LITTLE FEAT
INSIDE THE BOX

COVER STORY

Little Feat: No Escape From Where They Came

In an exclusive interview with Cash Box’s Mark Albert, Bill Payne, founding member of Morgan Creek Records act Little Feat, talks about the group’s new lp, Shake Me Up, and the legacy of Lowell George, among other things.

—see page 7

COUNTRY MUSIC

CMA Awards Show Scores High In Ratings

To prove once again that Country Music is at the forefront of the nation’s consciousness, more than 31 million people watched the CMA Awards show on October 2. The gala, which was shown on CBS-TV was the third-highest rated show of that week.

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CASH BOX | OCTOBER 26, 1991

PRINCE OF PLATINUM—The executives of Morgan Creek Records recently presented gold and platinum records of the original soundtrack to the film Robin Hood: Prince Of Thieves to the executives and branch managers of PolyGram Group Distribution to express their appreciation for the distributor’s part in helping the label’s first release sell over a million units domestically. The celebration and presentation took place aboard the S.S. Dream Maker which was docked in Marina del Rey. Pictured above (l-r) are: Jim Caparro, senior vice president of sales, PGD; Morgan Creek co-president David Kershchenbaum; David Frisch, vice president of national accounts, PGD; Morgan Creek co-president Jim Mazza; and Gary Rockhold, president and CEO at PGD.

ON A VERY SAD NOTE, we at Cash Box join with many others in mourning the death of former colleague and CB managing editor, Stephen Padgett, who along with his wife Charyl and his sister-in-law Dawn Hamilton, perished in a single car accident on Oct. 13 in Zion National Park, Utah. Memorial services were held on Friday, Oct. 18 at All Saints Episcopal Church in Pasadena and the funeral was held on the same day at LaSalle Street Church in Chicago. Memorial funds have been set up in memory of Stephen and Charyl Padgett at both churches. Padgett, most recently joined NARAS in August this year and was responsible for all editorial from the Recording Academy. In addition to his work here at Cash Box, he also worked at Los Angeles Magazine and his freelance work appeared in various publications including Billboard, Tower Plus, Playboy and Hits to name a few. Rest in peace, Steve.

MTV’S 10TH BIRTHDAY will be the cause for a television special to air in November on the ABC TV network. The special will feature celebrity interviews, animation, a retrospective montage of video music’s greatest images, a look at MTV around the globe and a report on the rise of rap as a musical and social force. But the big surprise will probably come from none other than Madonna who will present a unique performance of her own. Expect the unexpected can be the only password here.

RHINO RECORDS HAS ENTERED has entered an exclusive pact that will have Rhino distributing independent label Tomato Records in the United States. Under the agreement, Rhino will distribute Tomato’s new rock, blues and country releases as well as its catalog of approximately 80 titles. The agreement was reached between Rhino co-founder and president Richard Fosse and Kevin Eggers, Tomato founder, owner and producer.

Cleo Laine (second from left) holds her SESAC award presented to her for music excellence by SESAC’s Linda Lorence (left). Laine was given the prestigious award for her recent recording of “I Told You So,” written by Duncan Lamont and published by Ettore Music Company. Joining in the festivities which took place at New York’s Blue Note on Oct. 6, are Ettore Stratta (second from right) and John Dankworth.

EMI recording artists The O’Jays recently played two sold-out nights at Los Angeles’ Greek Theatre. The group is on tour with Lever and The Rude Boyz. Pictured backstage after a performance (Standing, l-r) are: comedian Flip Wilson; Eddie Levert, O’Jays; Los Angeles Lakers star Magic Johnson; choreographer Cholley Atkins; Natalie Jones; Walter Williams, O’Jays; Saminy Silk, O’Jays; and Son Levert, Levert. Seated are from left Gerald Levert and Marc Gordon, Levert.

ON THE MOVE

MCA Records has promoted Geoff Bywater to senior vice president, marketing. He was previously vice president, marketing. Before joining MCA in 1988, Bywater served as vice president of artist development at EMI Records. Also at MCA, Paula Batson has been promoted to senior vice president, public relations, MCA Music Entertainment Group from vice president, public relations. Prior to joining the company, she was vice president, publicity, west coast at RCA Records. • Mercury Records has named Howard Paar senior director, publicity. He joined the label in 1989 as national director, publicity, west coast. Before that, he spent two years as vice president at Norman Winter Associates. • Barbara Goodman has been named senior vice president, organizational development and training at PolyGram Holding, Inc. She has spent the past five years as an entertainment-oriented management consultant and executive search professional at companies such as Korn/Ferry International. • WEA has announced several appointments. At the New York regional branch office Andrew Stone has been named in-house marketing rep. He came to WEA in 1990. At the Atlanta branch, Kim McKenney has been appointed singles specialist. She has been with the company since 1986. WEA San Francisco has announced four appointments: Shelly Berger as sales rep; Mitch Walker and Kris Morrow as singles specialists; and Jason Rubinstein as account merchandising rep. • Curtis Green has been appointed to the position of professional manager for music veteran Buddy Killen’s new publishing companies Buddy Killen Music (ASCAP) and Killen Songs (BMI). Green, who is also a songwriter, will continue to entertain nightly in the Studio Lounge at Killen’s famed Stock Yard in Nashville. • Ken Pedersen has been appointed finance director for EMI Music Operations. Since June, 1990 Pedersen has been responsible for the dual role of acting chief financial officer, Capitol-EMI Music and director of internal audit for EMI Music in New York. • Columbia House has announced the appointment of Harriet Yassky to the newly created position of vice president, video acquisitions and programming. She was most recently vice president and general manager of NBA International, the international division of the National Basketball Association. • Darren J. Marino has been named associate director, financial reporting at Sony Music Operations US. He has been a senior financial analyst at Columbia House.
By Randy Clark

BUSY EX-COUGER AWARDED: Now, we all know of John Mellencamp's music, and that maybe he has changed his name once or twice. Most of us are aware that he was fairly instrumental in the orchestration of Farm Aid and has won at least one Grammy Award. What you might not know is that in addition to all that, it was announced this week that he has been selected as the 1991 honoree by the Nordoff-Robbins Music Therapy Foundation, and will receive The American Silver Clef Award. For the last three years, the foundation has been raising money for a clinic at New York University to treat autistic and severely disabled children through the power of music. The clinic opened last October, with the help of many involved in the music business. This year's fund-raising dinner will be chaired by MTV's Tom Freston at Roseland, where Mellencamp will be honored on November 14. The event features an auction of celebrity memorabilia, with items ranging from a tennis match with John McEnroe, to fantasy vacations, sports outings, an hour of air time on MTV, VH-1, and WNBV radio, to a children's appearance on the Nickelodeon Network. Atlantic Records eco, Ah met, known for putting the fun back into doing charity work, as well as Elektra Entertainment chairman Bob Kransow oversees the planning board with Foundation president Ian Raffini. On hearing the news of his honoraricly, Mellencamp said: "I'm excited to have been selected as this year's honoree...I applaud the efforts of the foundation and I thank them for this honor." He joins the ranks of previous recipients, Neil Young, The Who and Bon Jovi, John also has a new album out, Whenever We Wanted and is currently putting the finishing touches on a motion picture due out in early 1992 in which he co-stars with Mariel Hemingway (Falling From Grace, which he is also directing). This is a very busy boy, but hey, I don't know about you, I'm kinda curious to find out how much money somebody is willing to donate to have McEnroe wipe their butt all over the tennis court.

