager/morning dj Ted Randall. And why the extra Robbins? Located more specifically in Franklin, TN, WYOR borders property once resided on by Robbins.

"We play Garth Brooks and Alan Jackson and Pam Tillis, but the emphasis is toward the county gold," says Randall. "We get young people calling up saying, 'What's that new song by so-and-so that goes like this...?' and it turns out to be Johnny Cash's 'One Piece At A Time.'"

Steeped in the legends of country music gone by, WYOR remains loyal to its AM label and offers a little old-fashioned advice. "I'm a firm believer in AM radio," Randall admits. "I think AM radio's been talked to death. I think the way to solve your problem with AM radio is to entertain people."

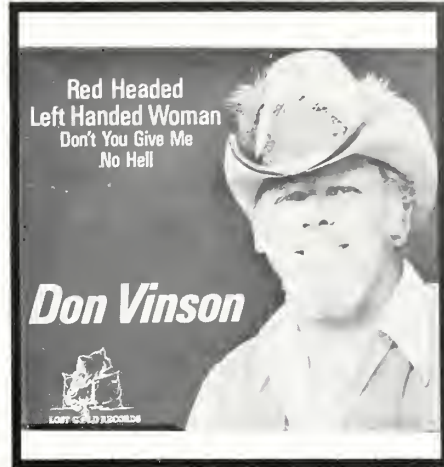
KTFX, the K-Fox of Tulsa, Oklahoma is gearing up for another celebrity arrival. On the 29th of this month, KTFX will welcome Chris LeDoux and Sawyer Brown to the Muskogee Civic Center. Tracy Lawrence recently entertained the mid-westerners with his performance at Tulsa City Limits where Hal Ketchum will be on stage in a couple of weeks.

### 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. NOTHING SHORT OF DYING—Travis Tritt (Warner Bros.)
2. I'M OKAY (AND GETTIN' BETTER)—Billy Joe Royal (Atlantic)
3. NOTHIN' TO DO (AND ALL NIGHT TO DO IT)—Billy Burnette (Warner Bros.)
4. WHAT'LL YOU DO ABOUT ME—Forester Sisters (Warner Bros.)
5. THERE'S SOMETHING 'BOUT LOVING YOU—Linda Davis (Liberty)

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## An Intimate Conversation With Milton Biggiam—Executive Director of Savoy Records



Milton Biggiam

**JUST AS EVERY YOUNG ASPIRING ARTIST** has experienced dismay, bewilderment, and don't forget the pain and struggle that go along with any career of meaning or substance, all of the above have been just a portion of the ascension of singer, songwriter, producer, minister Milton Biggiam. *Cash Box* takes the time to record and reveal some of the most personal thoughts and deepest sentiments of one of America's most eligible bachelors and one of the music industry's most powerful/prominent industry executives of African/American descent.

**Cash Box:** How did you get started in the business?

**Milton Biggiam:** Actually my mom sang with Brother Joe May, and I also had the privilege to work for the "mother of gospel," the legendary Mrs. Sallie Martin. She had a publishing company in the '50s in Los Angeles, called the Los Angeles Music Mart. Other strong influences in my beginnings were Deacon A.C. Smith and Mother Christine Wright. My family later moved to Texas where I was raised and then, later to Florida.

**CB:** How did you come to work for Savoy?

**MB:** I first received a call from then producer John Daniels to come and play on a session for Ida Maxey. Tampa Mass Choir did the background. Fred Mendelsohn called me in 1975 and invited me to join Savoy as the first director of promotions. I served in that capacity for two years. John Daniels had left to start the Tomato label.

