Matthew Sweet’s Hot Girlfriend

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

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

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

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

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

Benny Medina has been named senior vice president and general manager of Warner Bros. Records Black Music Division, it was announced by Mo Ostin, Warner Bros. Records board chairman. Medina joined WB in 1985 after an eight-year stint as director of A&R with Motown Records. In his new position, he will oversee the day-to-day operation of the division and perform as executive producer on many projects. Medina will continue to work closely with the Warner/Reprise joint venture/associated labels Giant, Qwest, Sire and Cold Chillin', as well as oversee the day-to-day operation of Prince's label Paisley Park. In a related announcement, Mel Pollack, who recently formed Medina/Pollack Entertainment, have entered into a multi-media agreement with Warner Bros. calling for the immediate implementation of a first-look deal for film and television projects. The pair currently co-produce the NBC series, Fresh Prince of Bel Air.

At MCA Records, Geoff Bywater has been appointed to the newly created position of senior vice president, marketing development. Previously senior vice president, marketing, Bywater will now spearhead special marketing projects and identify business opportunities within the Music Entertainment Group companies. And, Randy Miller was promoted to vice-president, marketing, and will relocate to MCA's Universal City offices from New York. He will assume responsibility for all marketing efforts for MCA Records and its associated labels.

Cassandra Mills has been appointed to the position of president, Black Music, Giant Records it was announced by Giant owner, Irving Azoff. Mills joined Giant in 1990 as head of A&R/Black Music, and has held the position of Executive Vice President. Prior to Giant, Janeis Howard has been a registered agent at MCA Records and has a new position as senior vice president of marketing at Columbia Records.

Billy Cataldo has been appointed vice president of promotion for JRS Records according to Artie Mogul, president of the label. Cataldo, who will work out of New York, previously held positions at Atlantic, Polygram and MTV.

Nick Testa has been named senior vice president of promotion for Quality Records it was announced by label president, Russ Regan.

Manny Bella was named senior vice president of R&B promotion for Atco/EastWest Records and will be based in the company's New York City offices. Bella's appointment is in addition to the newly formed division of national promotion director/Rock Format, to be based in the company's New York office. And, Bob Frymire was promoted to national operations director, promotion, to be based in the Los Angeles headquarters. Also, Amy Simon and Mike Stone were appointed to the Virgin field staff. Both Simon and Stone come to Virgin from EMI.

Cory Connery has been named regional marketing and sales manager, Elektra Entertainment; he was previously national director of merchandising at WEA, where he has been employed for 15 years. BMI has promoted Bill Grothe to the post of executive vice president, attorney, license and administration relations.

Barbara Schwartz has been named the post of regional marketing director, Capitol Records. Her new post, Schwartz will serve as liaison between Capitol and the CEMA Distribution branches in New York and Washington, D.C.