STONED-AGAIN: You'd almost have to be loaded to come up with the title to this video for all of you die-hard Keith Richards fans. Keith Richards & The X-pensive Winos Live At The Hollywood Palladium, December 15, 1988, is a fairly self-descriptive and appropriate title for this limited edition, specially boxed set that includes living-form video and CD, due out November 26...And in a related story, The Rolling Stones have a film done (the first ever full-length concert film in IMAX) opening exclusively at the IMAX Theatre in Los Angeles October 25. The film puts you on stage with the aging rockers on their Steel Wheels Tour as it rolled through Europe in 1990. At The Mar has 48-track digital sound that recreates the thrill of of a live concert and could only be described as "larger than life." I personally can't wait to see Mick's lips pouting out Stone's classics on a screen making them larger than a Mack truck...

HIT THE ROAD!: Currently romping through Europe is not only freedom and political reform, but rock and roll is ratting behind what used to be the Berlin Wall, in the form of David Bowie's Tin Machine. Soon to be arriving in the USA, with concert dates in all the major cities, and even a guest appearance on Saturday Night Live November 23. Look for the single "Baby Universal" release on Oct. 28, with a video following close behind...Van Halen has launched their Top Of The World tour by trainin'g across the top of the United States, with concert dates in the north fromPortland, Maine to Portland, Oregon. Proving that rockers can get away with anything, the band was recently given an unprecedented carte blanche at NASA facilities for the making of their current video, "Top of the World," space suits, and all. I wonder if they had to dry the cleaning bill...The Red Hot Chili Peppers will be smoking their way across North America on a 30-date tour that will keep them busy until well into next year...Singing her hit "Incident at the 5th Precinct," Janis Ian's songs on a concert run, is Natalie Cole highlighted by three days at Radio City Music Hall, Nov. 1-3. With her album well into platinum, and still in the top 10, she's making her papa proud, I'm sure...and it's time for me to fly kids...next week...

John Mellencamp

PEOPLE LOOKING AHEAD

1. 2 LEGIT 2 QUI(T)4(Capitol) {Hammer
2. SO YOU THINK YOU'RE IN LOV(E)4(A&M) {Robyn Hitchcock
3. BEAT ME MCE(Broken L) {Bonnie "Prince" Billy
4. SIGNS OF LOVE(Chameleon) {38 Special
5. WILDSIDE(Replay) {Marky Mark & The Funky Bunch
6. WHAT TIME IS LOVE?(Kraft) {KLF
7. FOREVER MORE(Atlantic) {Stevie B
8. TOO MUCH(Grammy) {Tara Kemp
9. FOR THE LOVE OF A WOMAN(Atlantic) {ELO
10. FALL AT YOUR FEET(Capitol) {Crowded House
11. SO FASHIONABLE(A&M) {Escape Club
12. SEND ME AN ANGEL(Traffic) {Scorpions
13. TENDER KISSES(Capitol) {Tracie Spencer
14. SALTWATER(Atlantic) {Julian Lennon
15. YOUR THE VOICE(Capitol) {Heart
NANCY WILSON: With My Lover Beside Me (Columbia CT 46694)
In her career of over 35 years and 53 albums, this LP marks the "birth" of 10 previously unheard lyrics by the late Johnny Mercer, and brought to life with music composed by Barry Manilow. A project over eight years in the making, Manilow manages to keep the "old-standard" style of the Mercer classics on the title cut as well as the romantic "Just Remember." Wilson lends her hash and influential vocals to this project, making this album a landmark, and instantly classic. tastefully arranged and produced by Eddie Arkin and Barry Manilow.

PUBLIC ENEMY: Apocalypse 91-The Enemy Strikes Black (Def Jam/Columbia CK 47274)
It's about time Public Enemy released their long-awaited fourth album. This album, by far, is anything but a disappointment. The same dope-*ss production that has made all of their previous albums hit, is present on Apocalypse 91. The first single released off the album "Can't Trust It," is currently passing all chart competition at an incredible pace. With all of the dope-ness included on this album it's hard to point out songs in particular that stand out.

MC 900Ft JESUS: Welcome To My Dream (Network/R.S. Records )
Alternative Rap? MC 900Ft Jesus' debut album has to be an attempt to alter the way rap music is looked at today. His muffled rap voice is quite amusing when you think where he's coming from. "Adventures In Fabulous, "The City Sleeps" and "Dali's Handgun" are among the album's cuts that are guaranteed to make you fall out laughing.

ANOTHER CARNIVAL: Enjoy The Ride (QRS Records 75333 35696-4)
From the music mill that has grown out of the Twin Cities, comes the first major label release from a group that would like to feel they are devoid of categorization. Together since '87, they have released two independent LP's, and toured with Roger McGuinn. There are serious influences of '60s British-invasion rockers here, along with a taste of Hollywood glam-guitar work as well. The lyrics paint vibrant imagery with puns of Jackson Pollock artwork, almost like they were sprayed onto the music. Producer: John Jorgensen.

PATTY LARKIN: Tango (High Street Records 72902 10212-2)
Singer/songwriter and guitar player, in the Tracy Chapman/Suzanne Vega genre, Patty Larkin has already achieved 'folk-star' status with several New England broadcasts for her three previous indie releases. Particularly noted for her numerous concert performances, what with her debut album on Windham Hill's new vocal label, her calm, yet captivating vocals, and beautiful guitar sounds, Patty may well head up the ladder of recognition. Tango offers 12 warm and emotionally intelligent songs, produced by herself and Will Ackerman.

RAW YOUTH: Hot Diggity (Glantz 9 26405-2)
It seems only natural that the children of baby-boomers, growing up listening to the music of the '60s, would show distinctly influenced signs of this style in their original material. Raw Youth even describes themselves as "a cross between the Mamans and the Papas and the Clash" but there is an element of other flower-power generation influence here. (Serkson, Cowills, et. al.) This debut LP features first single, "Mother Of F*ck" and 10 others. Produced by Michael Bedinorth and Dave Dale.

BRENDA K. STARR: By Heart (Epic Records EK 46231)
Brenda K. Starr has returned with her By Heart album. While listening to this album, you can't help but hear the sound of Madonna's first couple of albums. Brenda delivers a nice sound on "What If," "Never Let Yo Go" and "You Touch Me In All The Right Places." This one will attract pop radio nationwide.

VARIOUS ARTISTS: Tunes From The Missing Channel-An Island Records Sampler Of New Rock For The 80's (Island Records PRCD 3669-2)
Island Records has put together a compilation with some of today's most innovative rap music. Featured on this album are tracks from PM Dawn, Stere MC's, Dream Warriors, Disposable Heroes Of Hiphoprisy and Anthrax. For those rap listeners that want to hear something different, this CD will fit your needs perfectly.

CAPITAL PUNISHMENT: Livin' On The Edge Of A Razor (Wrap/Atlantic Records WRA 33260)
Capital Punishment is a black, social awareness group that is brought to you courtesy of Island Records. Don't expect to pop this CD in and hear watered-down lyrics and soft beats because they have made a nice effort in making their debut far from that. "Livin' On The Edge Of A Razor," "Murder" and "Caliher 380" are the album's strong songs.

TEXAS: Mother's Heaven (Mercury 469 576-2)
Out of the working-class tenements of South-side Glasgow, Scotland comes an enormously "dark-side" interpretation of folk-rock/blues from a group that somehow calls themselves (of all things) Texas. Lead singer, Starlene Stetson's voice wails and tenants, while the band pumps out a strong, yet ethereal groove. One cut, "This Will Be All Mine" is curiously similar to The Doors' "My Wild Love." The group's second LP follows a two-million selling debut, Southside, both produced by Tim Palmer (David Bowie, Robert Plant).