**CB:** Who are some of the artists you have helped to develop over the years?

**MB:** That list is almost uncountable, but the first album that I ever produced after serving as national director of promotions was *Sara Jordan Powell LIVE* in Chicago at the Cook County Correctional Facility. Other artists include Rev. James Cleveland, Rev. Maceo Woods, Albertina Walker, Charles Fold, Dr. Charles Hayes and the Cosmopolitan Church Choir, Myrna Summers, Georgia Mass Choir, Florida Mass Choir, Dallas Fort Worth Mass Choir, New Jersey Mass Choir, Inez Andrews, Rev. Clay Evans, Keith Pringle, Bishop Jeff Banks, Dorothy Love Coates, Dr. C.J. Johnson, Institutional Radio Choir, Glenn Jones, Dorothy Norwood, The O'Neal Twins, The Soul Stirrers, The Williams Brothers, Rev. Timothy Wright, Shun Pace-Rhodes, Cathedral of Faith Choir, Donald Vails Choraleers, Julius Cheeks, The Barrett Sisters and of course all of the Gospel Music Workshop of America albums.



The Georgia Mass Choir

**CB:** What are some of the awards that you have won?

**MB:** Several Diviticus Awards, numerous awards from the G.M.W.A., countless keys to cities, plaques, trophies, citations from all across America, and of course the most prestigious would be two Grammy awards from the National Academy of Recording Arts and Sciences, one in 1980 with Rev. James Cleveland, Charles Fold for "Lord Let Me Be Your Instrument" and "Having Church" with Rev. James Cleveland and Southern California Community Choir in 1990.

**CB:** You have become an international figure as well. Tell us about that.

**MB:** I traveled to Israel with Rev. James Cleveland, Shirley Caesar, Andrae Crouch and Barry. I have also been invited to Japan

for the last six or seven years in workshops. I traveled the Bahamas, the Phillipines, and am most proud of having traveled the military base circuit overseas. It's important for gospel singers to know that every military base has a Black gospel choir and a Sunday morning service during which they sing weekly. I've had the privilege to serve in most of those Air Force base services.



One of Biggiam's military base visits included Osan Air Force Base in Korea. While there he conducted a rehearsal with the Pacific Air Force (PACAF) Mass Choir which is composed of military personnel from all over the Pacific.

**CB:** Where do you think gospel music is going in today's society?

**MB:** The life of gospel music is not predicated on the consumer alone, airplay alone or marketing alone. The one organism, that Jesus left, is the church. That's what gospel music is based upon. The church gets its life from Jesus Christ who is "alive and well." As long as we in gospel music keep Jesus as our subject, then gospel music as we know it will stand and will continue to grow.

**CB:** What do you see as your role?

**MB:** My role is a charge by God to minister. I don't mind saying that I'm a traditionalist, yet I am also contemporary. Jesus said, "I am the same yesterday, today and forevermore." I am concerned, however, about ultra-contemporary gospel music! I think that young people are being led by a few whose only interest is to make money! The reason I'm concerned

is because they have a tendency to use pronouns in the text of their songs and suggest that the reason is crossover appeal. What good is it to crossover without the Cross? How effective is it really?

**CB:** I recently heard you give a tremendous presentation at the Bobby Jones Gospel Explosion. Please share with our readers some of those same concerns you shared in Nashville.

**MB:** We as gospel people have covered the market in our singing, playing and writing abilities. Nobody can beat us at the creative craft. But we have made very little strides in filling the very lucrative (financially) technical positions available in the music industry at large. I probably record more albums than any other record company in America. I'm all over the country. It is my desire to see more African-American audio engineers, video engineers and technicians, public address people, etc. I would like to encourage young people who desire to get into the business to pursue these areas and allow that revenue to be regenerated back into our communities.

This article could not possibly cover the vast career of one of America's foremost singers, songwriters, producers and ministers without taking up a lot more time. The best experience is to attend a Milton Biggiam concert and let the power and anointing of his ministry move your own soul.

During the recent Bobby Jones Gospel Explosion, Biggiam dropped yet another bomb. He said he intends to finalize the deal on Bobby Jones' next album project. Slated producers will be celebrated singer/songwriter/producer and labelmate Walter Hawkins and Jones' own genius of a musical director, Derrick Lee, who carries an impressive track record of his own as well.

