Things are changing

Love's Alright is coming

See Eddie Murphy
INSIDE THE BOX

COVER STORY

Rod Stewart: Valentine Vagabond

On Friday, February 14, rocker Rod Stewart will perform in a one-time-only event, a concert at L.A.’s Universal Amphitheater, that will also be available to millions of people via pay-per-view. The event is the first of a series of pay-per-view concerts produced by World Concerts, a newly formed joint venture of Radio Vision International, Madison Square Garden and Capital Cities/ABC.

— see page 7

NEWS

Michael Jackson Announces World Tour

Michael Jackson has announced that he will begin an 18-month, world tour sometime this summer. The superstar, who claimed after his 1988 Bad tour that he would never tour again, hopes to raise $100 million to help “heal the world.”

— see page 5

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HE HEALS THE WORLD: Hot on the heels of his worldwide #1 single, "Black Or White," and his 10-million-selling (six million internationally; four in the U.S.) album, Dangerous, Epic artist Michael Jackson has announced he will begin an 18-month world tour this summer from which he hopes to raise $100 million for his new charity foundation: Heal the World. However, the tour, which is not expected to reach these shores until late 1993, if at all (no U.S. dates worldwide), will start in the United Kingdom in June or July.

GARTH VADER: For a chubby guy with a hat, Garth Brooks is doing okay for himself. Need further proof? Consider the RIAA's January list of gold and platinum albums. In the multi-platinum category, Garth edged up to #2; His Ropin' the Wind and No Fences each leap to the six million tally, while his Garth Brooks notched its three millionth sale. Gee!


Going platinum in the year's first month were Jackson and Hammer and U2 and Stevie Ray Vaughan's The Sky is Crying and Texas Flood, George Strait's Chill of an Early Fall and Does Fort Worth Ever Cross Your Mind, Marky Mark & the Funky Bunch's Music for the People, Vince Gill's Pocket Full of Gold, Judest's Forever My Lady, John Mellencamp's Whatever We Wanted, Two Rooms; Celebrating the Songs of Elton John and Bernie Taupin and The Best of Van Morrison.

Mining gold, along with Vaughan and Jackson and U2 and Hammer and Mellencamp and Two Rooms, were Aaron Neville's Warm Your Heart (his first gold album), Shabba Ranks' As Raw As Ever, Richard Marx' Rush Street, Eya's Shepherd Moon, Beck, Bogert & Appice, k.d. lang's Shadowland, Gary Morris' Why Lady Why, George Winston's Summer, Aerosmith's Pandora's Box, Keith Sweat's Keep It Comin', Van Morrison's Hymns to the Silence, Lisa Stansfield's Real Love and George Thorogood & the Destroyers.

GRAB A BAG OF BIG GUYS YOU HAVE: So who's going to perform on the Grammy Awards show, Feb. 25? Well, those who've already fessed up to it are Mariah Carey, Natalie Cole, Color Me Badd, The Commitments, Amy Grant, Vince Gill, L.L. Cool J, Johnny Mathis, Metallica, Bonnie Raitt and Roy Rogers and Clint Black. Some of the presenters will be Ringo Starr, Henry Manceani, Kenny Loggins, Kenny Rogers and Little Steven. More to be announced soon.

WRITE A RUSH: "The Retro-Evolution of the A&R Producer" is the name of the next panel discussion of the New York Music Publishers' Forum. If this sounds interesting to you (goodness knows, it's interesting to us), it's at the Manhattan Club (201 W. 52nd St.), Feb. 13 at 4:30. Call (212) 370-5330 if you'd like to catch.

WRITE YOU ARE: Billy Joel, Doc Pomus & Mort Shuman, Elton John & Bernie Taupin and Linda Creed have been elected to the Songwriters Hall of Fame. They'll all be inducted at the Hall's 22nd annual dinner, May 27th at New York's Sheraton Centre Hotel.

APOLLO REDUX: Delmark Records has acquired the rights to and surviving source material of Apollo Records, the long defunct label begun in 1944 by Teddy Gottlieb and Hy Siegel. Delmark will begin reissuing Apollo jazz and blues CDs in March, with albums by Sir Charles Thompson, Dinah Washington, Sunnyland Slim and others.

RUSH: Rush contributed the proceeds from its Oakland Coliseum show in late January to the American Foundation for AIDS Research. Rush, SRO Management and Bill Graham Presents donated a total of $100,000 to the cause.

Capitol recording artist Les Paul recently visited the Capitol Tower in Hollywood where he personally greeted more than 100 label employees at an autograph party honoring his new box set release, Les Paul: The Legend And The Legacy. Pictured at the event are (l-r): Clark Duval, sr. director, artist catalog development, Capitol; Paul Hale Milgrim, president, Capitol; and Wayne Watkins, director, catalog development.
By Randy Clark

The Storm

INTERSCOPE RECORDING ARTISTS The Storm, started some strong winds blowing with the release of their self-titled debut album last year. But with the current, chart-climbing success of their first single “I’ve Got A Lot To Learn About Love”... well, board up your windows folks, the forecast is for much more to come.

First of all, you gotta know these guys aren’t some fresh-out-of-the-garage bunch of high-hoping greenhorns just out for the babes. They’re all seasoned professionals with serious rock backgrounds. “We’re doing this because we love the music, we love to play,” says co-lead singer/guitarist Kurt Ballard, whose history includes co-founding the legendary group Santana (he sang two of the band’s biggest hits “Evil Ways” and “Black Magic Woman,” plus provided the signature keyboard sound). As if that isn’t enough, he went on to formulate one of the biggest hit pop acts of the ’80s, Journey, recording eight albums before departing the band for a solo career (two albums on CBS). It was while in Journey he developed his association with bassist Ross Valory and drummer Steve Smith, (both with extensive backgrounds) who stayed on with the band for a couple more smash albums.

Sharing the vocal and writing responsibilities with Rolle is Kevin Chalfant, (who just so happens to sound like Steve Perry), originally hunking up with Gregg to “...just write songs.” Kevin has penned songs for Starship and Cher’s latest album. As lead vocalist for a Bay-area band called The View, Chalfant had been working with guitarist Josh Rams and ironically, Valory. Once the songwriting team of Rolle/Chalfant felt they had something special, with the encouragement of Interscope head Jimmy Lovine, they decided to form a group and enlisted the help of their old buddies. Adding the skill of producer, Beau Hill (Warrant, Winger, Ratt), they began recording and The Storm started to brew.

The San Franciso-based group spoke to Cash Box last week and discussed what was coming up. “We’re getting ready to start shooting the video for the second single, ‘Show Me The Way’ real soon,” says Rolle. “And a concert tour of the U.S. with Bryan Adams (March 15 - May 21). It’s gonna be great. It’ll be a tremendous show to see.” Judging from the sound of the album, my guess is they’re probably right, so if you haven’t heard of these guys yet, you soon will. Rolle assured me, “We’re alive and well and for real.”

So grab Toto and head home fast Dorothy, here comes The Storm.

By John Carmen

Mammoth: Expect The Unexpected

“I DON'T SEE WHAT WE DO as being strictly an alternative thing,” says Jay Faires, maven extraordinary, mover and shaker of Capitol Hill, North Carolina-based Mammoth Records. “What we do is what I see as the coming trends in pop, really. Nothing alternative about that.”

Faires began his record label Rick Rubin-style, right out of Duke University. Having worked extensively in college radio, local record shops and as a show promoter for then-fledgling R.E.M., Faires founded Mammoth in 1987 on the principle that “music is far more important than money.”

Clean-cut and taciturn, the 28-year-old Faires could easily pass for a product manager at an AmWay. Despite his reticence, he is completely animated when his bands are brought up. The so-called “bottom line” doesn’t apply to Faires. “I’ve never had any interest in anything other than bringing what I believe in to the public.”

Unlike most label heads who take the bait when hype and are usually swept up in the feeding frenzy that accompanies the barrage, Faires goes straight by what he hears. “The tape, and if it’s right, I buy into it,” says Faires. “I don’t care what kind of ‘buzz’ is going around. What other record people think doesn’t concern me at all.”

Some of the more familiar acts to grace the roster at Mammoth are Boston’s Blake Babies, a winsome quartet whose lead singer/songwriter, Julianna Hatfield, contributed to ex-Bangle Susannah Hoffs solo debut last year. The group has since splintered into Hatfield’s own solo project (an underground super session with members of the Lemon Heads and Bullet LaVolata contributing), and Antennae, featuring Blake Babies guitarist, John Strohm and drummer, Frida Bonsen. Antennae’s debut raised as high #3 on the Rockpool charts, and have a real interest from major label A&R departments, with Faires’ blessing. The Blake Babies themselves may reunite for a European jaunt, as Mammoth’s product only recently became available there. Also Faires developed RCA’s Sidewinders into a major label contender, a strategy most indie labels detects. “I don’t mind them using us as a stepping stone,” Faires remarks, “because there’s no way I can compete with a major in terms of money and power.”

Some of Faires’ new signings include the hilariously irreverent Chain-saw Kittens, the similar-minded Vanilla Trax Whistle, and the industrial, dance machine known as Machines of Loving Grace (MOLG). Unlike most indie rockers, Faires’ is not a one-trick pony lover. “I love all kinds of things, and I would love to put out everything that stokes me.”

In 1991, many indie and majors were singing the blues figuratively, of course. Not Mammoth. “Sales were up 250% for us, mostly due to our new distribution deal with Relativity, and breaking into Europe via Real Time,” Faires reports. Add to the growing export of Mammoth product to Australia, and we see another heavy hitter in the making. Mammoth’s use of such quality producers as Butch Vig (Nirvana) and Sean Slade (Dinosaur Jr.) has also tapped the label’s visibility and stature in the underground music world, and Faires couldn’t be more pleased.

Faires doesn’t mind being located out of the mainstream geographically (“Every act passes through here on their way to either New York or Atlanta”), and perceived as such musically, either. “An indie can’t and doesn’t serve the same function as a major,” he explains. “My acts have to sell themselves in terms of quality and uniqueness. I don’t have the resources or the will to try to ram one down the throats of the public. But I have been as active as possible in getting the product to the public this year, as I have released four albums and an EP in the past year.”