PM DAWN: Of The Heart, Of The Soul And Of The Cross: The Utopian Experience (Gee Street/Island 314-510 276-2)
Damn, this album is crazy-dope! I'll give Island Records credit for being experimental with their music. PM. Dawn is paving a new path for artists to use to get out of the creative slump that the industry seems to be in. There is no style with which you can actually latch onto this group, but the best way to describe it would be a hip-hop/R&B sound that is destined to storm the market with its original and catchy sound. "Reality Used To Be A Friend Of Mine," "To Serrnade A Rainbow," "Comatose" and "On A Clear Day" are the album's strong cuts. "Set Adrift On Memory Bliss," the first single taken off the album is currently rocketing up the charts.
Little Feat: No Escape From Where They Came

By Mark Albert

THOUGHT OF BY MANY as one of America's premier bands, and in fact considered by some to be the best band during the '70s, Little Feat are on the road again. No, it isn't in headline fashion, but the fact that there are two decades (would they be called Feat Fettishists or Feat Heads?) are accustomed, but as part of the Allman Brothers Band national tour that began in Concourse, CA on Oct. 4 and will take them across the country till the end of the year. Well, headline or not, after seeing their Oct. 12 show at the Santa Barbara County Bowl, one can only have compassion for any act that follows these guys in concert. The group sounded better than ever, seemingly determined to go for the jugular with every rockin', funky blues note.

But then, these are very exciting times for the members of Little Feat. Managed by Peter Asher Management, Inc., this current tour coincides with the release of the group's 12th album, Shake Me Up, on a brand new label, Morgan Creek Records, after an entire career spent with Warner Bros. Records. Little Feat basically and painfully came to an end in 1979 when singer/songwriter/vocalist/guitarist Lowell George died at the age of 34 from a heart attack. Remaining members, Little Feat founder and keyboardist Bill Payne, guitarist Paul Barrere, drummer Richie Hayward, bassist Kent Cradney and percussionist Sam Clayton partied ways for a while, but regrouped for a jam session in 1989 that really rekindled the life that was always there for them. With the addition of long-time friend Fred Tackett on guitar and former Pure Prairie League lead vocalist/guitarist Craig Fuller to the lineup in 1988 came the resurrection of Little Feat and two subsequent albums with Warner Bros., Let It Roll, followed by Representing The Mambbo. In an exclusive interview with Cash Box, Bill Payne discusses the new album, the group's relationship with Morgan Creek Records and the legacy of Lowell George, among other things.

Cash Box: This tour with the Allman Brothers Band is going to be a heck of a run. Do you get a chance to do much writing when you are on the road?

Payne: Yeah, it's going to be a good tour, a big tour. We're glad that these guys do too. I've definitely done some writing on the road. Generally, during more inclement weather situations, there are a lot of us that bring our computers with us. I hook mine up to a keyboard. We pass around tapes to one another, see what we've got and carry on from there. In the old days, we used to do a lot of stuff in rehearsals. "Shake Me Up" was originally written on the road.

Cash Box: For me, the Shake Me Up LP starts off with a wonderful song, "Spider's Blues," which has a real "Dixie Chicken" feel—sort of a 70's-era Feat feel. How would you describe this album?

Payne: I think that it's a definite Little Feat record in the sense that the first time you hear "Spider's Blues," it's, you know, "Come on in, the water's fine." I think the album can be summed up in one word. It's accessible. It's meant to grab people's attention the first time they listen to it or certainly listen to most of it. What gives it repeated listenability is the fact that you can focus in on the lyrics which have a certain life of their own, and I think the instrumental work we do within the context of the songs is something you can hear differently with each listen. Shake Me Up was real

that in being such a large label, they cannot attend to everybody's needs. They're gonna go for the strongest first, and I'll be the first to admit that the type of material that I put up, particularly on Representing The Mambbo, was not the kind of LP that would necessitate radio or other powers that be—that give you a long life on an album, to take a serious look without a lot of help. So I wondered what it would be like if we were on a smaller label and were one of the main acts. And boom, here's Morgan Creek and they said, "Well, we'd like you to be the flagship of our label." How can we? We met with the principles, Jim Mazza and David Kershbaum (Morgan Creek co-presidents), and James Robinson who funds the company. They're a good group of people and very committed. I'm not going to bat against this, I'm going to go with this and we've been very, very happy with the results.

Cash Box: You've referred to Little Feat from time to time as the "quintessential American band." What are

music influences?

Payne: I had a classical background so I'll listen to just about anything from that point of view whether it's opera, Stravinsky, Bartok, Gershwin; although I know Gershwin is still covered outside the classical circle by a lot of those folks. The Olympics' "Big Boy Pete" was one of my favorite songs when I was a kid. I like Little Richard, Steely Dan, The Band, Bob Seger, George Jones, Connie Twitty—my musical tastes are more from a blues standpoint.

Cash Box: One of the most consistent things about Little Feat albums is the unique cover art. Your cover artist, Neon Park, has been with you guys all along, what are his contributions to the band?

Payne: Neon, first and foremost, is a dear, dear friend of this band and has recently been writing with the band. In fact, he contributed lyrics to the title track of Representing The Mambbo. But Neon has been a part of Little Feat since Solvin' Shoes, which came out around the latter part of 1971. The first album cover that I became aware of

CASH BOX OCTOBER 26, 1991 7
ONE THING ABOUT A MAX WEINBERG PARTY, YOU NEVER KNOW WHO WILL SHOW UP: Like Bruce, Uh-uh, he didn’t make it. Like Jon Bon. Uh-uh, he didn’t make it, either. Among the glitziest who did make it to New York’s Hard Rock for the launch of Max’s new band, album and record label were jazz trumpusher Louie Bellson (left) and Late Night sidekick Paul Shaffer.

PAUL’S HALL: Paul McCartney, the guy who’s given us 30 years of silly love songs and other bits of pop and rock confection, has plunged headlong into the world of classical music with his and Carl Davis’s “Paul McCartney’s Liverpool Oratorio” (that’s the full title), the 90-minute work for symphony orchestra, four vocal soloists and two choirs that was premiered in Liverpool in June.

What does it sound like? Well, the Liverpool performance will be telecast on PBS’ Great Performances on Oct. 30, a week after EMI/Angel releases the album. But what does it feel like live in a concert hall, with the billionaire ex-beatle in attendance?

New Yorkers will have the chance to find out. On November 18, the Royal Liverpool Philharmonic Orchestra, conducted by Davis, singers Barbara Bonney, Sally Burgess, Jerry Hadley and Willard White, the 180-voice Collegiate Chorale and the Boys Choir of Harlem will crowd the stage of Carnegie Hall for the North American premiere of the loosely autobiographical piece which, we’re told, “centers on a Liverpool-born protagonist, Shanty, whose life is chronicled from his school years to marriage, the near-death of his wife, and redemption through the birth of his child.”

Silly love songs, anyone?

WELCOME: New York is not a blue town. New York is a jazz town. Chicago is a blues town. When tourists go to Chicago, they go hear the blues. When tourists come to New York, they go hear jazz. Blues clubs in New York generally take one of two routes: belly up, or booking a lot of music that isn’t blues. Why doesn’t New York take to blues? Nobody I’ve ever asked seems to know.