—Gregory S. Cooper



Pictured (from l-r) are: Billy Preston (seated), Walter Hawkins and Milton Biggiam. Hawkins was in rehearsal for a live concert appearance in Los Angeles which Biggiam was producing. (Photo by Ray Ballard)

# GOSPEL MUSIC

## Songs of Praise

### NEW FAITH: *New Faith* (Warner Bros.)

What do you get when you combine inmates from the Tennessee State Penitentiary together with gospel music? The answer: *New Faith*. As the record company states, "You may never see them perform," but just the same, count it a privilege to experience this recording. Producer Moses Dillard does a splendid job in pulling this raw talent together, ending up with a unit that can hold its own with many gracing the music spectrum on both sides. Of note here is the ballad, "You Were Always There," featuring Teddy Pendergrass and "I Am Amazed," featuring Sam Moore of Sam & Dave fame.

*New Faith*



### BILLY SPRAGUE: *Torn Between Two Worlds* (Benson)

Billy, we are glad you are back. His first album in three years, *Torn Between Two Worlds* evidences a maturity of sound, production and writing. There is a magical blend in the album between Sprague's poignant lyrics and unique musical underscores. A lot of thought created this album, as beautiful and versatile in word as in sound. Feature picks include, "Lukeen Ote Mah Weendo," "Heaven Is A Long Hello" and "Where Is Your Heart."

### THOMAS WHITFIELD FEATURING THE WHITFIELD COMPANY: *Alive And Satisfied* (Benson)

Through the years Whitfield has quietly been one of gospel music's innovative forces. He's taken his brand of gospel music a step higher on this outstanding collection. Whitfield makes only a few cameo appearances, vocally here, leaving those chores to an outstanding array of singers. This frees Whitfield to do what he does best—write, arrange, produce and work his magic on the keyboards. One listen will show why he's known far and wide as the "Maestro."

*Thomas Whitfield & The Whitfield Company*



### THE GOSPEL HUMMINGBIRDS: *Steppin' Out* (Blind Pig)

This is the debut gospel release from this label noted for their blues recordings. To show how well respected this group's music is, they've performed with the likes of John Lee Hooker, Etta James, Charles Brown, the Persuasions, Huey Lewis and the News, the Neville Brothers and the Fabulous Thunderbirds. On this release the 'Birds combine the best of pure rhythm & blues with gospel. This album should appeal to a wide-ranging audience.



On a recent trip to Nashville, singer Brian Coffey, spent time with all of the staff at The Landmark Group office. Coffey was in town promoting his latest single, "Say A Prayer," which is a thought-provoking song dealing with the economic need for both parents to work outside of the home matched against the children's need for that "special" time and attention of their parents. Pictured at the Landmark office (l-r) are: Charles Powell, Sr., president of The Expression Music Group; Diane Bell, general manager/vice president of sales for The Landmark Group; Brian Coffey; and Darrell Turner, sales representative for the Landmark Group.

## New Releases...

1. SAY WHAT? (Star Song SSC-8233)—Nuclear Fishin'
2. DECADE (Sparrow SPD-1320)—Kerry Livgren
3. COUNTRY LOVE (Benson 84418-2855-2)—Various Artists
4. AN INTENSE HISTORY OF CHRISTIAN METAL (Intense Records FLC9299)—Various Artists
5. ONE THING WE KNOW (Angelfire AFP-7838)—Linda Gray