Moira Bellas has been appointed as managing director of WEA Records UK.
TO BE WITH YOU (Atlantic 4-9750) Mr. Big 1 15
MISSING YOU NOW (Columbia 74184) Michael Bolton 2 9
REMEMBER THE TIME (Epic 74200) Michael Jackson 3 9
I CAN'T DANCE (Atlantic 7-87532) Genesis 5 8
UNTIL YOUR LOVE COMES BACK AROUND (Giant 19051) RTZ 6 10
MASTERPICE (Reprise/Warner Bros. 19076) Atlantic Star 8 8
GOOD FOR ME (A&M 75021/3821) Amy Grant 4 10
WHAT BECOMES OF THE BROKEN HEARTED (MCA 54331)
JUSTIFIED & ANCIENT (Arista 2403) K.L.F. 10 10
TOO MUCH PASSION (Columbia 44874) Smithereens 12 8
I'LL GET BY (Columbia 74019) Eddie Money 7 16
SAVE THE BEST FOR LAST (Wing Mercury 865136) Vanessa Williams 16 7
TEARS IN HEAVEN (Reprise 19098) Eric Clapton 18 7
AGAIN TONIGHT (Mercury 616) John Mellencamp 15 9
VIBELOGIE (Virgin 96737) Paula Abdul 11 10
PAPER DOLL (Polygram 6699) P.M. Dawn 14 9
I LOVE YOUR SMILE (Motown 20934) Shanie 13 16
THINKIN' BACK (Giant/Warner 5168) Color Me Bad 20 8
ROMEO AND JULIET (RCA 62191) Stacy Earl 21 5
EVERYTHING CHANGES (Geffen 19118) Kathy Troccoli 22 5
MAKE IT HAPPEN (Columbia 74239) Mariah Carey 25 4
I'M TOO SEXY (Cher/9207) Right Said Fred 17 14
DIAMONDS & PEARLS (Paisley Park/Warner Bros. 19983)
PRINCE & THE NPG 19 16
HAZARD (Capitol 44798) Richard Marx 30 7
TELL ME WHAT YOU WANT (C/weeks/Warner Bros. 4-19131) Tevin Campbell 24 19
IF YOU GO AWAY (Columbia 4462) New Kids on the Block 46 5
BEAUTY AND THE BEAST (Epic 74090) Celine Dion and Peabo Bryson 45 5
RIGHT NOW (Warner Bros. 19059) Van Halen 33 8
CAN'T CRY HARD ENOUGH (Warner Bros. 19326) Williams Brothers 32 8
UH HOLI (Motown 374623411) Boyz II Men 31 8
MAMA, I'M COMING HOME (Epic 74093) Orzy Osborne 35 7
STARS (EastWest 4-9906) Simply Red 34 14
CHURCH OF YOUR HEART (EMI 4837) Rosette 37 5
THE WAY I FEEL ABOUT YOU (Warner Bros. 4-19088) Karyn White 23 17
I CAN'T MAKE YOU LOVE ME (Capitol 44720) Ronnie Bhai 28 20
SMELLS LIKE TEEN SPIRIT (DCF 21637) Nirvana 29 17
ALL 4 LOVE (Giant) Color Me Bad 36 21
THERE WILL NEVER BE ANOTHER TONIGHT (A&M 7315)
MYSTERIOUS WAYS (Island 422-866189-2) U2 38 12
KEEP IT COMIN' (ELEKTRA 4-64812) Keith Sweat 26 14
CAN'T LET GO (Columbia 74088) Mariah Carey 39 19
FINALLY (A&M 1986) Ce Ce Peniston 40 19
DON'T LET THE SUN GO DOWN ON ME (Columbia 74086)
GEORGE MICHAEL/ELTON JOHN 42 16
MOVE ANY MOUNTAIN (Epic 34-74044) The Shamen 43 14
HEARTS DON'T THINK (THEY FEEL) (EastWest 96562) Natural Selection 41 17
I'VE GOTTEN A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726)
THE STORM 44 22
YOU ARE THE ONE (Atlantic 4-87503) Chris Cueva 47 8
BREAKIN' MY HEART (A&M 28668/1001) Mint Condition 66 6
LIVE AND LET DIE (Selecta 19114) Guns N' Roses 48 14
BLACK OR WHITE (Epic 74109) Michael Jackson 49 18
THE GLOBE (Columbia 44718) Big Audio Dynamite II 53 8
ADAMS GROOVE (Capitol 44794) Hammer 50 15
DO NOT PASS ME BY (Capitol 79196) Hammer 62 5
KISSING THE WIND (Charisma PRCD088) Nie Peoples 55 5
HUMAN TOUCH (Columbia 74273) Bruce Springsteen DEBUT
NO SONG OF MINE (Atlantic 42277) Genesis 51 21
I NEED MONEY (Interscope/Atlantic 4410) Marly Mark & The Funky Bunch 58 5
IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 2356)
BOY II MEN 52 24
WE GOT A LOVE THANG (A&M 75015/538) Ce Ce Peniston 67 4
ONE (Island PRCD 6706) U2 72 2
SEND ME AN ANGEL (Mercury 866 956-4) Scorpions 57 20
I'M THE ONE YOU NEED (MCA 54276) Jody Watley 77 2
THOUGHT I DIED AND GONE TO HEAVEN (A&M 75021)
Bryan Adams 75 2
YOU'RE ALL THAT MATTERS TO ME (Arista 2391) Curt Stigers 54 8
COME AS YOU ARE (DCG 21707) Nirvana 72 3