From Jay Faires, it’s a fair bet to expect the unexpected. When asked if he would ever market something as bizarre as, say, a Christian Laettner country and western album (Laettner is Duke’s basketball star), Faires doesn’t skip a beat. “Of course, I would. That would be total genius!”

On Mammoth’s release schedule for 1992 are: Chainsaw Kittens (2/25); Julianna Hatfield (3/10); Machines of Loving Grace (2/21); Black Girls (out); Antennae (out); Blake Babies (out); Dillon Fence (2/7); Big Wheel (out); and Dash Rip Rock (to be decided).
ROD STEWART: Valentine Vagabond
By Randy Clark and Fred L. Goodman

SUPERSTAR ROD STEWART has been singing in front of audiences for nearly three decades. As a culmination of all the years and the seemingly endless array of hits, the Warner Bros. artist is breaking new ground once again with his first ever pay-per-view concert, live from the Universal Amphitheater, Friday, February 14, Valentine's Day. The legendary rocker will highlight his ‘91–’92 “Vagabond Heart” world tour which showcases his most recent and critically acclaimed double-platinum album, and is Stewart’s first offering of new material in nearly three years.

The Valentine’s Day cable broadcast is the first in a series of pay-per-view entertainment events to be produced and marketed by a joint venture, World Concerts, created by Capitol Cities/ABC Video Enterprises, Inc., Madison Square Garden/Paramount Communications, Inc., and Radio Vision International, Inc. The event, Valentine Vagabond: Rod Stewart Live on Valentine’s Day, will be priced at $19.95 and will be distributed to pay-per-view by several systems including Viewer’s Choice, Request TV, Cable Video Store and many “stand alone” p-p-v companies not affiliated with the national systems.

Sid Amira, senior vice president, affiliate affairs and business development for MSG Network, and Bruce Maggin, executive vice president of ABC Video Enterprises, will oversee the project for their respective companies. World Concerts’ Doug Stewart, a cable industry veteran who has packaged numerous events for pay-per-view, will serve as president of the venture.

“In spite of the growth of pay-per-view, there remains a void of quality product, specifically in the entertainment area,” Amira states. “We’re convinced that the combined resources of Madison Square Garden, our parent company, Paramount Communications, Capital Cities/ABC and Radio Vision International will give us the strength and diversity to serve as a lightning rod for all rights holders interested in pay-per-view exposure.”

ABC’s Maggin agrees, “The unique elements of each partner make the potential for this venture truly exciting. We see this venture as an opportunity to focus a multitude of marketing strengths on an expanding entertainment marketplace.”

“In creating the venture,” explains John Rubez, president, Radio Vision Entertainment Ventures and managing partner, World Concerts, “one of our fundamental strengths was what each partner brought to the table. RVI’s international network brings talent relationships and buying power along with decreased reliance on the U.S. p-p-v market to recover the program investment. In addition, RVI has extensive experience in marketing music shows to TV audiences around the world.”

“Capital Cities/ABC and MSG/Paramount are obviously very successful communications conglomerates who contribute significant media assets and influence. On this event alone, we were able to utilize ABC’s in-store advertising and in-flight media as well as MSG’s network and live-event audiences to bring event promotion to many millions more viewers in new, impactful ways. Pay-per-view programming and marketing is being taken to a new level because of this newly formed triumvirate.”

Tom Oksner, marketing/promotions director for World Concerts, reports “tremendous initial response from the cable operators” for the Valentine’s Day concert. Thus far, there is the potential of 17.8 million households that can order the event. In addition, the Global Satellite Network is clearing 70-100 markets nationally for live radio simulcast. “Securing the likes of Rod Stewart is an innovation of the type of talent World Concerts will be bringing to the pay-per-view arena,” Oksner states. “Our music events will feature major talent that should appeal to a broad consumer base.”

Superstar Stewart, whose music has touched the hearts and souls of millions for decades, is the perfect choice for the joint venture’s first pay-per-view concert. The singer’s track record at the top of the charts has remained unbroken. His career of nearly 30 albums, (with worldwide sales over the 20 million-plus mark) and string of hit singles, (he has written nearly 200 songs) continues into the ‘90s, showing no signs of slowing down. His concert tours sell out worldwide and the current, mega-successful “Vagabond Heart” tour is easily among the most acclaimed arena concert treks in recent memory, the album already having produced three Top 10 hits, “Rhythm Of My Heart,” “The Motown Song” and “Broken Arrow.”

After all these years, Stewart still gets a charge out of performing live. “It’s like going up for the guillotine every night,” he says, “and being fed to the lions. I enjoy it because it’s so unpredictable every night, you never know what reaction you’re going to get from the crowd.”

It’s a pretty safe bet the thousands of people at the Amphitheater that evening, along with the multitudes of pay-per-view customers, will be receiving a terrific Valentine’s Day present from the “forever young” rocker, Robert Stewart.

Rockin’ Rod’s Decades of Hits
BORN RODERICK DAVID STEWART in a working-class neighborhood of North London, his early musical inspirations ranged from folk and R&B to soul music. Stewart recalls, “I fell in love with the likes of Woody Guthrie and Sam Cooke. I would give my right arm just to see Sam Cooke perform. I saw Otis Redding perform when he was in London, and I was in tears.”

The beginning of a long recording career started with his induction into the Jeff Beck Group, spawning albums Truth and Beck-Ola, both ‘60s classics. After the group broke up in ‘69, Stewart and fellow band member Ron Wood joined Faces and recorded several more albums. At the same time, Rod also secured a deal as a solo artist.

While touring as lead singer for the Faces, Stewart’s increasing solo star status took off with the release of 1971’s Every Picture Tells A Story, featuring the #1 hit, “Maggie May:” Never A Dull Moment (1972) earned him another smash single with “You Wear It Well.” He recorded three more albums before leaving Faces in the mid-’70s. His amazingly successful solo career throughout the late 70’s also included the fastest-selling single in Warner Bros. history with “Do Ya Think I’m Sexy” in 1979.

Stewart’s hitmaking machine continued through the ‘80s with many smash albums, which included some of his most successful singles: “Passion,” “Young Turks,” “Infatuation,” “Some Guys Have All The Luck” and “Forever Young.”
SINGLES

- CÉLINE DION & PEAPO BRYSON: "Beauty And The Beast" (Epic 068000)
- FOURPLAY: "Bali Run" (Warner Bros. PRO-CD 5212)
- DRIVIN' N' CRYIN': "Around The Block Again" (Island RCD 3783-2)
- AARON HALL: "Don't Be Afraid" (S.O.L.U.M.CA MCAS-2174)
- SISTER SOULJA: "The Hate That Hate Produced" (Epic 052460)
- THE RHYTHM: "You Just Wanna Touch Me" (WTC/Epic 052411)

ALBUMS

- SARAH McLAUCHLAN: Solace (Arista 0782211631-2)
- THE BADLEES: Diamonds In The Coal (Rite-Off)
- FROZEN GHOST: Shake Your Spirit (Atlantic 7 82363-2)
- LUKIE: I Got Sunshine On My Mind (Luke 7 9188-2)
- THE U.M.C.'S: Fruit Of Nature (Wild Pitch)
- CE CE PENISTON: Finally (A&M 7921-50014-2)

POP SINGLES LOOKING AHEAD

1. EVERYTHING ABOUT YOU (Starr Dog) - Ugly Kid Joe
2. KISSING THE WIND (Charisma) - Nina Peeples
3. ME AND GRANNY (Warner Bros.) - Lisa Stansfield
4. BEATEN UP IN LOVE AGAIN (Elektra) - The Doves
5. SHAMELESS (Columbia) - Billy Joel
6. I NEED MONEY (Interscope) - Marky Mark & The Funky Bunch
7. PLAYING WITH FIRE (RCA) - Life Ford
8. WASH THE RAIN (Charisma) - World On Edge
9. DO NOT PASS ME BY (Capitol) - Hammer
10. KILLER (Warner Bros.) - Seal
11. EVERYTHING CHANGES (Roulette) - Kathy Troccoli
12. CARIBBEAN BREEZE (Def American) - Brown Eyed Girls
13. GLORY ROAD (RCA) - Maggie's Farm
14. NAKED RAIN (RCA) - his Picture
15. HEAVEN'S HIGHEST HILL (Aristo/Mercury) - Billy Falcon

CASH BOX • FEBRUARY 15, 1992

This week's pick of the week is Sir Mix-A-Lot with his most recent release, "Ain't No Big Deal." Five or six years ago, he gained nationwide popularity with his hit "White Girl" and "Baby Got Back." The album contains material for just about every kind of rapper tastes. "One Time's Got No Case" is about harassment by police officers, while "Baby Got Back" is a love song for the club scene. "Seattle Ain't Bullshitin'" is pretty much on the gangsta tip, from a Seattle point of view. "The Jack Back" deals with the drug business and race hatred. Overall, Mix-A-Lot planned this album quite well.
UNBELIEVABLE... AND UNSTOPPABLE: We all learned about Natalie Cole in the mid-'70s when she released her debut album Inseparable, which earned her a gold record and two Grammys, one for best new artist. She then released Natalie in '76 (gold again), then two platinum albums in '77, Unpredictable and Thankful. Following those, was a live album and a compilation LP, then, all of a sudden, nothing. One would have thought this was the end of her career, or quite possibly the decision to be a full-time wife and mommy (girls do that).

Then out of the blue, she returned some eighteen years later, with Everlasting followed by Good To Be Back, which contained the hit "Miss You Like Crazy." While hosting a talent format show on Saturday nights, Big Break, she managed to set aside some time to put together an album that would be the fuel to launch her already enviable career to new and interstellar heights. Unforgettable is a double album of some 20-plus songs from her famous father's collection, carefully selected, arranged, produced, now well over triple platinum and still in the top 20 on the pop albums chart after 34 weeks. Natalie recently garnered two American Music Awards and her second NAACP Image Award from this effort, and it's still coming down hard. She and the album are up for six Grammy Awards and just last week, she performed a benefit concert at the celebrity-filled Pasadena Civic Auditorium that was filmed by PBS for the Great Performances series, to be aired on March 7. An Unforgettable Evening features Natalie with a full orchestra, and I gotta tell ya, it was a stunning performance. Natalie is flying high and on a roll that is definitely... unquestionable.