## TOP BLACK GOSPEL ALBUMS

### CASH BOX • MARCH 28, 1992

- 1 LIVE (Malaco 4450) . . . . . Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 1 35
- 2 GOD GET THE GLORY (Malaco-6008) . . . . . Mississppi Mass. Choir 2 11
- 3 WASH ME (Tyscot 1401) . . . . . New life Comm. /John P. Kee 3 43
- 4 HE LIVES (Saboy 14807) . . . . . Shun Pace Rhodes 6 34
- 5 I'LL NEVER FORGET (Malaco Mal 4440) . . . . . Bobby Jones 5 39
- 6 DIFFERENT LIFESTYLES (Capitol 92078) . . . . . Be Be & Ce Ce Winans 4 37
- 7 HE'S WORKING IT OUT FOR YOU (A&M) . . . . . Shirley Ceasar 14 11
- 8 I'M GLAD ABOUT IT (Malaco/Savoy 14804) . . . . . Rev. T Wright & Chicago Mass Choir 8 5
- 9 PHENOMENON (Bellmark 71806) . . . . . Rance Allen 9 43
- 10 NUMBER 7 (Benson C02808) . . . . . Commissioned 7 19
- 11 AN INVITATION AIR (Atlantic L10170) . . . . . Luther Barnes & The Red Budd Gospel Choir 11 23
- 12 WAIT ON THE LORD (Bellmark 71800) . . . . . Lamora Parks Young Adult 12 43
- 13 VICTORY IN PRAISE (Tyscot 40195) . . . . . Vip Music & Arts Seminar Mass Choir 26 8
- 14 HE'S PREPARING ME (Air 10162) . . . . . Rev. E. Davis / Wilmington Mass Choir 10 43
- 15 REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103) . . . . . Rev. James Cleveland/L.A. Gospel Messengers 15 27
- 16 FAMILY AFFAIR (Malaco 4442) . . . . . Pilgrim Jubilees 16 43
- 17 MUSIC 2 GO (Word 901669529X) . . . . . Various Artists 17 21
- 18 HOLD BACK THE NIGHT (SOG 178) . . . . . Rev. Charles Nicks 18 43
- 19 GOD DELIVERED (Atlanta International) . . . . . Rev. F.C. Barnes 19 11
- 20 THIS IS YOUR NIGHT (Black Berry 2203) . . . . . Williams Brothers 20 44
- 21 LOVE ALIVE IV (Malaco 6007) . . . . . Walter Hawkins 21 43
- 22 MAGNIFY HIM (Malaco 8011) . . . . . Keith Pringle 22 37
- 23 MY MIND IS MADE UP (Word 48784) . . . . . Rev. Milton Brunson & The Thompson Community Singer DEBUT
- 24 LIVE (Sparrow 1246) . . . . . Tramahe Hawkins 36 43
- 25 I AM PERSUADED (Benson 2727) . . . . . Fred Hammond 25 33
- 26 PRAY FOR ME (Word 9202) . . . . . Mighty Clouds Of Joy 13 43
- 27 THROUGH THE STORM (Tribute/Spectra 790113) . . . . . Yolanda Adams 27 27
- 28 HIGHLY RECOMENDED (Word 9112) . . . . . Helen Baylor 32 6
- 29 TOGETHER (Ligh/Spectra 73043) . . . . . Kurt Carr Singers 29 11
- 30 UNCOMMON LOVE (Benson C02781) . . . . . Heirloom 30 21
- 31 FAMILY & FRIENDS CHIOR VOL.3(Selah/Sparrow 1507) . . . . . Ron Winans 33 7
- 32 I'LL TELL THE WORLD (Salvoy/Malco 1480) . . . . . Myrna Summers 31 28
- 33 OPEN OUR EYES (Rejoice 9111) . . . . . Milton Brunson 28 43
- 34 SAINTS IN PRAISE (Sparrow 1240) . . . . . The West Angeles Cogic. 34 33
- 35 LIVE & BLESSED (I Am 08300) . . . . . Walt Whitman/Soul Children Of Chicago 35 22
- 36 JUST ME THIS TIME (Tyscot 401311) . . . . . John P. Kee 24 43
- 37 THE EVOLUTION OF GOSPEL(Perspective/A&M 28968 1000 4) . . . . . Sounds Of Blackness 37 40
- 38 RAISE A NATION (Word 48594) . . . . . Inez Andrews 40 7
- 39 I'LL LET NOTHING SEPERATE (Savoy 7101) . . . . . Dallas Ft. Mass. Choir 39 43
- 40 ALIVE & SATISFIED(Benson 2841) . . . . . Thomas Whitfield DEBUT

# GOSPEL MUSIC

## Wanda Nero-Butler

Tim A. Smith

### ARTIST SPOTLIGHT



#### MUSIC AND WANDA NERO-BUTLER HAVE BEEN A PERFECT MATCH for each other from the start.

Nero-Butler's musical roots can be traced back to the West Coast. After moving to Los Angeles with her immediate family in 1975, Nero-Butler received that initial break she needed to become a part of the industry machine.