Anyway, at the end of last year, New York ended up with two new blue rooms at once: Manny’s Car Wash on the Upper East Side and the Abilené Cafe in the Village. Manny’s, which has kept to a pure blue policy, has thrived, booking the biggest touring names they could afford (which is the second level of blue acts, considering, say, B.B. King and John Lee Hooker the first level). The Abilené has died, but in its place—in its very place—has risen the most ambitious blues room New York has seen in ages: Chicago BLUES.

That’s right, you astute clubgoers will know that’s the name of Chicago’s two hottest blues clubs. Bill Gilmore, who owns the two Chicago rooms, has decided that New York is ready for what he’s got, and what he’s got are full-blow, full-sized Chicago bands seven nights a week. Not just the usual touring guys (although big Chicago acts like Otis Rush, Sunnyland Slim and Magic Slim & The Teardrops are being coming around as often as Gilmore can get them), but bands like Willie Kent & the Gents, Scotty & the Rip Tips and Cieree Blake and the Masheen Co., Chicago bands that rarely leave the Windy City in toto. How is Gilmore going to do it? Easy: he’s rented an apartment for the bands to stay in, a cheaper option than hotels.

Will it work? Who knows? But the Abilené’s teakolakes—cowboy type stuff—has been replaced by Chicago teakolakes—Cubs pennants, Muddy Waters posters—and, as it must in the blues, hope springs eternal.

COMING ATTRACTIONS: The Kentucky Headhunters and NRQ at the Ritz, Oct. 30. Two bands that can really cut it up live, although neither is going to win any beauty contests... Ricky Skaggs at Tramps, Oct. 24: Cut through the layer of glitz and there’s an incredible bluegrass musician underneath. The cozy setting should be just right... Michele Shocked at the Lone Star, Oct. 24: The one contemporary folkie who’s going to endure, as this acoustic show should make clear.

UK

By Chrissy Iley

KEEPING UP WITH THE STATUS QUO: As a test of endurance, the Status Quo trip around the UK in search of a place in the Guinness Book of Records took on heroic proportions. It’s not that being ferried around in helicopters, Lear jets and stretch Mercedes with police escorts sounds too taxing a way to travel, but combine the 800-mile journey with four separate performances—all with the attendant Quo trademark agitated-kangaroo-boogying—and it becomes clear that this was rock’s equivalent to climbing Everest.

Like the latter pursuit, there was little point to it except to prove it can be done, although that does not take into account the brilliant marketing opportunities the event presented for promotion of Status Quo’s new album, Rock ‘Til You Drop. Setting a new world’s record for playing the most arena shows in the shortest time—with a certificate by Norris McWhirter to prove it—and donating nearly $400,000 to children’s charities were useful side effects.

Seeing three of the four shows, it all became clear how easy-listening rock makes 50-year-old mums and dads feel they are hip while young kids, who could conceivably be into rap, still feel it is not uncool to enjoy them. Status Quo really is the group that breaks down family barriers.

Keeping up with them was not an easy task, although we are grateful to their sponsors, the Britannia Music Club, for putting up the $400,000 it took to drag us along. But since we were in a tortoise turbo-prop, which always got overtaken by their hare-like Lear, we were doomed to always miss prime photo and interview opportunities. Putting us in coaches for the connecting flights, while the group had helicopters, did not help either.

So I caught them for 40 minutes at Sheffield Arena, 20 minutes at the Glasgow S.E. and C.C., zero minutes at the Birmingham NEC—a press mutiny prevented us from getting out of Birmingham International Airport to grab five minutes of their show—and for the full 50 minutes at Wembley Arena.

The group had the advantage of showers and pressed, washed denims and white shirts at each venue, and, from what I saw, they were remarkably consistent in their stamina levels. At the end of the day, Rick Parfitt, wrapped in a towel, did admit to nearly coming to grief halfway through the Wembley show: “When we were going into the ‘Waltz’ medley, I had a horror of my legs going, I was about to go into the Twilight Zone.”

At the start of the day—20 minutes out of Northolt on their helicopter—they had a near miss with a light aircraft and had to drop suddenly to avoid a collision, which did not help the stomach of Francis Rossi, the band’s most delicate flier. Later in the day, their jet encountered a stormy sky from Glasgow to Birmingham and Rossi prepared himself with an airbag: “I was going to chuck up in it,” he delicately put it, but he held his bile, and all was well.

For a non-Status Quo convert, I found the shows curiously satisfying. I enjoyed Rossi’s blues-style guitar passages and Parfitt’s rhythmic guitar interweavings. Being punch-drunk from going up and down in aircraft released the old critical faculties and allowed me to drift with the beat rather than to worry about the cliches. Even the hard-bitten media posse could not resist a “Here we Quo, here we Quo, here we Quo” on our final descent into Heathrow, enjoying the finest hour of the rock and roll equivalent of fish and chips.

PANTHEON

The Greeks have a word for it:
KALA! which means very good.

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CASH BOX EXCLUSIVE INTERVIEW

It’s about time Los Angeles rappers have a chance to be in the spotlight and now it seems L.A. rappers are among the favorites that are out in the market. Recording artists like Ice T, Above The Law, NWA and Ice Cube have changed the way rap is being looked at and opened doors for others to finally be heard in this ever-changing industry.

Well, South Central Los Angeles is the base area for a new talented group, Who Am It, known to the underground as Ko-Kaine and DJ Snow. Their debut album is titled Addictive Hip-Hop Music, which is exactly that. “The album strictly gives up criteria, it’s all about the music and what we feel and the outcome was.” group member Ko-Kaine stated with confidence.

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“Nickle Slick Nigga” is the current single that’s taken from the album. It’s getting a lot of underground attention and is on its way to the rap charts. Be on the lookout!

WORD HAS IT that N.W.A. member Dr. Dre has signed with Epic Records to record his debut solo album.

By Bryan (B-Style) Devaney

CASH BOX EXCLUSIVE INTERVIEW

It’s about time Los Angeles rappers have a chance to be in the spotlight and now it seems L.A. rappers are among the favorites that are out in the market. Recording artists like Ice T, Above The Law, NWA and Ice Cube have changed the way rap is being looked at and opened doors for others to finally be heard in this ever-changing industry.

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FM 92 ~ THE BEAT LAMAS!

Priority Records artists W.C. and Coolio of The MAAD (Minority Alliance of Anti-Discrimination) Circle paid a visit to Los Angeles’ FM 92 KKBT The Beat. Picture (l-r) are: Coolio; Priority promo director Eric Brooks; W.C.; KKBT music director John Monds.
Epic Recording artist Tony Terry gets a scintillating smile from Vanessa Williams during Jack The Rapper's "Family Affair" conversation. Terry's smash ballad, "With You," is currently climbing the pop charts at an impressive pace.

**D.J. MAGIC MIKE COVERS OVER!** On the heels of their recently certified gold disc for D.J. Magic Mike's "Is The Name Of The Game," Orlando-based Ceetha Records is currently putting the final touches on the new music video from D.J. Magic Mike, "Dynamic Duo" from the soon-to-be-released lp by Mike featuring M.C. Madness, Ain't No Doubt About It. Filmed on a soundstage and on location in Miami, director of photography Gordon Miller and editor Bill Bakula were used for the shoot. Together this production team has credits which include several Miami Vice episodes, as well as videos for Huey Lewis, Schmitt-Acht and Anthrax. The executive producer is Ceetha Records president and ceo Tom Reich.

The video features the adventures of D.J. Magic Mike and M.C. Madness as they invite viewers to join in with the "Dynamic Duo" during their vacation in South Florida.

Pictured (l-r) are: Ingrid; Ceetha president Tom Reich; and D.J. Magic Mike.