Hackett raised funds for the Permanent Charities Committee of the Entertainment Industries. Founded by Samuel Goldwyn in 1942, the PCC has donated over $55 million to health, human service and environmental agencies in Southern California. This year's campaign chairman is Quincy Jones, and we will no doubt be seeing more musical contributors due to his appointment.

As for Natalie, East Coasters can look for her to perform fundraisers for Save The Apollo in Manhattan on Feb. 21, and MusiCares, an event raising funds to provide treatment and financial aid for substance abuse within the recording community at the Waldorf Astoria on Feb. 22, as well as a performance on what should be a big night for her at the Grammy Awards ceremony at Radio City Music Hall. Also in the planning stages are concert tours of Japan, South America, Europe and Australia later this year. Good luck, Natalie...it's nice to see you fly...

NEWS FLASH: Legendary group Spinal Tap has made an unprecedented move in rock history this week by announcing the simultaneous release of their debut on Dead Faith/MCA Records Break Like The Wind I, II and III, marking the first time ever an act has released three albums with the same title at once. Look for first single, ‘Bitch School’ and shipment on March 17.

JUST REMEMBER: If you need me, I'll call ya...next week...

Bonnie Raitt, this year's MusiCares "Person of the Year."

RELIEF: A few years ago, a jazz musician was in the process of dying of cancer—a jazz musician I knew—a jazz musician who a year or two earlier had been exceptionally proud of being featured on the Grammy Awards. The musician, like so many other musicians—who frequently are forced to live hand-to-mouth freelance lives—was broke and had to resort to being propped up, thin and ill, at charity concerts for himself. I've been to a million of these: Concerts to help a guy get a hip transplant, concerts to help a guy find a kidney, concerts to help people who, in the daily rush and expense of their lives, forgot, or neglected, to get themselves health insurance.

Woody Herman, one of the greatest bandleaders America has ever known, died broke and unable to pay his hospital bills, although his problems were caused, in large part, to tax problems. Along with their own health, musicians often neglect the IRS, or trust shyster accountants and lawyers to take care of things for them.

In any case, NARAS head Mike Greene, whose father led a band, was moved by Herman's ordeal to organize MusiCares, NARAS' charitable arm. MusiCares helps musicians in need. Musicians with medical bills they can't pay, drug problems they can't kick, and simple everyday problems they can't solve (many musicians are eligible for help from their unions, but aren't necessarily aware of it). This year, MusiCares is working on developing a national, self-paid insurance program for the music industry.

Every year, as it gets closer to Grammy time, NARAS goes out of its way to let us know that they're not just about handing out statuettes on national TV. Their PR firm goes about getting stories, like the one on Garland Jeffreys in a recent New York Times, on NARAS' music in the schools program and other good deeds.

The point is, the music industry needs to help itself, needs MusiCares and the Rhythm and Blues Foundation and all the other organizations that are there to help the creators of the music. It's odd, but sometimes the person who gets up to accept a Grammy in a fancy ballgown or rented tuxedo makes less money than the technician who helped set up the microphone he or she is standing behind. Some music legends—LEGENDS—are poor people. Many people who are in the Rock and Roll Hall of Fame couldn't have afforded the thousand bucks for a ticket to their own induction.

On February 22nd, a few days before the Grammys, MusiCares will hold its second dinner. Bonnie Raitt, who has had substance abuse problems, will be honored as 'Person of the Year.' Last year's honoree, David Crosby, and Natalie Cole—both of whom also had substance abuse problems—will perform. It's at the Waldorf, it's black tie and, of course, it's a thousand bucks a seat. In this case, the thousand bucks will probably help someone.
UK
By Chrissy Iley

SONGBIRD I: Clever women want men to think of them as beautiful. Beautiful women always yearn to be thought clever. Men see Jody Watley as having the wit and intelligence of an exotic songbird. That irritates her.

Her former partner, Jermaine Stewart, who used to sashay so slickly across the screen with her in the group Shalimar, caged a white lovebird. It cooed sweetly. He named it Jody and doted on it. Eventually it and its partner peeked themselves to death out of frustration.

Real-life Jody pecked her way to platinum dance diva-type albums largely dependent on Lyrcas-lims and Lycra-vocals, thin, smooth and stretched. But all the time little Jody mused on her lack of education, read books about spiritual health, teach-yourself type psychology and various other mind-expanding subjects.

Jody decided it was time she strung together an album of emotional ballads. Stuff scraped out from the inside. At 30, it seemed a good time to "expose." Why, Jody couldn't go through rehearsals without weeping at every song. Jody felt "grounded" at last, Jody got deep.

The hair is pulled back rather than fluffy. Sequins and spandex have been swapped for a severe Gatsby-type suit today.

"The way I look does not consume my every thought. You are what you are on the inside. Your commitment to yourself is what's most important," she spouts.

"Beauty has such an unimportant contribution to society." (I hardly think so. Society is riddled with beauty prejudice. But go on...) "Instead of beauty pageants, there ought to be a pageant promoting intelligence, confidence and knowledge.

"I learned from the Shalimar experience, where everything was just so dependent on the visual. I had a reaction against it. I had a lot of frustrations, but they were worth it.

"Since I've gone solo, I'm a control freak. No one can be as passionate about my career as I am. It's me, self-expression, something I've wanted since I was five. No record company is going to direct me. They take my direction, this is my music, this is the way I look, so get your money in gear.

"Nobody knows better than me that if you look a certain way, you're going to be fighting to prove you're smart. You grit your teeth and get on with it. But it's always there in the back of your mind, just like I always feel the distinction of being a black person. On several occasions, I've been sitting in an airplane first class and they go, 'Let me see your boarding pass,' like I'm sitting in the wrong seat.

If you can dismiss Jody's attempts at right-on pop star platitudes, and forgive the L.A., self-help jargon, you find a latent intelligence. Not a particularly articulate one, but one that feels and analyzes and probably needs to sing because, "I'm not very good at communicating."

This comes down to a peripatetic childhood where she was never in one place long enough to make a proper friend. "I've never had a best girlfriend. I'm not good at trusting people. Last year I had a girlfriend that I thought was going to be that special friend that you do everything with, but she turned out to be an opportunist. When you need them, where are your friends—having their problems that they want to talk to you about. Well, I could use some feedback, but I've learned to live without it.

"Music was my only friend, my only constant. Music is the friend to the sick and the lonely."

The voice is dozy and dreamy. You get the feeling that there is a very ordinary girl trapped in this unreality. And when she begins to talk about daddy, she brings her knees to her chest, fetal style.

(To be continued.)
TALENT REVIEW

Robert Flack

By Robert Adels

THE STRAND, REDONDO BEACH, CA—She still doesn’t take requests, but Roberta Flack can still take your breath away.

In a rare L.A. area club appearance, the veteran Atlantic Records songstress showed her attentive Strand audience she can still make hits for ’92 as effortlessly as she made them for ’72. To her timeless credit, this original quiet storm of a vocal talent turns her back on the current fashion and still refuses to be packaged with an expiration date.

Ms. Flack’s reputation for surprising a crowd is still very much intact as she chose to exclude her recent Top 10 smash “Set The Night To Music” from the first Saturday show of her weekend engagement. Instead she featured two lesser known but no-less-fully-realized tracks from her current album of the same name: the slow-burning funk of “Natural Thing” and her welcome revisiting of the Stylistics’ “You Make Me Feel Brand New.”

Her choice of cuts from her previous album Oasis also avoided the obvious “Uh-Uh Ooh-Ooh Look Out!” hit in favor of the refreshing title track and the finely crafted song she co-wrote with Brenda Russell, “You Know What It’s Like.”

Her bring-you-to-tears version of “Making Love” is infinitely more memorable than the film from which it came. And her flawless handling of “Tonight I Celebrate My Love” with gifted, new duitet partner Dennis Collins was even more celebratory than her Top 20 recorded version with Peabo Bryson.

Even more noteworthy however was her newfound reliance on patter in the pacing of her set. Not only was almost every tune introduced with a meaningful intro, but her comments regarding her relationship with the late Donny Hathaway were surprisingly confessional for a performer who usually lets her music do the talking.

Her new vampy opening to their #1 duit “Where Is The Love?” showed a universe of feeling that was only hinted at in the original. And just about every classic in her set—from her opening “Killing Me Softly With His Song” to the encore “The First Time Ever I Saw Your Face”—was arranged to look to the future as well as at the past.

Flack’s observation that she continues to learn from her creative collaborators befits the high calibre of her band, her music director Barry Miles and especially her four back-up singers—who deserve their own solo spot in the show, if not their own album on the charts.

At the dawn of her career, Roberta Flack was a sometimes uneven but always impressive combination of angry young woman and cabaret stylist. Over the years, she’s replaced attitude with latitude to become the standard of comparison for every soulful female vocalist.

TALENT REVIEW

Siouxsie and the Banshees

By Hilarie Grey

UNIVERSAL AMPHITHEATRE, LOS ANGELES—A tapestry of swirling, exotic musical textures was the offering as post-punk royalty Siouxsie and the Banshees opened a two-night stand at the Universal Amphitheatre, playing pieces from their current Geffen release, Superstition, as well as signature numbers which have become alternative radio standards.

The set opened with haunting drumbeats and industrial guitar screams emitted from a stark stage, bathed in a purple light. A black curtain dropped suddenly, revealing the band as they launched into an exhilarating version of the bass-driven “Cry.” The dramatic opening suited singer Siouxsie Sioux’s theatrical performance-style perfectly, setting the tone for an evening of gothic rock which never became overly somber or cold.

Inventive arrangements which utilized some exotic percussion and electric cello, along with many atypical synthesizer settings added a Far Eastern flavor to the Banshees’ wall of guitars on songs such as “Fear (Of The Unknown)” and the heavy, atmospheric “Cities In Dust.” One of the more elegantly textured pieces was “Shadowtime,” during which Martin McCarrick provided a light piano line which played well against Steven Severin’s frenetic bass.