While attending Los Angeles Community College, Nero-Butler was asked to become a member of a singing group called Creator's Children, founded by Vincent Jordan. During a tour through Hawaii, Nero-Butler's power-packed vocal delivery drew immediate attention, being applauded by both the group's background vocalist, as well as by a young singer by the name of Natalie Cole.

For Nero-Butler, this was only the beginning of many exciting things to come. Her career began to expand beyond the realm of singing, taking on dancing as well as acting. She has appeared in such stage productions as *Evolution of the Blues*, *Jesus Christ Superstar* and *Selma, The Story of Martin Luther King*. Nero-Butler even graced the silver screen, being featured in the film, *Fastbreak*, which starred Gabriel Kaplan (*Welcome Back Kotter*), Michael Warren (*Hill Street Blues*) and Washington Bullets basketball star Bernard King.

On the gospel side, Nero-Butler's career as a recording artist began to take hold while in New York attending a gospel event at Madison Square Garden. It was there that she ran into Melvin Seals of San Francisco-based Secret Records. Seals encouraged her to prepare some material and come out to his company's studio to lay tracks for a demo tape. After doing that, Nero-Butler was back in the studio one month (!) later to record her first gospel project for Secret Records, titled, *Reach For Your Love*, released in 1987.

It wasn't until her sophomore release that gospel music industry types and followers of the music across the country began to discover Nero-Butler's unique vocal style and talent. *New Born Soul*, released on Secret via a production agreement with Sound of Gospel Records, spent over 37 weeks on the charts. This helped to cement Nero-Butler's name as one of gospel's new, fresh, rising talents.

Nero-Butler is following that success with a new album on a new label. Her latest project on Light Records, titled *Live In Atlanta*, features more of Butler's hard-driving, power-filled brand of gospel music.

To support the album, she will be embarking on her first gospel tour. The tour, which will commence in June 1992, is being booked through Davis & Associates, (313) 559-7541. All dates have not been finalized.

Through the years, gospel music has breathed a breath of renewed life and spirit into one Wanda Nero-Butler. In turn, the fresh, vibrant, power-laced vocal style delivered through this petite young lady has been a blessing within itself, with gospel music being the benefactor.

### THE GOSPEL BEAT

By Gregory S. Cooper, Steve Giuffrida & Tim A. Smith

**SPECTRA SIGNINGS**—Nashville, Tennessee-based Spectra Distribution recently added a new label to their ever-growing roster of distributed labels.

Signing on the dotted line was Hollywood, California-based Grace Records, headed by Tommy McGee. The Grace Records situation is unique in that their deal is tied in with a third party, Tyscot Records. Tyscot will handle manufacturing of Grace's product as well as sharing their promotions staff.

**MORE NEWS FROM GRACE**—The label has announced a monumental signing for a label in its infant stage, with former Clark Sisters' vocalist/keyboardist/songwriter/arranger Twinkie Clark joining the fold. Her debut album for the label is slated for release second quarter of 1992.

**SPARROW SIGNING**—Norman Hutchins, executive director of music at the prestigious West Angeles Church of God in Christ, has signed a recording contract with Sparrow Records.

**STEVE GREEN RELEASES SEQUEL TO HIDE 'EM IN YOUR HEART**—Recording artist Steve Green recently finished work on his *Hide 'Em In Your Heart, Bible Memory Melodies, Volume 2* disc, the follow-up to his 1991 Dove Award-winning *Hide 'Em In Your Heart Songs*. The project once again combines songs, narration and Bible readings to assist children in learning Biblical values and principles. Volume 2 comes out this month and includes 21 songs, such as "If We Don't Lose Heart," "There Is A Friend," and "Give Thanks To The Lord."