ASCAP songwriter, producer and Motown recording artist LaLa was moderator for the recent ASCAP 1991 R&B Songwriters Workshop held at Tramps in Manhattan. The event attracted several hundred people from all phases of the music business. Pictured following the workshop session are (left to right): ASCAP's Wanda LeBron; Atlantic recording artist CeCe Rogers; LaLa; songwriter/producer Bernard Belle; Warner/Chappell's Josef Cohen; and ASCAP's Dwayne Alexander.

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**TOP 75 R&B ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>APOCALYPSE 91...THE ENEMY STRIKES BACK</td>
<td>(Def Jam/Columbia 47234)</td>
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<tr>
<td>2</td>
<td>DIAMONDS &amp; PEARLS</td>
<td>(Faside/Parker/Atlantic 25379)</td>
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<td>3</td>
<td>UNFORGETTABLE</td>
<td>(Elektra 61409)</td>
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<td>4</td>
<td>NORDIC NATURE</td>
<td>(Tommy Boy 9044)</td>
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<tr>
<td>5</td>
<td>COOLEY HIGHLAND</td>
<td>(Motown 6320)</td>
</tr>
<tr>
<td>6</td>
<td>WE CAN'T BE STOPPED</td>
<td>(Rap-A-Lot/Priority 57161)</td>
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<tr>
<td>7</td>
<td>COLOR ME BAD</td>
<td>(Giant 24429)</td>
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<tr>
<td>8</td>
<td>KISS THE WEEKEND</td>
<td>(Motown 63518)</td>
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<tr>
<td>9</td>
<td>BOY N THE HOOD</td>
<td>(Owens/Warner Bros. 26643)</td>
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<tr>
<td>10</td>
<td>WBBD-BOO-TYCIO (REMIX ALBUM)</td>
<td>(MCA 10345)</td>
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<tr>
<td>11</td>
<td>THE POWER OF LOVE</td>
<td>(Epic 467589)</td>
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<td>12</td>
<td>I'M GONNA LOVE YOU</td>
<td>(Contemporary 26303)</td>
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<tr>
<td>13</td>
<td>NIGGALIZE ...</td>
<td>(Priority 51030)</td>
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<tr>
<td>14</td>
<td>PEACEFUL JOURNEY</td>
<td>(Uptown/MCA 10369)</td>
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<td>15</td>
<td>THE COMFORT ZONE</td>
<td>(Wang/Mercury 643522)</td>
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<td>16</td>
<td>CAN YOU STOP THE RAIN</td>
<td>(Columbia 46639)</td>
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<td>17</td>
<td>NATURE OF A SISTA</td>
<td>(Tommy Boy 1055)</td>
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<td>18</td>
<td>DIFFERENT LIFESTYLES</td>
<td>(Capitol 92078)</td>
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<td>19</td>
<td>AS RAW AS EVER</td>
<td>(Epic 47310)</td>
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<td>20</td>
<td>LOWER END THEORY</td>
<td>(Jive 11418)</td>
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<td>21</td>
<td>PURE POVERTY</td>
<td>(Profile 1461)</td>
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<tr>
<td>22</td>
<td>HOMEBASE</td>
<td>(Jaw/RCA 1302)</td>
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<tr>
<td>23</td>
<td>THE HEART OF THE SOUL AND OF THE CROSS</td>
<td>(Capitol Street 51079)</td>
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</tbody>
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**CASH BOX OCTOBER 26, 1991**
CMA Awards Show

Tops Ratings

MORE THAN 31 MILLION PEOPLE WATCHED THE CMA AWARDS SHOW on October 2 on CBS-TV, making it the highest rated special or movie for the week.

The two-hour event was the top-rated show in its Wednesday night time slot and ranked third overall for the week with a 20.5 rating and a 53 share, according to A.C. Nielsen.

The 25th annual CMA Awards Show hosted by Reba McEntire garnered more viewers than Cheers, Murphy Brown, Designing Women and the Johnny Carson Anniversary Special among others. Only Roseanne and 60 Minutes scored higher than the CMA Awards, which was broadcast live from the Grand Ole Opry House. It marked the first time CBS has won the Wednesday night time slot since the Grammy Awards aired in late February.
Most Active
Vince Gill—Pocket Full of Gold—MCA 1040–415

Product Pick
Billy Dean—Billy Dean—(Capitol/JSK 96728) (The Product Pick is determined each week by Cash Box’s retail account panel.)

Hittin’ The Street
(October 15, 1991) Freddy Fender—Freddy Fender Collection—(Warner Bros. 26638)
(October 5, 2019) Six Shooter—Six Shooter—(Curb 775277)
(October 12, 2019) Kenny Rogers—Greatest Hits—(Reprise 26711)

ALBUM ACTION THIS WEEK
focuses heavily on Vince Gill’s second MCA project Pocket Full Of Gold, which garners Most Active status on this week’s Top 75 Country Album Chart. With heavy sales reported by retailers such as Big State in Dallas, TX; Mobile Records in Pittsburgh, PA; and Richman Bros. in Pennsauken, NJ, Gill moves up six additional positions landing at #15.

The retailers love Billy Dean or rather they love Billy Dean, the most recent offering from Dean which debuts on the Cash Box Top 75 at #34 this week. Some of Dean’s biggest fans include Harmony House in Troy MI; Scott’s One Stop in Indianapolis, IN; and Valley Records in Woodland, CA.

No tears shed here. For My Broken Heart, the Reba McEntire latest, made the most impressive debut since the Garth Brook’s takeover, assuming the #2 position on Cash Box’s Top 75 Album Chart. Heavy sales are reported by retailers such as Sounds & Video in Milwaukee, WI; Sound Shop #1342 in Monroe, LA; and Music Center in Birmingham, AL. No doubt it. If ever there was an Album To Watch, this package by McEntire sure looks good!

HITTIN’ THE STREET—And that’s just what he did. Marty Brown, the pride of Maceo, KY, left Music Row recently to do a little shopping, crowd shopping that is. Driving a convertible 1969 Cadillac, with a guitar in hand and a trunk full of cassettes, Brown embarked on a 45-city tour of Wartms. Last attempted by Tiffany, the teen pop artist who ran the shopping mall gamut in 1988, Brown revives the almost extinct grass-roots marketing style of yesteryear—by peddling his music from town to town, picking up fans and radio airplay along the way. Currently Brown’s MCA debut album, High And Dry, is positioned at #39 on Cash Box’s Top 75 Country Album Chart.

At a recent Music Row celebration, new Country songstress, Trisha Yearwood, was honored with her first gold album. Her self-titled, MCA debut project has sparked only two single releases with the first entitled “She’s In Love With The Boy” garnering #1 chart status. Yearwood’s second release, “Like We Never Had A Broken Heart,” a duet with Garth Brooks, continues to target a second #1 position. Pictured at are Yearwood and Bruce Hinton, MCA Records/Nashville president.

(Cash Box Magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimmy Wix at 615-329-2986.)
NEW SINGLE RELEASES

By Kimmy Wix

OUT OF THE BOX

GARTH BROOKS: "Shameless" (Capitol 79008)
Producer: Allen Reynolds
Writer: Billy Joel
Taking a step even further, CMA Entertainer of the Year Garth Brooks continues his plunge towards unprecedented success. With his latest endeavor, Brooks again extends his talent beyond the realm of Country by releasing this Billy Joel soul rocker as his latest single. "Shameless," more than ever, allows Brooks to flaunt his ability to walk out a gut-level vocal drive, while topping almost screaming peaks at the same time. Although Brooks' southern-edged accent still shines through, this clawing number definitely reflects a lean toward the pop-rock format, and it will come as no surprise if the pop-rock audience leans a bit closer to Brooks.