However, dramatic intensity and emotion was captured best in the haunting tones and timbre of Siouxsie’s rich voice as it swooped and wailed through unusual phrases and register changes. The singer, no longer hidden behind the layers of heavy eye makeup and dark robes of old, played well to the audience, bouncing and dancing around the stage during upbeat moments, and dramatically gesturing and moving with snakelike elegance through the darker passages. Unfortunately, the vocals were sometimes lost in a guitar-heavy mix, particularly during the first half of the set.

The most absorbing selection was a moody reading of “Softly,” during which Siouxsie’s plaintive vocals were enshrined in an eerie synthesizer wash and augmented by a beautiful cello line. Slowly rising smoky lights also added to the dreamlike atmosphere.

Other highlights included an energetic romp through “Kiss Them For Me,” featuring a bright bell line, brassy traffic noises and a high intensity guitar solo, and “Peek A Boo,” from 1988’s Peepshow, which showcased McCarrick’s accordion work. “Peek A Boo” also gave the band members a chance to play off each other, as they joyfully formed a kick line with the heavy beat. The Banshees’ brightly colored costumes added to their playful spirit as well, with bright blues and yellows contrasting Siouxsie’s black body suit.

A swirling, psychedelic take on the John Lennon ballad, “Dear Prudence” during the first encore set was punctuated by a fluid, rising guitar line as well as Siouxsie’s haunting spin on the gentle lyrics. The spirit of the song, captured in the band’s unique, interweaving textures, proved an uplifting cap to a well-crafted, engaging show.
Dr. Mattie Moss Clark: One Of Gospel Music's Innovating Pioneers

By Tim A. Smith

WHEN IT COMES TO THE ADVENT OF CHORAL MUSIC in the gospel music medium, Dr. Mattie Moss Clark is recognized as both a pioneer and innovator.

Born in Selma, Alabama, Dr. Clark is the third oldest among six brothers and one sister. One of her brothers, Bill Moss has also made a name for himself in gospel music as the leader of the group Bill Moss and the Celestrals.

Clark became enthralled with music at an early age, the age of six years to the exact, when she sat playing the piano. The sound of music followed her the whole to college, attending Selma University, where she majored in music. She eventually dropped out after two-and-a-half years of study to travel the highway up to Detroit with her sister at the tender age of 19.

While playing for a number of small churches around the city, love struck the young music master. She met and eventually married Elbert Clark, birthing five daughters, who would later follow the same path to gospel music stardom, and one son.

After marriage, Clark went on to play at several churches under the Church of God in Christ denominational banner until something transpired that would change the direction her life was to take.

The year was 1957. The occasion: Clark being appointed state minister of music for the large Southwest Michigan Jurisdiction. It was also during this same year that Clark began reshaping the sound of gospel choir music with the release of her first album, God Do Something For Me.

It was after this recording that a newly formed gospel division by a label known for its prowess in jazz, Savoy Records, signed both Clark and another young innovative artist by the name of James Cleveland to 11-year contracts, something unheard of in today's music industry.

During her tenure with Savoy, which concluded in 1975, Clark along with the popular and much imitated Southwest Michigan State Choir, earned three gold records, contributing to the archives of gospel music, such classic songs as "Climbing Up The Mountain," "Salvation Is Free," along with hundreds of others.

Around the year of 1968, Clark's stature in gospel music took another upward turn. It was during this time she was appointed to the lofty position of international music director for the entire body of the Church Of God in Christ.

Throughout the years, Clark who has a soft spot in her heart when it comes to young artists, has personally taken a number of young, aspiring talents, under her wing, nurturing them to the point that many eventually became top recording artists in their own right.

Beginning with her own daughters, Twinkie, Jackie, Dorinda, Karen and Denise, better known as the Clark Sisters (although, today only Jackie, Dorinda and Karen perform as a unit), Clark has molded and trained them to where they are recognized as one of the top female groups in the industry today. Clark states, "They'll remain that way as long as they do what I tell them to do. God has given them His anointing, I often remind them not to abuse it."

Others have received their initial gospel music baptism under Clark's guidance and tutelage: Douglas Miller, Rance Allen, Esther Smith, Vanessa Bell Armstrong, Richard "Mr Clean" White, James Moore and Donald Vails. It takes Vails, who moved from Atlanta to Detroit in 1965 to join her Southwest Michigan Choir, to explain the mark Clark has made on gospel music and its young artists.

"She was one of the first to come with the hard-breaking, 'knock them dead' style of gospel music," explains Vails. "People came from far and wide to Detroit just to sing with Dr. Mattie Moss Clark. She gave many of us our start in gospel music."

Today, although her dominance as an artist within the industry has somewhat dwindled, her name remains one revered and well respected. Clark continues her quest in assisting in the development of young talent through the Clark Conservatory of Music in Detroit, which she founded in 1983.

Dr. Mattie Moss Clark is tough, demanding and a staunch perfectionist when it comes to music and her choirs. It's this same disciplined
Generations!
Teen Summit!
Our Voices!
The Bobby Jones Gospel Show!
Rap City!
Live from LA!
Video LP!
Screen Scene!
Video Soul!
BET News!

Exclusively on Black Entertainment Television!
New Releases...

1. THE EXTRA MILE (Benson 2858) — Al Denson
2. THE COUNTRY NEEDS THE CROSS (Canaan Records 7019502539) — The Inspirations
3. STANDING (Fixit Records 8235) — Bridges
4. THE LOST ART OF LISTENING (Word 7019239501) — Kurt Kaiser
5. JUNGLE JAM (ALL GOD'S CREATURES ARE SPECIAL) (Everland Entertainment 7019276504) — Various Artists
6. CHAIN OF GRACE (Benson 84418-2839-4) — Dallas Holm
7. IN YOUR HONOR (Homeland 9064) — The Lesters
8. GOOD SHEPHERD (Integrity Music 006) — Rob Evans & Kids
9. RODEO PREACHER (Homeland 7015134209) — White River
10. DIG! (Star Song 8234) — Jeff Schectz

Vince Ebo is finishing up his debut solo project with Warner Alliance, Love Is The Better Way. He's pictured here putting the final touches on one of the cuts. Ebo has been with Charlie Peacock and his band for the last few years and plans to continue with them. Look for his new release in April.
The Evereadys—Great Joy Records

THE POPULAR EVE-READYS have returned to the gospel music recording front with a new sound, new look, new label and new album. The album, titled A Message For You, released on the newly formed, independent label, Great Joy Records, displays the group's versatility as well as abundant talent that these four gentlemen from the talent-laden "Detroit music machine," possess. Jerome Williams, Freddie Williams, Aaron Beasley and Marvin Reed, make up this group, which carries a rich musical heritage.

The group was originally founded in 1950 by Emanuel Jordan, uncle to Jerome and Freddie Williams, along with legendary pop/r&amp;g great, the late Jackie Wilson. With Wilson, the group performed extensively in the Detroit area, but ended up disbanding when he decided to pursue a career in pop music. At the urging of their grandmother, Jerome and Freddie decided to carry on the legacy left by those before them, re-organizing the group with their cousins Lorenzo and Gregory Jordan. As is the fact with many groups, the Evereadys experienced growing pains, with the constant change of personnel becoming commonplace. Tired of the group's continual personnel turnover, the Williams brothers went in search of the perfect vocal and personality blend to bring a sense of stability to the group. Thus, the current group of vocalists, which collectively are known far and wide as the Evereadys.

Since that time, the group went on to record three popular albums through a contract offered them by the Jackson Southernaires on Malaco Records: Learning To Lean, Revived and Just Think Of His Goodness, traveled extensively across the U.S., all leading up to the release of their new project.

On A Message To You, the Evereadys incorporate what is becoming a growing trend in the gospel record industry, dedicating one side of the project exclusively to traditional music and the other exclusively to contemporary music.

"This should be our biggest album yet," Jerome Williams exclaims. "This album has been in the making since March of 1988. We were faced with many obstacles and disappointments, but through God's help, we made it through."

—Tim A. Smith

Geyer Earns Rave Reviews At Comedy Club

STAR SONG COMEDIAN STEVE GEYER recently received rave reviews when he opened for top mainstream comedian Killer Beaz, at Nashville's renowned comedy club, Zanies.

Geyer performed five consecutive nights and received such an overwhelming response, that Zanies manager Lenny Sissleman asked Geyer to return as a headline act in the spring, as well as a feature act in the fall. Geyer performed material from his latest project entitled, Is It Funny In Here... Or Is It Just Me?

Christian comedy is on the rise in the general marketplace, as Geyer has garnered the attention from such media facets as The Nashville Network's Funny Business, Nashville's ABC affiliate Talk Of The Town and mainstream comedy clubs.

—Steve Giuffrida

Bobby Jones TOP 5 Videos - Feb. 15, 1992

1. Daryl Coley .......................... He's Preparing Me (Sparrow)
2. Mississippi Mass Choir ...... Be Still (Malaco)
3. Sounds Of Blackness .............. Optimistic (Perspective)
4. Belle & CeCe Winans .......... Addictive Love (Capitol)
5. Tramaine & Walter Hawkins .... The Potter's House (Sparrow)
roots have come many different fruits.

**Cash Box:** At what point did you personally start thinking of these historical tenors? 

**Dixon:** Well, I thought about it a long time ago. You see, because most of the black musicians weren’t getting what they deserved no way. And once you see everybody else getting results and none of your folks getting it, naturally you go and try to think of a better way. And then thinking of a better way, naturally you’ve got to pull some strings.

**Cash Box:** When you were making those great records in the ‘50s at Chess, did you and Muddy Waters, say, talk about this kind of thing? 

**Dixon:** Definitely. Muddy and I talked about it many times. We never seemed to have time enough to get it. When I decided I was going to put this together, Muddy Waters was the first one to sign the agreement that he would work with me on the Blues Heaven Foundation. Scott Cameron was managing Muddy before he was me, and after Muddy told me about Scott, I went down and talked with him on several occasions, and he was surprised to know I had these albums out—like all these things with Chess—and nobody had heard of them. And we started to work from there.