**MARANATHA! MUSIC GARNERS GRAMMY**—Maranatha! Music recently took home the Best Children's Recording honors at the Grammy Awards for their *A Cappella Kids* project. *A Cappella Kids* is a compilation of Sunday-school classics like "Jesus Loves Me," "How Majestic Is Your Name" and "You Know Better." Chuck Fromm, ceo of Maranatha! Music states, "This is an award for the entire Christian body. A *Cappella Kids* won over recordings by well-known performers like Danny Glover, John Gielgud, Jonathan Winters and Dom DeLuise. It was the only recording nominated in this category from a Christian record company. It becomes even more exciting when you consider that the music ministry of this recording will reach into more homes, and therefore more children's lives, because of the recognition this award brings."

**AUSTRALIAN RECORD LABEL MOVES TO NASHVILLE**—Round Records, an Australian Christian label, recently moved its international headquarters to Nashville in an effort to expand their music market to include the expanding contemporary Christian music industry. Boasting a roster including Australia's number one metal band and number one rapper, Round Records breaks onto the scene with the American debut release of three albums by artists Scary Cats (*Smackaboom*), 2 A Beat (*Let's Do Platinum*) and Justice (*Counting Down*).



Pictured following the signing of a distribution agreement between Round Records and Brentwood Music Group are (l-r): Keith Bray, senior vice president of Round Records; Dale Bray, president of Round Records; and Don Noes, sales manager of Brentwood Music Group.



# COIN MACHINE

## AMOA Expo '92 Is Set For Oct. 1-3 In Nashville

**CHICAGO**—Information relating to the upcoming 1992 Amusement & Music Operators Assn. international trade convention, was mailed to prospective exhibitors this month. Expo '92 will be held October 1-3 at the famed Opryland Hotel in Nashville, Tennessee.

More than 700 booths are expected to be sold, according to show officials. The exhibit area will feature the latest in pinball games, video games, CD jukeboxes, electronic darts, pool tables, cranes, redemption equipment, plush and supplies, gaming equipment, accessories of all varieties, kiddie rides, cigarette vending along with related equipment/technologies from leading manufacturers and suppliers.

In addition, there will be a program of educational seminars addressing a variety of technical and management topics. Registration, housing and program information will be mailed to the members of the industry later this spring.

Expo '92 planning committee chairman is Craig Johnson (Tataka-Salt Lake City, UT). The subcommittees will be chaired by: Evan Brown of B & B Music & Video-Cleveland (awards); James Thorpe of Thorpe Music Co.-Springfield, IL (educational seminars); Jerry Derrick of Derrick Music Co.-Charleston, W.VA (exhibits); Don Hesch of A.H. Entertainers-Rolling Meadows, IL (Hesch Scholarship Fund promotion); Garland Garrett, Jr. of Cape Fear Music Co.-Wilmington, NC (registration) and Gene Urso of Madison Coin Machine-Monona, WI (stage show).

Further information about the convention may be obtained by contacting AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611-4267.

## Lenore Sayers Joins Williams Bally/Midway

**CHICAGO**—Industry veteran, Lenore Sayers, has been named west coast regional sales manager for Williams Bally/Midway. Commenting on the appointment, Joe Dillon, vice president of sales, stated, "We are indeed fortunate to be able to add Lenore to the Williams Bally/Midway family. For almost 20 years, Lenore has proven that she not only knows the game business but, most importantly, understands the needs of distributors and their customers in making sound investment decisions and how to best maximize revenues on location," he continued. "Lenore has a very special expertise that will aid our ongoing efforts and future plans as the market leader."

Most recently, Sayers was involved with both domestic and international sales for Sega Enterprises, but her experience in the coin-op business dates back to a tenure at Mylstar and Atari/Kee Games.

Referring to her new position, she commented, "This is a new beginning, an exciting challenge to take the best company in the business and make it even better. I'm looking forward to great things for the rest of this year and well into the future."