FEATURE PICKS

PIRATES OF THE MISSISSIPPI: "Fighting For You" (Capitol 79972)
Producers: Jimmy Bowen/Richard Alves
Writers: Roger Murrah/Bill McCorvey
It's perhaps safe to say that the Pirates Of The Mississippi found a preferable niche that worked for them when they released "Feed Jake." Once again, the Pirates follow that same niching pattern by unveiling another slow, flowing mover, "Fighting For You," presents listeners with a strong faith in love with its romantic lyrics. Also enhancing such simmering balladry are gravelly vocals and a very precise yet delicate acoustic guitar performance.

HAL KETCHUM: "I Know Where Love Lives" (Curb 080)
Producers: Allen Reynolds/Jim Rooney
Writer: Hal Ketchum
With his follow-up to the spicy "Small Town Saturday Night" debut, Country new-face Hal Ketchum flaunts another side of his vocal talent. "I Know Where Love Lives" reveals Ketchum's ability to spill out heartfelt emotion along with his luring, husky vocals—giving us an even closer listen to what this rising star really sounds like. Without a doubt, the results are stunning!

CHARLIE DANIELS: "Little Folks" (Epic 74061)
Producers: James Stroud/David Corlew
Writer: Charlie Daniels
It's quite obvious that Charlie Daniels was born to pump out heavy-duty southern rock, but when he brings himself down to this level, it's a Daniels we want to know more about. "Little Folks," which sparkles from Daniels' Renegade disc, gives us a much more sensual and vulnerable side of a southern rocker. The lyrics are sweet, true, and perhaps best describes the significance of the children of our world. Who couldn't fall for this song?

COLLIN RAYE: "Love, Me" (Epic 74051)
Producers: Jerry Fuller/John Hobbs
Writers: S. Ewing/M.T. Barnes
Only few voices compare to what this newcomer has to offer. With the follow-up to his debut single and title cut, "All I Can Be," Collin Raye comes back with a ballad that couldn't be any prettier. Although the word "pretty" might come across as a mighty simple description, it certainly fits when describing this soft-edged tune. Claiming acoustics, unmatched harmony, romantic lyrics and a vocal delivery that's sure to capture every tuned-in listener, create a song that has similar qualities as hits like Vince Gill's "When I Call Your Name" or Kathy Mattea's "Where You Been." And that's the question: Where's Collin Raye been hiding?
Black Tie

Formally speaking, Black Tie is the lead in independent action this week as their latest single, “Oh My Lover,” rises to #53 on Cash Box’s Top 100 Country Singles Chart. This third release from Black Tie’s debut album entitled, When the Night Falls, is the result of six years in the making. It was in 1984 that the brainstorming efforts of Rob Perkins and Reggie Fisher originated the concept for what would become Black Tie.

After the idea was underway, all that lacked was the music. The solution was to stick with the veterans, a conglomeration of musical backgrounds conducive to a country style but not bounded by any particular genre. They broke ground with country/pop artist Billy Swan (“I Can Help”) who would bring with him songs such as “Jerry Lee,” and the old Buddy Holly number “Learning the Game,” (which would become the group’s first release). The next addition to the group would be Jimmy Griffin, former of the early 70s rock band Bread and the animator of such songs as “If You Gotta Love Somebody.” “You’re My Life” and “Oh My Lover.” Rounding out the Black Tie orchestration would be Randy Meisner, the founding member of such greats as Poco, the original Stone Canyon Band and the Eagles. With the foundation laid, Black Tie would team up with a host of other musicians (including Ernie Watts and T-Bone Burnett) to produce the debut project. Although Black Tie concentrated six years into the release of their first album, it has taken only nine weeks to keep their single on the upswing at #53.

Most recently, Jimmy Griffin of Black Tie added his talents to the formation of RCA Entertainment’s newest act on the roster—The Remingtons. The Remingtons, which also include Griffin, just released the first single for the label, with the Remingtons debut project slated for an early 1992 release.

Hanging steady behind Black Tie at #56 is Lisa Rich with her single entitled “I’m Nobody’s Fool Anymore” and Sandy Sanford’s “That’s Why I Sing The Way I Do” at #60. Debuting this week are Sharon Cumbee, Ernie Ashworth, Dee Ford and Two For The Money.

Cory Cheshire

BACK IN TIME

OCTOBER 21—Owen Bradley born 1915; Mel Street died on his forty-third birthday 1978.

OCTOBER 22—Elected to the Country Music Hall of Fame: Ernest Tubb 1965; Eddy Arnold, Jim Denny, George D. Hay and Uncle Dave Macon 1966.


OCTOBER 24—Kirk McGee died 1983.

OCTOBER 25—Minnie Pearl born 1912; Mark Miller born 1958.
DeBarge: Back On Track
By Gregory Cooper

DeBarge

FORMER MOTOWN STARS DEBARGE have returned to the industry after a self-imposed musical sabbatical. This talented family group, once compared to the Jacksons, has renewed their ties with the church and Gospel music. Their debut Gospel project entitled, Back On Track, released on the Indianapolis-based TM Records label, marks a return to their musical roots.

Their new release finds the same personnel line-up as the group that recorded and performed during their heyday for Detroit's Motown Records. The "new" DeBarge includes: brothers and sisters Mark, Randy, Bunny, twins Darryl and Carol, Tommy from the group, Switch, and their talented mother Ettolene DeBarge Rodriguez. Of special note is guest appearances by the two remaining members of the original group; James and Eldra (El) DeBarge, who appear courtesy of Warner Brothers Records.

Since the beginning, music has always played an important role in the DeBarge household—especially Gospel music after being raised in the Lifeh Beth Pentecostal Church in Grand Rapids, Michigan, pastored by their uncle, Elder William Abney.

"El served as the choir's pianist and organist for several years," said Ettolene. "Bunny was a lead vocalist and the others were harmonizing and writing melodies even as young children."

Confident that this was their calling in life, the DeBarge clan formed their own group called God's Children Of Harmony. Following a degree of success from traveling and performing their own material; record companies eventually made their inquiries. Observing and charting the stardom and popularity of their older brothers Randy and Bobby as members of the famed group Switch, the younger DeBarge siblings began to consider leaving their Gospel unbringing to pursue the lights, glitter and glamour of a secular career of their own.

According to Ettolene, "It all started in the mid '70s, Jermaine Jackson came to hear the children sing. He was inspired by them and wanted to sign them up. El must have been about 17. He would have been 18 that following year. El wanted me to sign for him and I wouldn't do it. Soon he became 18 and he signed for himself." Motoown Records took over from there, taking a family of young talented singers (DeBarge) and enrolling them in the same star-making academy formerly attended by the Jacksons among others. Motown honed their musical presence, polished their skills, graduated and produced another commercial Pop/R&B group. DeBarge garnered five gold albums. Smash hits such as "All This Love" and "I Like It" continue to receive major radio airplay even today.

While churning out hit after hit, DeBarge also discovered, everything that glitter is gold. Despair was facing them after the drug conviction and imprisonment of their brother, Chico DeBarge. The record company also caused some internal problems and disruption, wanting to promote El and Bunny as solo artists and leave the rest behind. They were still under contract. The split was very bad and caused a lot of pain among the singing siblings.