**Cash Box:** How important is it to have museums and foundations, like your own Blues Heaven Foundation, for the blues? 

**Willie Dixon:** It’s very important because without such things as foundations and museums you won’t know the true history of American music. Because the blues is the roots of all American music, and to get the roots of anything you’ve got to get the true history of it. You can always work from the roots, the roots of anything. The roots of American music is the blues, and the blues being the roots, from the roots have come many different fruits.

**Cash Box:** So then after we went to Europe a couple of times and had a chance to talk it over, he went back and was telling the Chess brothers about it. Will then got back and he was supposed to have been the last of the blues artists, and then there were no more.

**Cash Box:** You must feel encouraged now, looking at the prospects for the blues survival? 

**Dixon:** Oh I do, because people began to think it was a hopeless thing. Because a lot of black people liked the blues, but they would say, “Oh man, you’re not going to get nowhere with it.” But the average good musician today will tell you that you don’t learn music ‘til you learn to play the blues. You don’t learn no time, you don’t learn no tunes, you don’t learn inspiration. None of this until you learn the blues.

**Cash Box:** Muddy and I went we would talk about how we were working and who was getting the money. Then he started telling me that he had been thinking that he was part of the Chess organization and thought that he had something in Leonard Chess’ will and all this.

**Cash Box:** How important is it to have museums and foundations, like your own Blues Heaven Foundation, for the blues? 

**Dixon:** You couldn’t tell him a damn thing; he and I used to fight about it all the time. I said, “Well if you don’t have any papers on nothing, you have nothing.” When I first started with Chess, Muddy was spending his money into the organization thinking he was buying a part of the organization. And he really wasn’t.
RHYTHM & BLUES

CASH BOX FEBRUARY 15, 1992

TOP 75 R&B ALBUMS

1. DANGEROUS (Epic 45060) ........................................ Michael Jackson 10
2. KEEP IT COMIN' (Epic 61216) .................................... Keith Sweat 2
3. ALWAYS MY LADY (MCA 10296) .................................. Jodeci 35
4. COOLEYHIGHHARMONY (Motown 623076).................. Boyz II Men 38
5. DIAMONDS & PEARLS (Phadise/Warner Bros., 25379) .... Prince 8
6. DOUBLE CERTIFICATION (Capitol 25115) .................... New Edition 15
7. UNFORGETTABLE (Eksa 61049P) ................................ Natalie Cole 7
8. TOO LEGIT TO QUIT (Capitol 98151) .......................... Hammer 14
10. MAMA's BOY (Columbia 472883) ............................... D. J. Whitley 10
11. OF THE HEART, OF THE SOUL AND OF THE CROSS (... (see Street/Island 171297)) P.M. Dawn 11
12. REAL LOVE (Arista 18079) ..................................... Lissi Handsfield 9
13. APOCALYPSE 91...THE ENEMY STRICKES BLACK (Del.
Lam/Columbia 47374) ............................................. Luther Vandross 14
14. NATUITE BY NATURE (Tommy Boy 1044) ................. Naughty By Nature 15
15. THE POWER OF LOVE (Epic 45789P) .......................... Luther Vandross 14
16. BURNIN' (MCA 10439) ........................................... Patti Labelle 16
17. INNER CHILD (Mack 36018) .................................... Sian 21
18. SPORTS WEEKEND (LrikeAtlantic 91726) ................. 2 Live Crew 16
19. MR. SCARFACE IS BACK (Priority 755767) ............... Scarface 19
20. I'LL NEVER FORGET (Motown 454600) .................. D.O. C. 22
21. CYPRESS HILL (Ruff House/Columbia 47889) ............. Cypress Hill 37
22. SONS OF THE P (Tommy Boy 1048) .......................... Digital Underground 20
23. AFFAIRS OF THE HEART (MCA 10255) ................. Jody Watley 23
24. WEEKEND LINE (Motown 2854) ......................... Public Enemy 25
25. RITUAL OF LOVE (Warner Bros. 29326) .................. Karyn White 25
26. WE CAN'T BE STOPPED (Rap-A-Loft/Priority 57161) .... Geto Boys 26
27. PEACEFUL JOURNEY (Uptown/MCA 10299) .............. Heavy D & The Boyz 32
28. BITCH BETTA HAVE MY MONEY (Fear 24148) .......... Salt N Pepa 24
29. PUT ME IN YOUR MIX (A&M 5377) .......................... Barry White 29
30. TO THE RESCUE (Jive 41455) .................................. D'Nice 32
31. AIN'T NO DOUBT ABOUT IT (MCA 10253) ................. D.J. Majic Mke & M.C. Madness 27
32. BLACKS MAJC (Next Plateau) ............................ Salt N Pepa 30
33. LOW END THEORY (Jive 1418) ................................ Tribe Called Quest 19
34. AIN'T AS EVER (Epic 45792) .................................. A Tribe Called Quest 19
35. 2ND II NONE (Priority 14180) .................................. 2nd II None 33
36. SKANLESS (Blanck 61255) ..................................... Hi-C 30
37. PENCILLIN ON WAX (Columbia 48375) ................. Tim Dog 21
38. BRIDGING THE GAP (Ruff House/Atlantic) ......... Public Enemy 38
39. JUICE (Soul/MCA 10460) ....................................... Soundtrack 59
40. MEANT TO BE MEANT (A&M 10014) .......................... Mint Condition 42
41. PRINCE OF DARKNESS (Cold Chillin/Reprise 26715) .... Shabba Ranks 41
42. FOURPLAY (Warner Bros. 26595) ................................ Fourplay 41
43. PRIME OF MY LIFE (Philadelphia International/Zeal 11006) Phyllis Hyman 43
44. JUST FOR YOU (RCA 30159) .................................. Gene Wilder 44
45. ANY DAY LIVINIY LIFESTYLE (A&M 10308) .......... Shabba Ranks 38
46. COOL HAND LOOCC (Delicious Vinyl 519060) .......... Tone-Loc 46
47. A WOLF IN SHEEP'S CLOTHING (Mercury 48036) ...... Black Sheep 55
48. FACE THE NATION (Eskia 61206) ............................. Black Sheep 48
49. WANTED (Motown 2854) ......................................... Black Sheep 48
50. THE SONGSTRESS (Eskia 61166) ................................ Anita Baker 50
51. THE EVOLUTION OF GOSPEL (Perspective/A&M 1001) . Sound Of Blackness 62
52. BRAND NEW HEAVIES (Delicious Vinyl 498647) ......... Brand New Heavies 45
53. CAN YOU STOP THE RAIN (Columbia 46823) .......... Peabo Bryson 53
54. ACT LIKE YOU KNOW (First Priority/Atlantic) ......... MC Lyte 54
55. NIGA-ZULITE (Priority 57126P) ............................... N.W.A. 47
56. 107 DEGREES IN THE SHADE (Epic 91611) ................. Alex Bugnorn DEBUT
57. AIN'T A DAMN THING CHANGED (Rall/Columbia 47374) Nice & Smooth 57
58. 2 PACALYPSION (Interscope Atlantic 91767) .............. 2 Pac DEF
59. WOMEN'S PARTY II (MCA 10305) .......................... Double Good Everything 35
60. M.C. BRED & D.F.C. (B.E.D.E.G/Ichiban 4103) .... M.C. Bred & D.F.C. 30
61. HOMEBASE (JavHCA 1392) .................................. D.J. Jazzy Jeff & The Fresh Prince 32
62. A CLOSER LOOK (Soul/Epic 73529) ........................ Babyface 11
63. DOUBLE GOOD EVERYTHING (Skrk/Epic 26148) ....... Color Me Badd 14
64. GOOD WOMAN (MCA 10309) .................................. Gladys Knight 64
65. COLOR ME BADD (Grant 24349) ....................... Color Me Badd 65
66. BEST OF ME (Charisma 91804) ................................. Big Daddy Kane 41
67. REAL DEAL (Icke 2003) ........................................... Mac Bia DEF
68. AIN'T A DAMN THING CHANGED (Priority 57156) ......... D.J. Jazzy Jeff & The Fresh Prince 32
69. W.C. & The Maad Circle (MCA 10293) ....................... W.C. & The Maad Circle 45
70. MAKE TIME FOR LOVE (Motown 25379) ................. Keith Washington 42
71. PURE POVERTY (Profile 1415) .................................. Poor Righteous Teachers 71
72. I WISH MY BROTHER GEORGE WAS HERE (Eksa 61166).................. The O'Jays 48
73. IN CONTROL VOL. 2 (Warner Bros. 28577) ............... Lajadi/Quinn 13
74. HI-FIVE (Jive/HCA 13098) ...................................... Hi-Five 74
75. YOUNG MAN, OLDER WOMAN (Jive 19742) .............. Millie Jackson 75

WATLEY GOES TO THE WHITE HOUSE: After her recent live performance on Good Morning America on Dr. Martin Luther King, Jr.'s birthday, MCA artist Jody Watley dedicated her smooth cut, "It All Begins With You," to King. As a result, she was invited to the White House to meet President Bush. After meeting with Bush, she performed at the Kennedy Center before the president and other politicians.

Jennifer Holliday celebrates African American Culture Week with a live performance at the A&S shopping center in New York City. On hand to help out are (l-r): Kim Ferguson (R&B regional mgr., Arista); Dr. Bob Lee (WBLS, New York); Mike Love (WBLS); Holiday and Lisa Lopez (WBLS).
### Cash Box • February 15, 1982

#### Top 100 R&B Singles

| #1 SINGLE: Boyz II Men | Cash Box charts | TO WATCH: Sounds of Blackness | HIGH DEBUT: BeBe & CeCe

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STREET BEAT

By Bryan (B-Style) DeVaney

HOLLYWOOD BASIC NOMINATED AT GAVIN SEMINAR: Hollywood Basic, which is a division of Hollywood Records, was nominated for the "Best New Rap Indie" award at the upcoming Gavin Report's annual convention that will take place February 13th through the 16th in San Francisco, CA.