**HI GORGEOUS!** It's eye-catching... stylish... and designed to match any decor. It's the new Rowe *LaserStar CD Wallete*, which was recently introduced as a replacement for vinyl wallboxes and a vehicle for opening up new markets that require small countertops and wall mounted jukebox selectors. As you will recall, during the 50's, 60's and 70's, these units reached their peak in diners and restaurants where, especially in the 24-hour establishments, it was not unusual to see as many as 15 or 20 installed so that patrons could select their music directly from lunch counters and booths. The new *CD Wallete* is available now. Further information may be obtained through factory distributors or by contacting Rowe International, Inc., 75 Troy Hills Road, Whippany, NJ 07981.

## Laniel Hosts NSM Service School

**CHICAGO**—Prominent Canadian distributorship, Laniel Automatique, which is headed up by Jean Coutu, hosted one of the most successful service schools in its 60 year history. This past December. It focused on the NSM jukebox line, with emphasis on the new *Performer* series of laser disc machines.

Classes were held at Laniel's spacious Montreal facility, with NSM-America's national training manager Keith White conducting. Most of the 48 operators in attendance already operate NSM equipment, according to White, but at least a dozen were simply considering NSM "and wanted to evaluate our equipment in a nuts and bolts way." As an extra accommodation for "students," Laniel provided private motorcoach transportation to the Le Beaver club for luncheon, so that operators could continue their discussions and get to know each other better.

White pointed out that "Operators talk to a lot of salesmen and see a lot of equipment on showroom floors, where everything is always perfect and the situation is very controlled. But that's not the 'real world,'" he added. "At our schools, it is totally 'real world'... operators see us with our hair down. I strongly recommend that operators attend training schools like ours and those of our competitors as a primary source of information in evaluating equipment."

Underscoring White's comments, Coutu, vice president and operating manager of Laniel Automatique, summarized the firm's philosophy which stresses that selling equipment is really selling the company behind it including the distributor that represents it.

"We can't sell something we don't believe in, and we can't knowingly or unknowingly take advantage of our customers, even if it's just encouraging a purchase at the wrong time," said Coutu. "We cannot be successful if our customers are not successful... that's the reason we encourage as much education as possible, to make sure our customers really know the equipment they are buying and how to get the very most out of it."

Over a half dozen members of the Laniel staff were present throughout the session to assist operators. Sales manager Michel Bergeron commented that even the French-only-speaking operators commended White and expressed an excellent understanding of his presentation in English. Bergeron added that "a healthy number of orders, most for NSM's new *Performer Grand* were written up as a result of the school."



NSM-America's national training manager Keith White won high praise for his instructive presentation, from both English speaking and non-English speaking students!



A partial view of the classroom and student body of 48 operators who attended the NSM service school at Laniel Automatique's Montreal facilities.



Here they are—students, staffers, host and instructor as they prepare to board the motorcoach that will take them to Le Beaver for luncheon!



Getting ready to enjoy their food are ops (l-r): Steve Pelchat, Gilles Coulombe, Ghislain Roy, Louis Taschereau, (and standing) Dennis Pelchat and Oliver Royer. Bon appetit!

# COIN MACHINE

## Rowe LaserStar Ops Receive Free CDs From Wayne Newton

**CHICAGO**—Prominent entertainer/recording star Wayne Newton has provided Rowe International with copies of his newly-released CD, *Moods And Moments*, as a gesture of gratitude to jukebox operators who have supported his illustrious career. The CDs are being distributed to *LaserStar* operators who have participated in Rowe's past CD promotions.

From the day the first CD *LaserStar* rolled off the line in 1988, record companies recognized the special CD-cover display capabilities of the unit and the unique opportunity to market their retail product at non-point-of-purchase locations. Over the years, record companies have provided Rowe with tens of thousands of CDs for various promotions to *LaserStar* operators, according to Rowe officials. However, this *Moods And Moments* promotion marks the first time that Rowe has been approached directly by an artist. "Wayne Newton is a very special artist to recognize and appreciate the power of jukebox support and take the time to thank operators," stated Joel Friedman, senior vice president/music division. "Rowe is very proud to be involved with this important effort to strengthen the historical relationship between operators, recording artists and labels."