These were the circumstances that led the DeBarge family back to their first love—Gospel music, and the TM Records release Back On Track. A video has also been released on the cut "The Good Times," which tells the story of the way it used to be. "Right now we're trying to zero in on what the Lord wants to do with DeBarge," says Darryl.

"I always wanted to sing Gospel and be in the ministry. To tell the truth, Motown was offering us a salary and Light wasn't," claims Bunny. "I have faith in God," Randy adds. "What we are doing now is coming from our hearts, it's real!"

The DeBarge family, former contenders of the Jacksons and now being compared to the first family of Gospel, the Winans, have a renewed desire to do God's will. Music has been the vehicle in which DeBarge has been able to share with the world their God-given talents. It has certainly allowed them to travel full circle, placing them back in their musical roots. The foundation of DeBarge's newfound faith can be witnessed as their management has scheduled future appearances on the Black Entertainment Network, Johnny Carson, David Letterman and Arsenio Hall shows.

Back On Track is more than a disc displaying the group's musical expression. It exalts the renewed joy, peace and contentment of one family happy to be reunited with the Provider of their substance. Welcome back home to Gospel, DeBarge family.
The square bullet indicates strong upward chart movement.

**TOP BLACK GOSPEL ALBUMS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL NEVER FORGET (Malaco 4440)</td>
<td>Bobby Jones</td>
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<tr>
<td>2</td>
<td>WASH ME (Tyscot 1401)</td>
<td>New Life Comm. John P. Kee</td>
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<td>3</td>
<td>I'LL LET NOTHING SEPARATE (Stax 7101)</td>
<td>Dallas Rファミリem Choir</td>
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<td>4</td>
<td>LIVES (Sparrow 1246)</td>
<td>Tramaine Hawkins</td>
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<td>5</td>
<td>HIGHLY RECOMMENDED (Word 9129)</td>
<td>Helen Baylor</td>
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<td>HE LIVES (Saba 14007)</td>
<td>Shun Pace Rhodos</td>
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<td>7</td>
<td>DIFFERENT LIFESTYLES (Capitol 92678)</td>
<td>Be &amp; Ce Ce Winans</td>
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<td>8</td>
<td>SAINTS IN PRAISE (Sparrow 1249)</td>
<td>The West Angeles Cospic</td>
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<td>9</td>
<td>LOVE ALIVE IV (Malaco 6007)</td>
<td>Willie Hawkins</td>
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<td>10</td>
<td>PHENOMENON (Benson 71805)</td>
<td>Rance Allen</td>
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<td>11</td>
<td>HE'S PREPARING ME (Rev 10168)</td>
<td>Rev. Davis/Wilmington Mass Choir</td>
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<td>12</td>
<td>STATE OF MIND (Renson 2509)</td>
<td>Commissioned</td>
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<td>13</td>
<td>MAGNIFY HIM (Malaco 8011)</td>
<td>Keith Pringle</td>
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<td>14</td>
<td>I AM PERSUADED (Benson 2972)</td>
<td>Fred Hammond</td>
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<td>THE EVOLUTION OF GOSPEL (Prospect 29068 1004)</td>
<td>Sounds Of Blackness</td>
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<td>16</td>
<td>PRAY FOR ME (Word 9208)</td>
<td>Mighty Clouds Of Joy</td>
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<td>17</td>
<td>WALKING IN THE LIGHT (Atlas 31004)</td>
<td>Lynette Hawkins Stephens</td>
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<td>18</td>
<td>LIVE (Malaco 4449)</td>
<td>Dorothy Norwood/No. Ga. G.M.W.A.Mass Choir</td>
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<td>19</td>
<td>THANK YOU MAMA FOR (Malaco 4444)</td>
<td>The Jackson Southernaires</td>
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<td>20</td>
<td>THIS IS YOUR NIGHT (Black Berry 2202)</td>
<td>Williams Brothers</td>
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<td>21</td>
<td>REMEMBER MAMA (Word 6647)</td>
<td>Shirley Caesar</td>
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<td>22</td>
<td>RETURN (B/W/Atlantic 4102)</td>
<td>Winans</td>
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<td>23</td>
<td>REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7102)</td>
<td>Rev. James Cleveland/L.A. Gospel Messengers</td>
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<td>24</td>
<td>AN INVITATION AIR (Atlantic/Light)</td>
<td>Luther Barnes &amp; The Red Bud Gospel Choir DEBUT</td>
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<td>25</td>
<td>THROUGH THE STORM (Savoy/Malaco 7101)</td>
<td>Nolan Adams</td>
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<td>JUST ME THIS TIME (Tyscot 401311)</td>
<td>John P. Kee</td>
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<td>WAIT ON THE LORD (Windstorm 71003)</td>
<td>Lamara Parks Young Adult</td>
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<td>28</td>
<td>REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco 6006)</td>
<td>Rev. James Moore</td>
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<td>29</td>
<td>YAFC WORK SHOP 69 (SOG 193)</td>
<td>Young Artists For Christ</td>
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<td>30</td>
<td>FAMILY AFFAIR (Malaco 4442)</td>
<td>Pilgrim Jubilees</td>
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| 31   | NEW BORN SOUL (SOG 507) | Wanda
| 32   | HIGHER HOPE (Malaco 6025) | Florida Mass Choir |
| 33   | I'LL TELL THE WORLD (Savoy/Malaco 1468) | Myrna Summers |
| 34   | HOLD BACK THE NIGHT (SOG 178) | Rev. Charles Nickles |
| 35   | HIGHER (Light 72031) | BeBe Williams |
| 36   | RIGHT NOW IF YOU BELIEVE (Light 5730) | Chicago Mass Choir |
| 37   | OPEN OUR EYES (Rejoice 9111) | Milton Brunson |
| 38   | THIS IS THE DAY (I Am 6001) | Ruth Whitman/Soul Children |
| 39   | REACH BEYOND THE BREAK (Gave 14002) | Rev. Clay Evans |
| 40   | I SEE A WORLD (Savoy 14758) | New Restoration Choir |

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**New Releases...**

1. OUT OF THE BLUE (Dayspring 7014214578) — Trace Balin
2. UNCOMMON LOVE (Benson CO2781) — Heirloom
3. LIVE AND BLESSED (I AM Records 08300-74014-2) — Walt Whitman & The Soul Children Of Chicago
4. INSIDE OUT (Frontline FLD9256) — Idle Cure
5. OBSESSIONS (Intense FLD9254) — Sacred Warrior

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WASHINGTON WELCOMES MARGARET BELL — At a recent reception held in Washington D.C., Reprise/Warner Alliance recording artist, Margaret Bell was welcomed by radio, retail, press and media, in support of her new album, Over And Over. Pictured are Todd Bell, former Philadelphia Eagles player; Daphne Bell, Margaret Bell’s business coordinator; Keith Byars, Philadelphia Eagles player and Margaret’s husband; Margaret Bell and Mr. & Mrs. Earl Jordan. Earl Jordan is vice president of sales for Reprise/Warner Bros. Records.
Freedom Of Soul
THE RAP GROOVES of Brainstorm Artist International Records artist Freedom Of Soul is something to behold. Fresh and innovative best categorizes the sound and style of their debut album, titled, Caught In A Land Of Time.

"As Christians in this world, we are struck for a period of time until the return of Christ," posed leader Peace explains regarding the message conveyed through the album's title.

Peace, 22, has been a part of the rap subculture for a good number of years. Growing up in the hot Bronx, New York rap scene, Peace spent his early years listening to underground rap radio and tapes, performing himself at the age of 12, as well as serving as a DJ at parties during his teenage years.