The other indices that Hollywood Basic will be competing with for the award will be Def Jam Recordings, Cold Chillin' Records, Profile Records and Jive Records. The award is scheduled to be presented at the awards dinner, taking place on February 15.

Hollywood Basic's roster of recording artists, Lifers Group, Organized Konfusion and Raw Fusion all have been widely recognized in the rap community for the past year. Under the direction of Dave Funk-Klein, the label is experimenting in new styles and original concepts to take the rap industry a step further.

The Lifers Group, previously known as Scared Straight, was the first rap project to be recorded completely in prison. Their long-form documentary Lifers World Tour Rarway Prison, that it received a Grammy nomination for "Best Music Video, Long Form." The video consists of interviews with the members of the Lifers Group in an effort to keep kids out of jail.

Raw Fusion, which is a small clique consisting of Digital Underground members Money B and DJ Fuze are making a name for themselves with their debut album Live From Styletown. In addition, they were also named "Rap Sookie Of The Year" by Black Entertainment Television's (BET) Rap City video show. They are best known for their debut single titled "Throw Your Hands In The Air."

Organized Konfusion has been getting dope write-ups throughout the music industry with their debut album. This Queens, New York duo have also written and produced the entire project.

“BE MY LOVER” b/w “THAT’S HOW I HIT /EM” (TMG-0391)

Produced by Gerald McCauley & Eddie Miller

Produced by Ted Silbert & Tommy-G

Release Date February 26, 1992

ON STREET PRIDE RECORDS

Market & Distributed by TMG/Laurie Records
Norwood, NY 07648

TOP 30 RAP SINGLES

STREET BEAT

TOP 30 DANCE SINGLES

Cash Box February 15, 1992

Rap/Dance Music

Cash Box February 15, 1992
TNN Music City News Awards Nominations Announced

IT'S THE PEOPLE'S CHOICE AWARDS of country music as fans make up and complete the ballots in the 26th annual TNN Music City News Country Awards show. Suzy Boguss and Marty Stuart announced the final nominees in the TNN Music City News Awards at a January 30 press conference, broadcast live from Nashville's Loews Vanderbilt Plaza Hotel.

As always, nominations for the awards were selected by country music fans from all over in a two-step balloting process conducted in the November and January issues of Music City News. The fans will once again decide the last word when they get to elect the winners in each category via ballots and via 1-900 telephone numbers (kids, get Mom and Dad's permission first) announced on TNN's telecasts. The winners will be announced on the first day of Fan Fair, Monday, June 8, when TNN broadcasts the awards show live from the Grand Ole Opry House.

The final nominees are: Comedian of the Year: Andy Andrews, Geezinslaw Brothers, Steve Hall & Shotgun Red, Ray Stevens, and Williams & Reo.

Instrumentalist of the Year: Chet Atkins, Vince Gill, Mark O'Connor, Ricky Skaggs, and Mike Snider.

Gospel Group of the Year: Cathedrals, Chuck Wagon Gang, Cumberland Boys, Fox Brothers, and J.D. Sumner & the Stamps.

Vocal Duo of the Year: Ballie & The Boys, Bellamy Brothers, Brooks & Dunn, The Judds, and Sweethearts of the Rodeo.

Vocal Group of the Year: Alabama, Diamond Rio, Oak Ridge Boys, Sawyer Brown, and The Statler Brothers.

Vocal Collaboration of the Year: Alan Jackson and George Jones; Vince Gill and Patty Loveless; Mark O'Connor with Vince Gill, Ricky Skaggs, and Steve Wariner; Dolly Parton and Ricky Van Shelton, and Travis Tritt and Marty Stuart.

Single of the Year: "Don't Rock the Jukebox" (Alan Jackson), "Here's a Quarter" (Travis Tritt), "Keep It Between The Lines" (Ricky Van Shelton), "Look At Us" (Vince Gill), and "Shameless" (Garth Brooks).

Album of the Year: Backroads (Ricky Van Shelton, Columbia), Chill Of An Early Fall (George Strait, MCA), Don't Rock The Jukebox (Alan Jackson, Arista), Pocket Full of Gold (Vince Gill, MCA) and Roarin' The Wind (Garth Brooks, Liberty).

Video of the Year: "Anymore" (Travis Tritt, Warner Bros.), "Don't Rock The Jukebox" (Alan Jackson, Arista), "Look At Us" (Vince Gill, MCA), "Rockin' Years" (Dolly Parton and Ricky Van Shelton, Columbia) and "The Thunder Rolls" (Garth Brooks, Liberty).

Star of Tomorrow: Mark Chesnutt, Joe Diffie, Doug Stone, Travis Tritt and Trisha Yearwood.

Male Artist of the Year: Garth Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton and George Strait.

Female Artist of the Year: Patty Loveless, Reba McEntire, Lorrie Morgan, Tanya Tucker and Trisha Yearwood.

Entertainer of the Year: Garth Brooks, Vince Gill, Alan Jackson, Ricky Van Shelton and George Strait.

In addition, the Music City News Living Legend Award and the Minnie Pearl Award will be announced on the June telecast.

A Silver Anniversary: NSAI Presents 14th Annual Songwriter Symposium

THE NASHVILLE SONGWRITERS Assn. International (NSAI) will hold its 14th annual Spring Symposium on March 13-15, 1992 at the Loews Vanderbilt Plaza Hotel in Nashville. Workshops for this year's event will include "Nashville: The Big Picture," "The Writer/Publisher Relationship," "The Publisher/Music Industry Relationship," and song evaluations with publishers and A&R reps. The much-anticipated NSAI Super Songwriters show, featuring Nashville's best performing their hits, will be Friday night, March 13. Celebrating its silver anniversary, the NSAI will also be hosting its 25th Annual Songwriter Achievement Awards Ceremony and Dinner on the 14th, featuring the presentation of Song of the Year, Songwriter of the Year, as well as achievement honors in Country, Pop/Rock, Gospel, Adult Contemporary and R&B. Awards will be presented to Nashville-based writers, or those whose works are generally associated with Nashville. Participants can register for the entire symposium or individual activities by contacting NSAI, 15 Music Square West, Nashville, TN 37203, (615) 256-3354.

COUNTRY ON STAGE

By Cory Cheshire

THREE OF TODAY'S FINEST IN COUNTRY MUSIC will be hitting the road for one of the nation's largest concert tours in 1992. On Friday, February 28, Hank Williams, Jr., Patty Loveless and Doug Stone will begin the 50-city Budweiser Rock-n-Country Tour. A four act will be included during the course of the tour featuring other top-named country artists.

Because past Budweiser-sponsored concerts featuring country artists such as Williams, Garth Brooks, Reba McEntire, The Kentucky HeadHunters, The Judds and Sawyer Brown proved successful, a large-scale tour has been planned. "Those concerts were so outstanding and so well received by adult music fans that we decided to model a mega-tour after those shows," explained August A. Busch IV, director of Budweiser brand marketing.

The tour will kick off at the Pyramid Theater in Memphis and will run through 20 states before its last show in October.

"Just like Hank, Patty, Doug and other top artists today, country music with a rock influence is 'hot' among contempo-
CASH BOX  FEBRUARY 15, 1992  26

By Cory Cheshire

HIGH DEBUTS
1. CLINTON GREGORY—"Play, Ruby, Play"—(Step One)—#9
2. VANCE GILL—"Take Your Memory With You"—(MCA)—#4
3. ALABAMA—"Born Country"—(RCA)—#7

MOST ACTIVE
1. REBA MCENTIRE—"Is There Life Out There"—(MCA)—#2
2. ALAN JACKSON—"Dallas"—(Arista)—#1
3. GEORGE STRAIT—"Lovesick Blues"—(MCA)—#2

POWERFUL ON THE PLAYLIST—There is no stopping the woman! Reba McEntire consistently ranks singles on the top of the charts, and her current "song of inspiration," entitled "Is There Life Out There" soars 16 positions to #22 on the Cash Box Top 100 Country Singles Chart. The single is the second cut from the LP entitled, For My Broken Heart. This 19th McEntire album is said to be the most emotionally intense of all her recordings.

"Dallas" may not be in Tennessee (as the song implies it to be), but it is definitely making its presence known on the Top 100 Country Singles chart. After four weeks, this Alan Jackson release is showing good signs of becoming another chart-breaker favorite as a 9-slot jump positions the single at #13.

A gain of nine on the Top 100 Country Singles chart (tying him with Jackson) gives George Strait good chart position for his "tear-in-my-beer" crier entitled "Lovesick Blues." After just two weeks on the charts, Strait's latest rises to #32 on the Top 100.

Winnie Kincaid
Pourin' Beer
And Wipin' Tears

Promotions by:
JAMES WILLIAMS
and
DIXON/BRADSHAW
PROMOTION TEAM

THANK YOU RADIO!!
From all at
Honeysuckle Records

Producer:
JAMIE WILLIAMS
Executive Producer:
AARON KNIGHT

Publishing:
Cane Country Music
BMI

COUNTRY RADIO

TOP 5 SINGLES-10 YEARS AGO
1. DON WILLIAMS: "Lord, I Hope This Day Is Good" (MCA)
2. T.G. SHEPPARD: "Only One You" (Warner/Curb)
3. RONNIE MCDOWELL: "Watchin' Girls Go By" (Epic)
4. WAYLON JENNINGS: "Shine" (RCA)
5. MICKEY GILLEY: "Lonely Nights" (Epic)

TOP 5 SINGLES-20 YEARS AGO
1. LORETTA LYNN: "One's On The Way" (Decca)
2. FARON YOUNG: "It's Four In The Morning" (Mercury)
3. TAMMY WYNETTE: "Bedtime Story" (Epic)
4. TAMMY WYNETTE & GEORGE JONES: "Take Me" (Epic)
5. RED SIMPSON: "I'm A Truck" (Capitol)

TOP 5 SINGLES-30 YEARS AGO
1. DON GIBSON: "Lonesome Number One" (RCA/Victor)
2. BURL IVES/WANDA JACKSON: "A Little Bitty Tear" (Capitol/Decca)
3. PORTER WAGONER: "Misery Loves Company" (RCA/Victor)
4. SHEB WOOLEY: "That's My Pa" (MGM)
5. JIM REEVES: "Losing Your Love" (RCA/Victor)
COUNTRY MUSIC

By Cory Cheshire

RETAIL RAP

Most Active
1. TANYA TUCKER—What Do I Do With Me—Liberty 95562) #1
2. ALABAMA—Greatest Hits—(RCA 61040)—#2
3. ROY ROGERS—Tribute—(RCA 3024) — #22

New Releases
(Feb 19, 1992) Buzzin’ Cousins—Falling From Grace—Original Motion Picture Soundtrack—(Mercury)
(March 10, 1992) Aaron Tippin—Read Between The Lines—(RCA)
(March 16, 1992) Cleve Francis—Tourist in Paradise—(Liberty)

ALBUM TO WATCH—When her album What Do I Do With Me certified gold at the end of last year, Tanya Tucker should have known that this would be the start of an even more promising 1992. The album’s first single, “Down To My Last Teardrop” and the title cut both took #1 honors on the Top 100 Country Singles Chart, and her latest effort entitled “Some Kind Of Trouble” is certain to follow closely behind these chart-topping predecessors. Already CMA Female Vocalist of the Year, Tucker competes for the same honors at the upcoming Grammy Awards.