Pictured in the accompanying photo (l-r) are: Rowe International president Jim Gang with his wife, Judy; Wayne Newton; Kadima Levadi (director of video operations); and Joel Friedman (senior v.p./music division).

## New Certification Logo From NAMA

**CHICAGO**—A new logo from NAMA is now available to vending machine manufacturers who comply with U.S. Public Health Service sanitary requirements and industry-wide standards for sanitary machine design and construction. This will make it easier for regulatory agencies and vending machine operators to determine which machines are certified.

Since 1958, the National Automatic Merchandising Assn. has underwritten a nationwide evaluation program aimed at minimizing sanitation problems for operators. This program, which is widely accepted by public health, agriculture and military agencies, issues Letters of Compliance for beverage, snack, water and food vending machines which meet certification requirements.

According to Larry M. Eils, director of NAMA's health and safety programs, the association publishes a Listing of Certified Food and Beverage Vending Machines that are certified as meeting the standards, but until now it provided no means for field identification of these machines. "As a public service, starting March 1, NAMA offers the use of a new NAMA Service Mark to those companies who participate in the NAMA Vending



Machine Evaluation Program," Eils said.

The Service Mark, which is a rectangular box containing the registered "NAMA" logo with the word "LISTED" below it, is to be placed on certified machines at the point of manufacture. "This special service mark may be in the form of a decal or pressure-sensitive label attached to the machine near the data plate, or printed directly onto the data plate," Eils explained. "Only designated models that are in full compliance with the terms of the association's Machine Evaluation Program shall be authorized to carry the new NAMA Service Mark."

He specified that, "As newer models are manufactured, the NAMA Service Mark will provide immediate evidence of compliance for these machines, which cannot be done by the periodic publication of a list of certified vending machines."

## New Child Abuse Prevention Poster Features Bo Jackson

**CHICAGO**—The National Committee for Prevention of Child Abuse has released the latest poster produced by the American Amusement Machine Assn. (AAMA), in its campaign to spread the word about child abuse prevention. Baseball star Bo Jackson is pictured, with his two sons, under a heading that reads: "Bo Knows: You Don't Hit Kids." AAMA has produced a series of these posters which feature celebrities relaying the message that is designed to increase public awareness and promote better relationships between parents and children.

April is National Child Abuse Prevention Month. The Bo Jackson poster is being distributed to schools, libraries, businesses and youth-serving organizations and associations throughout the United States by the state chapters of the NCPA. It is also being distributed nationally to newspapers and other publications as a public service announcement.

As stated by NCPA's executive director, Dr. Anne Cohn, "I am pleased with the message this poster series carries and appreciate Bo Jackson and AAMA joining together in support of NCPA's continuing efforts to strengthen families and protect our nation's children from harm."

AAMA president, Bill Rickett, said, "Children are our business. In this industry, there is no better use of our energy than to keep America's children free from mental and physical abuse. AAMA's purpose in supporting this poster project is to help NCPA reach its goal, which is to effectively prevent and reduce the incidence of child abuse in this country."

To receive copies of the Bo Jackson poster, contact your local chapter of the National Committee for Prevention of Child Abuse or write NCPA, Box 2866J, Chicago, IL 60690.

## BO KNOWS: YOU DON'T HIT KIDS



**A:** Bo knows, hit home runs and you can be a winner at the ballpark. But, hit your kids, and you'll never be a winner at home. Hitting won't teach a child a lesson: it only teaches fear and pain. Hitting doesn't solve problems, it only hurts. Sometimes hitting causes an injury, and then it's child abuse. *Don't hit*, because it shouldn't hurt to be a child. Bo knows, and so should you.

**T:** Learn how to prevent child abuse, contact your local chapter of the National Committee for Prevention of Child Abuse or write NCPA, Box 2866J, Chicago, IL 60690. This message brought to you as a public service by the American Amusement Machine Association.





### CLASSIFIED AD RATE

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