After moving to California in 1984, Peace found and accepted the Lord into his life. It was during this period that he began incorporating his love for rap music with his 'new found love,' performing before the same kids that listened to his secular jams, only this time dishing out a new rhyme and message. The talent and power conveyed in his performances did not go unnoticed, leading him to tour with two other hot Christian rap acts, SFC and J.C. & the Boyz.

It was in mid-1990 that Peace and Vic Everett, better known as D.J. Cartoon, joined forces, creating what is now recognized as Freedom Of Soul. The hip-hop beat of their debut album features a special guest appearance by blue-eyed soul, Stevie Wonder sound-a-like, Jon Gibson, on the cut, "This Is Love."

Freedom Of Soul is not ashamed of what they believe in and stand for. Their spiritual stance is best depicted through the tune, "This Is Love": "Freedom Of Soul is the name of our crew because we're free to do what we want to, but we choose to do it in this fashion/not with hate, violence or sexual passion/ we're doin' it with love from above."
Expansion Continues At Deutsche Wurlitzer

CHICAGO—With the culmination of a very successful financial year, which ended on June 30, 1991, Deutsche Wurlitzer, one of the world’s largest manufacturers of jukeboxes and vending equipment, is gearing up for continued expansion and market penetration, worldwide.

“Turnover increased by 15 percent, and this is the sixth consecutive financial year with above average growth,” declared Hans Domberg, managing director of the German-based company. “During the last four years we have more than doubled sales; the market situation is good; and, today, our staff has grown to more than 500 employees.”

Deutsche Wurlitzer produces vending machines and jukeboxes in two factories, located in Huethlhorst and in Leverkusen; in addition to which, the company has representatives in Paris, London and New York to support its distribution and marketing activity. In 1985, Wurlitzer was acquired by the Nelson Group of Companies, headquartered in Sydney, Australia.

Approximately 70 percent of Wurlitzer products are exported to more than 30 countries. “Wurlitzer’s product range is designed to spread the risk equally,” stated Norbert Lohse, marketing director of the company. “Cigarette, drink and vending machines as well as jukeboxes achieve mainly the same sales. Naturally, there are differences between individual markets,” he continued, “but through flexibility in controlling our production, we are in the position to adapt in a short period to the current trends in demand.”

The worldwide boom in jukeboxes has been especially significant for Deutsche Wurlitzer, according to Hans Domberg, who emphasized that the CD technology has provided substantial innovations during the last four years. “The old single version with 200 selections only attracted teenagers,” he noted, “but the new CD version with 1,500 selections is an alternative to background music for pubs, restaurants and hotels. In addition, the nostalgic jukebox OMT has attracted completely new markets.”

He went on to explain that, “As far as cigarette vending machines are concerned, German tobacco wholesalers are compelled to take enormous investments. On the one hand, the coming tobacco tax increase is responsible, but on the other hand there is also a strong background in the five new federal states in East Germany,” he continued. “Reduction of working hours as well as growing costs in industrial enterprises and service industries have also had an effect on manual food catering. Food and drink vending machines are a favorable alternative.”

In conclusion, he added that, “Our future plans at Wurlitzer contain further growth; and our markets, high-quality products and motivated employees are a good basis.”

Pictured in the accompanying photos (photo 1) the popular Wurlitzer OMT nostalgic jukebox model; and two of the firm’s current vending machines.

Midway’s Super High Impact

SUPER HIGH IMPACT, the new sports video game from Midway Manufacturing Company, captures the live pro-action excitement of authentic hard-hitting football along with the entertaining theatrics of the stadium crowd (coaches, cheerleaders, sportscasters, etc) accompanied by a compelling score of some of the most recognizable musical tunes around.

One to four can play, and in the process they can choose from any of 18 different high Hubbard teams as well as three different skill levels—Exhibition, Pro or Ultimate. The game also offers a full selection of Offensive plays and Defensive formations, including everything from long-range Bombs, Double Options, Run and Shoot, Bootlegs and Power Sweeps, to Stunts, Blitzes, Zone, Man-to-Man and much more.

In addition, Super High Impact keeps tabs of all the action with complete Highest Paid Superstars Lifetime Won/Loss Standings, eye-catching Instant Replays, the Hit-O-Meter for outstanding defensive stops, the exciting Fighting Mode and a display of World Records to acknowledge such achievements as most points scored, longest field goal, pass and running play from scrimmage. It has everything to challenge even the most fanatical Monday morning quarterbacks!

Along with all of the thrilling play action Super High Impact also dispenses Collectible Football Cards and gives players their own unique access codes for continuing game play.

Further information may be obtained from high factory distributors or by contacting Roger Sharpe at 312-267-2240.

Sega’s Spider-Man

UP TO FOUR PLAYERS can take part in the adventures of Marvel Comic’s famous Spider-Man—the newly released video game from Sega Enterprises, Inc. (USA)—and they can choose from four characters, namely, Spider-Man, Hawkeye, Sub-Mariner and Black Cat. What’s more, there is the unique feature which allows players to change from character to character throughout play.

This scorching action game utilizes Sega’s “32-bit” technology for explosive graphics; and the factory has incorporated a new feature by way of a Zoom in/Zoom out format which changes the size of the characters with each scene.

Using 16 scenes within four chapters, Spider-Man, The Videogame offers continuous action and features six of Spider-Man’s arch enemies for players to conquer and they include King Pin, Sandman, Scorpion, Green Goblin, Venom and Lizard.

Players have complete control over their character’s movements and fighting technique and will be awarded additional power for the number of enemies killed in each chapter. Additional power may also be acquired by picking up heart shaped items along the way.

What you have here is a game involving characters that have strong player recognition, coupled with the continuation mode as well as the buy-in feature to generate increased earnings on location.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (USA), 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

D.D. Crew Kit

Among the new kits in release from Sega is D.D. Crew, which focuses on an amusement park and a gang of hoodlums who have planted a bomb therein, creating all sorts of mayhem, which only the D.D. Crew can bring under control.

Up to four players are challenged to exert their fighting skills as they encounter gang-style attacks on moving trains, merry-go-rounds and other amusement park rides. There are four different characters to choose from and each offers a unique fighting style and knock-out blow. Enemy weapons can be picked up along the way and used to their best advantage; and there is a unique feature which allows players to fight against each other to determine who is the toughest.

The D.D. Crew conversion kit is available for immediate delivery and it utilizes both the buy-in and continuation mode.

The Boogiemen

Gamco’s The Boogiemen

PREPARE YOURSELF FOR SOME SPINE curling sights and sounds! The Boogiemen from Gamco International, Inc. is scary and spooky and fun to play; with the added incentive of scoring points and winning tickets.

The main characters are three horrible looking creatures, whose mouths slowly open and close as you try to shoot balls into them; and with each successful shot they scream bloody murder. There are also four caskets on the playfield, two of which open and close continuously; so if you miss the mouth of a boogieman you can still score points and win tickets when the ball goes into one of the open caskets. All of the action is portrayed amidst the sounds of haunted house music along with “the death march,” the ratting of chains and the cackling of witches.

The Boogiemen is currently in shipment after undergoing over six months of testing. The cabinet, in haunted house purple with gold trim, compliments the scenario. The gun is gold anodized and steel welded for extra strength.

There are three Boogiemen modes; the Skull model, the Witch and Ghost model and the Ancient Evil model; so that locations can bank them side by side to offer players a different variety of creatures to shoot.

Further information may be obtained through factory distributors or by contacting Gamco International, Inc., 2135 Tenth St., Sarasota, FL 34237.

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