TEN LUCKY FANS WILL HIT THE TRAIL in May when ten markets across the country will send them on the High Lonesome Rendezvous, with Randy Travis. Radio and retail promotions across the country will sponsor the event in celebration of Travis’ latest gold record, High Lonesome and first home video, “Forever and Ever.” Winners and their guests will join Travis in Santa Fe for a weekend of campfire stories, train rides, buffalo sightings and sleeping under the stars in teepees. Thirty other qualifiers will win a High Lonesome CD or the “Forever and Ever” home video. Cash Box reporting station, WSM-FM in Nashville and retail reporting account, Harmony House in Detroit, Michigan are participating in the promotion.

OLD FRIENDS, NEW DEALS—Waylon Jennings has signed David Trask as manager in a new management deal. Marylou Hyatt, president of Waylon Jennings Productions, made the official announcement saying that the position is effective immediately. Trask began working with Waylon in 1981 in the capacity of road manager and travels with him on all concert and personal appearance dates. He will continue these duties as well as take on managerial responsibilities. “David has worked long and hard for this position and has earned it,” says Jennings. “I feel that I’m in good hands.”

Jennings and Trask (Photo Credit: Beth Gwinn)

IT’S A TONGUE TWISTER OF SORTS—New Warner Bros. artist Billy Burnette and his producer David Malloy have a history that goes beyond their work in the studio. Malloy’s father, Jim Malloy, produced Burnette’s father, Dorsey Burnette, in the ‘50s. Dorsey and his brother Johnny Burnette originated their own rockabilly sound. Burnette’s debut single, “Nothin’ To Do (And All Night To Do It),” will be released January 28.

Taking a break from the production of Burnette’s debut album are (from l-r): David Malloy, Billy Burnette and Paige Levy, vice president, A&R, Warner Bros., Nashville division. (Photo Credit: Beth Gwinn)

NEW SINGLE RELEASES
OUT OF THE BOX
WYNONNA JUDD: “She Is His Only Need” (Curb/MCA 54320)
Producer: Tony Brown
Writer: Dave Loggins

Wynonna Judd proved herself to be a consummate solo performer after her appearance at the American Music Awards two weeks ago. Any doubts that she would not shine just as brightly on her own are gone. “She Is His Only Need,” was written by singer/songwriter Dave Loggins (“Please Come To Boston,” “Forty Hour Week”), who also adds harmony vocals to the single. This should initiate another award-winning chapter in Wynonna’s musical career.

FEATURE PICKS
TANYA TUCKER: “Some Kind of Trouble” (Liberty 79132)
Producer: Jerry Crutchfield
Writers: Mike Reid/Brent Mahon/Don Porter

It’s a song like “Some Kind Of Trouble” that defines Tanya Tucker’s vocals. That raspy, gutsy sound is a perfect complement to this bluesy number collaborated on by some of country music’s best songwriters. Only Tanya Tucker could make everyday problems sound this good.

DON WILLIAMS: “Too Much Love” (RCA 62180)
Producer: Allen Reynolds
Writers: Roger Cook/Roger Greenway

One of country music’s most consistent performers, Don Williams, keeps the message and music old-fashionedly simple in his latest RCA release, “Too Much Love.” This refreshing number reminds listeners that easygoing lyrics and subtle music are still in demand in country music.

BUZZIN’COUSINS: “Sweet Suzanne” (Mercury 626)
Producers: John Mellencamp, Mike Wanchic
Writer: John Mellencamp

John Mellencamp crosses over to country, with star turns from Dwight Yoakam, John Prine, Joe Ely and James McMurtry. On this first cut from the soundtrack to Mellencamp’s motion picture Falling From Grace, the Cousins trade lines on a catchy mid-tempo number infused with Mellencamp’s wistful Midwestern grit, with coarse harmonies and a lot of charm.

STAGING A “HOT COUNTRY SHOW”—Getting together for the traditional jam session on the February 16th edition of NBC’s Hot Country Nights are (from l-r): Pirates of the Mississippi, Dwight Yoakam, Barbara Mandrell, Paulette Carlson and The Oak Ridge Boys. (Photo Credit: Ron Wolfson)
IT'S OFFICIAL!—A very excited T.K. Bryant (left) makes his tour plans legal as he and his frequent emcee, president of Linear West Productions, show off the new deal.

"DO THIS DO THAT" DOING ALRIGHT—The latest single coming from Mr. Ambitious himself, T.K. Bryant, entitled "Do This Do That" illustrates just what Bryant is doing to get his musical career moving in the right direction.

Bryant recently signed a contract with Linear West Productions to open for country music songstress Reba McEntire. The tour begins on June 26 in Rapid City, South Dakota, runs through Tacoma, Washington and raps up in Las Vegas, Nevada.

"Pinch me I'm dreaming," responded Bryant to the news that he would be touring with the great female vocalist. The 11-day tour could rack in as much as $11,000 for Bryant.

Bryant first made radio waves this time last year with his Persian Gulf-oriented single, "Freedom," which earned him a letter of appreciation from President and Mrs. Bush.

His current release, "Do This Do That," will commemorate even more good tidings for Bryant this year as he makes plans for the upcoming summer tour. The single is garnering good status as well, coming in this at #12 on the Cash Box Up and Coming Independent Singles Chart.

W.T.M. Records recording artist, Josiah, has received his share of awards. Bobby Fischer of F & L Record Distributors (left) presented Josiah with one such award recently at his recording studio in Florida. Josiah was given the award in recognition of his being named Number One Independent Male Artist in the Cash Box 1991 Year End Issue. "(Girls That Look) A Little Like You," Josiah's current single, holds this week at #93 on the Cash Box Top 100 Country Singles chart.

INDIE FEATURE PICKS

• THE ELWELL BROTHERS: "What About Me" (West Records WCD-7312)
  Producers: Wes Elwell/Dean Baskerville
  Writer: Wes Elwell

The Elwell Brothers deliver a mid-tempo single flanked by plenty of jazzy instrumentation and built on baritone vocals. Quality production will fortify this single in the ranks of ever-budding independent artists.

• ANGELA CHRISTIE: "How Many Times Is One More Time?" (Playback P-1361)
  Producer: Jack Gale
  Writers: Dave Woodward/Terry Brown

Angela Christie hits hard and fast with this let-him-have-it single. Swift lyrics outpaced by rapid rhythm complete this package all tied up and ready for radio.

• NASH: "Up Where We Belong" (Evergreen EB-1152)
  Producer: Austin Roberts
  Writers: Will Jennings/Buffy Sainte-Marie/Jack Nitzsche

A truly romantic song, "Up Where We Belong" owes it's founding to an budding contemporary collaboration but country partners, Nash, have revamped and revocalized the hit with careful attention to clarity and annunciation. Remakes are hard to pull off, but just an edge of country keeps the quality of this single intact.

• MICHAEL ANTHONYE: "The Right Combination" (Set-Sight SSR-924)

COUNTRY UP & COMING

1 BIG WOMEN (Killer) .................... Ron Howard
2 OLD ROAD SCHOLAR (One Way) ........ Dewayne Swag
3 W Hoever Lost You (Country Pride Records) .......... The Dalton Bros.
4 TOP OF THE LINE (Oh, I) ........... Steve Wyles
5 GOOD FOR YOU (Sing Me) ............. Holly Stannard Young
6 OVER (Evergreen) ..................... Kevin Pearce
7 ONE CALL (Door Knob) ............... Susan Thompson
8 WITHOUT YOU (Photo) ............... Vedis Baker
9 THREE LITTLE WORDS (Door Knob) .... Hope Cooper
10 RED HEADED LEFT HANDED WOMAN (Lost Gold) .... Don Vicino
11 STETSON WITH LIPS (Small Town) .... Peggie
12 DO THIS DO THAT (LDP) ............. T. K. Bryant
13 THROWIN' CAUTION TO THE WIND (Drol) .... Cody Austin
14 LIKELY STORY (Evergreen) .......... Loretta Ellis
15 LET'S RODEO (Norsen) ............ Tina North
AROUND THE ROUTE

By Camille Compasio

THE "NEW" SEEBUG INTER-
ATIONAL, INC. came into be-
ing last year when negotia-
tions be-
tween Abbott Products, Inc. and
Seebug were finalized (Cash Box, Dec.
29, 1991). I decided to give general man-
ger Jack Kapala a call to
find out how things are going. Well, they're going smoothly,
thank you! Production of the Seebug CD juke, "in an updated
format," will begin the first week of February with deliveries to
follow. Jack also tells me that a number of distributor appoint-
ments have been confirmed with more to follow, and the company
is well on its way. Will Seebug International, Inc. be exhibiting at
the upcoming ACME '92 convention? Yes, indeed! Showgoers
will see the current machine—and, who knows, maybe a
"surprise" as well!

WATCH FOR IT! X-Men is the new dedicated video from
Konami, Inc. and, from what we hear, it is bringing in
phenomenal earnings on test! This is a 6-player machine, housed
in a huge cabinet, with two monitors and it has the built-in
effect that goes with Marvel Comics characters. The trade will
not see the machine until it makes its debut at ACME '92, but it
sure looks like it's worth waiting for—and Konami also plans to
release it in a 4-player version.

BON VOYAGE! to World Wide Dist. pres. Fred Skor who was
about to depart for the ATE convention in London when I called
his office. Our conversation was brief, but he did say that World
Wide started out the new year on a high—note—and is doing just
beautifully with the NSM Performer-Grand CD juke!

UP AND COMERS! Capcom's Street Fighter III is scheduled
for late February delivery; and based on the tremendous success of
"II"—what else can you say! And then there's Knight's Of The
Ring, another newie.

DATELINE SUNNYVALE— but not for long. SNK Corp. of
America is about to relocate its offices to 20603 Earl St. in
Torrance, CA. The company is consolidating its two U.S. sub-
sidiaries (SNK and SNK Home Entertainment, Inc.) under one
roof. At this point in time, a number of executive staffers
including John Barone, Tracy Tate, Sue Jarocki, among others
will be making the move to Torrance, where service, administra-
tion, and marketing will be housed (with SNK continuing to
operate as a separate corporation). Pres. Paul Jacobs, however,
has not as yet made a final decision on whether or not he will be
making the move.

CONGRATULATIONS TO BILL JAROCKI, executive
director of the Association of Idaho Cities (one of only 50 in the
U.S. to hold such a post), who was just elected to sit on the board
of directors of the National League of Cities. His twin brother,
Jim, a former member of the coin-op industry) just received
another promotion at Honeywell! The Jarocki twins are certainly
doing their parents proud! Right, Stan and Diane!

DATELINE MILPITAS, where Atari Games was getting set to
show a new video called Guardians of The Hood at the ATE show in
Las Vegas. This is a 3-player digitized fighting game, based on
a "neighborhood" theme. Marketing chief Mary Fujihara, who
will be with the Atari contingent covering the show, notes that
the new piece, along with another "surprise" or two, will be
featurled at ACME '92 this coming March.

HOW REFRESHING! I don't mean to put out any false sig-
als—but, the first two distris I contacted while making my
column calls this past week reported that "business is good"...
"better than expected"... and "equipment is selling." I also noted
enthusiasm on the part of some manufacturers who are prepar-
ing for ACME '92 and looking forward to presenting new peices
at the show. While the above does not represent a majority
opinion (since I didn't have time to make that many calls), it is
certainly a step in the right direction towards removing the
gloom and getting some action going in the marketplace.

WISH YOU WERE HERE! On January 23-24, Taito America
Corporation hosted a new product preview at the Arizona
Biltmore in Phoenix, which drew a full turnout of distris who
commended the factory for selecting such a choice facility. Dis-
tris were wined and dined—golfed and recre ted—and more
than a few stayed over to enjoy the weather and the offerings of
the Arizona Biltmore. Among the products showcased by Taito
was the new Ring Rager video, which employs the 32-bit system.
World Wide Dist. vpee Fred Skor, for one, was quite im-
pres sed with the system's graphics. He also put in a plug for the
SSB, which has undergone technological changes to enhance its
appeal. Doug said it's been bringing in "phenomenal earnings!"

Management Changes
At Data East

CHICAGO—Effective March 1, 1992, Mr. Tetsuo Fukuda, president
of Data East Corporation, will assume the presidency of Data East
USA, Inc. and Data East Pinball, succeeding Joseph (Joe) Keenan.
Fukuda is the founder of Data East USA, Inc. and Data East Pinball,
Inc.

Additionally, Mr. Shinichi Ikawa has been appointed executive vice
president of Data East's Coin-Op Division. In this position, he will have
responsibility for the Division's sales and marketing organization.

GOODBYE '91! Arachnid's BullShooter Tour made its final 1991
regional stop at Howard Johnson's in Kansas City, Missouri, under
co-sponsorship of Bird Distributors (Lenexa, KS). Players competed
on 32 Arachnid English Mark Darts machines for $6,000 in prize
money and qualifying certificates for the big BullShooter Finals,
which will be held over Memorial Day weekend in Chicago. Pictured
(photograph 1,1+) are: tournament champions Ron Linenberger (Men's
Doubles and Mixed Triples) with Lita and Jesse Layton, whose
combined victories included Women's Doubles, Mixed Triples and
Mixed Doubles Cricket. Arachnid's Dave Schultz, the BullShooter
Tournament director, is pictured (c) in photo 2, with Randy
Brunner and George Conley, who took first place in Open Doubles
Cricket. Further information regarding the ongoing BullShooter
Tour may be obtained by contacting Arachnid, Inc. at 6421 Material
Ave., P.O. Box 2901, Rockford, IL 61132-2901.
WOMEN IN COINBIZ: Namco-America’s Joanne Anderson

By Camille Compassio

AS WE RESUME OUR POPULAR Women In Coinbiz series, our first subject for 1992 is Joanne Anderson, director of marketing at Namco-America, Inc., who began her coinbiz career in the mid-seventies, as production supervisor at Ramtek; prior to which as one of the four people who started up Vectorbeam, she served briefly as customer service manager at that company. Her visibility at Namco-America led many of us to believe it was her only coinbiz affiliation; but not so. In addition to the previously mentioned firms, Joanne worked at Exidy as marketing administrator/credit manager (1979-81); at Cinematronics as administration manager (1978-79); so she has paid her dues and acquired considerable knowledge of this industry along the way.

What attracted her to the coin-op business? “My husband (Ed Anderson) and I owned a cabinet manufacturing company that made cabinets for the medical industry, as well as custom laminated furniture,” she recalled. “In providing cabinets for Ramtek, one of the early video game manufacturers, we caught the ‘bug,’ and eventually joined the staff of Ramtek, at that time, working with Mel McEwan and Chuck Arnold,” she continued. “I have worked for and/or with Namco for over ten years, beginning in 1981. Ed and I helped set up the first offices for Namco in the U.S. and did the first manufacturing of product for Namco in the U.S.—namely, Sweet Licks, one of the first redemption games in 1982.”

As director of marketing at Namco-America, Joanne’s responsibilities are all-encompassing, ranging from setting up three to four trade shows a year along with the firm’s advertising and new game field testing programs, public and community relations, the development of brochures and sales materials as well as press releases. She is also involved in new technology/new business research and development, industry analysis and the planning of meetings and special events. We might add that she performs these duties single-handedly. However, during peak times she will admittedly “commandeer personnel from other departments.”

Of course, when you enjoy what you’re doing, no workload seems too heavy to handle. “What I like most about my job is working with our R & D groups at Namco Ltd. in Japan,” Joanne said. “We have, I believe, the most advanced group in the industry today. My interaction is not only in new game testing, but in communication with R & D as to trends, new technology, cultural differences of players, etc.” she continued. “The process really begins long before a specific new product project is underway. In the ten plus years I have worked with Namco, I have seen a consistent, substantial dedication of resources to research and development.”

Joanne’s personal dedication, however, is not confined to the job, but extends to the coin-op business as a whole. As she said, it is in her blood and it never ceases to be exciting. “My long term involvement with Namco stems from the philosophy of the chairman, Mr. Masaya Nakamura,” she explained. “We are the providers of amusement and entertainment, which in itself is a noble profession as we bring pleasure to human beings. If we keep this philosophy in the forefront, we cannot fail our customer, our industry or ourselves. We can take an approach that is more spiritual than material, and provide the environment where the experience of another reality can be achieved, lifting the players out of their everyday circumstances.” She also singled out the people in coinbiz, for their “warmth and generosity” and the enduring friendships she has developed within the industry. “We stick together and care about and for each other. If people want more than ‘just a job,’ if they want a sense of self-worth and quality of life, than I would recommend that they join this business.”

In August of 1990, Namco-America moved into a facility in Santa Clara, California that occupies more than 12,000 sq. ft. of space. Since then, all of the company’s products have been produced in the U.S. by Dynamo. “At the Santa Clara facility, we have three divisions: Namco Operations (our chain of 40 plus arcades); Namco Hometek (our consumer division, which provides software for both Sega and Nintendo game systems); and Namco-America Coin-op products,” she noted, adding that there is overall administration in this facility as well. “We have provided some very popular games since August, 1990, including Final Lap 2, Steel Gunner, Star Blade and Golly Ghost—with more to come at the ACME show in March!”

Joanne is a third generation native of San Francisco. She is “very happily” married to Ed Anderson. The couple has four children (three girls, one boy), ranging in age from 23 to 30 years old, and five grandchildren, ranging in age from 5 through 10 years old. Her close relationship with her husband was evident throughout this interview. “Ed has worked with me throughout our careers,” she said. “His background in this industry has been on the manufacturing/engineering side.” She affectionately stressed that “he is one of the greatest motivators of people I have ever seen; and is also a very talented composer. In 1979, while at Exidy, he introduced original game music for their video games.” He is currently president and CEO of MINDSEED CORPORATION, a firm Ed and Joanne co-founded (she is still part owner and also sits on the board). “MINDSEED is involved in project management for B.A.R.T. (Bay Area Rapid Transit) projects and recently completed the assembling of 150 vehicles for the B.A.R.T. system,” she explained. “Additionally, MIndseed Music is a B.M.I.-affiliated publisher, working with the music industry.”

We asked this very busy woman if she was able to make time for any hobbies or other outside activities and were not at all surprised to learn that she is a member of the board of the School/Business Partnership Program in her local school district. “We work with ‘at risk’ children in programs with local businesses that tutor, motivate and give on-the-job experiences to these students,” she told us. “Many of these children are prevented from becoming disenchanted with education through these experiences. They gain an understanding of how the skills they learn at school have a direct application in the working world.” It was obvious that this is a very rewarding involvement for Joanne.

When it comes to unwinding time, she and Ed enjoy playing parlor games ("what else? more games!") such as dominoes and cards with their friends.

Namco-America’s Joanne Anderson
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