IN MY DREAMS (UFO 64832-4) The Party 59 20
BLEWING KISSES IN THE WIND (Capne/Virgin 4245) Paula Abdul 60 23
LIVE FOR LOVING YOU (Epic 347-73962) Gloria Estefan 61 24
WILDSIDE (Interscope/East West 98673) Marly Mark & The Funky Bunch 63 21
PIECE OF MIND (A&M 75021) Journey 59 5
EVERYTHING ABOUT YOU (Standing Mercury 968289) Ugly Kid Joe 81 2
YOU THINK YOU KNOW (SRC/Zoo 14025) Cause & Effect 74 8
LIVE AND LEARN (Columbia 74012) Joe Public DEBUT
TAKE ME (Electra PR480) Chris Walker 85 3
CARRIBEAN BLUE (Reprise 4-19089) Enya 78 3
WHAT'S LOVE IS FOR (A&M 62235) Amy Grant 65 23
BROKEN ARROW (Warner Bros. 19274) Rod Stewart 64 2
KILLER (Warner Bros. 19119) Seal 82 2
STRANGE DAYS (Capitol 19675) School Of Fish 86 3
LIGHT BURNING (Mercury 96622-4) Richie Sambora 83 8
KEEP COMING BACK (Capitol 79057) Richard Marx 68 21
LOVE ME ALL UP (RCA 62118) Stacy Earl 69 18
SPENDING MY TIME (EMI 4802) Roxette 70 22
LEGIT & QUIT (Capitol 79005) Hammer 71 21
GOOD FRIEND (Epic 74157) Paris Reid DEBUT
SHE'S GOT THAT VIBE (Jive/RCa 40206) R. Kelly and the Public Announcement DEBUT
THE REAL THING (Columbia) Kenny Loggins 88 3
CREAM (Paisley Park/Warner Bros. 19175) Prince And The NPG 79 26
NOTHING ELSE MATTERS (Elektra 64770) Metallica DEBUT
WHEN A MAN LOVES A WOMAN (Columbia 74020) Michael Bolton 80 24
THE UNFORGIVEN (Elektra 4-64814) Metallica 84 12
SHOW ME THE WAY (Interscope) The Storm 87 3
YOU SHOWED ME (Neptuo White) Salt-N-Pepa 89 6
CAN'T STOP THIS THING WE STARTED (A&M 1926) Bryan Adams 90 32
CHANGE (Arista 2362) Lita Stansfield 91 20
HELLUVA (MCA 54550) Brotherhood Creed 92 6
IT'S OVER NOW (Polygram CDP060) L.A. Guns 93 4
DON'T CRY (Geffen 4232) Guns N' Roses 94 27
SET THE NIGHT TO MUSIC (Atlantic 4164) Roberta Flack & Maxi Priest 95 25
HOME SWEET HOME (Epic 64818) Motley Crue 98 21
By Fred L. Goodman

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

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

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

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

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

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

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

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**Countries Face Sanctions Due To Piracy**

By M.R. Martinez

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

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

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

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

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

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

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

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

**Singles**

- **U2**: "One" (Island 422-866 533-2)
  - Supergroup U2 is putting their money where their mouths are with the release of a four-cut, CD maxi-single.
- **Bruce Springsteen**: "Human Touch" (Columbia CSK 74273)
  - Bruce is back. This single is the first taste and just a tease for his up-and-coming two-album release. Bruce uses his basic four-piece band, with Randy Jackson on bass and Jeff Porcaro as one of two rhythm guitars (with former backing singer and current wife, Patti Scialfa, lending vocal support on this formula Springsteen-written, folk/rock balled, produced by Springsteen, Jon Landau, Chuck Plotkin and keyboardist, Roy Bittan.
- **James Taylor**: "I've Got To Stop Thinkin' Bout That" (Columbia C59 86878)
  - Good ol' boy James is offering a new single from his '91 release, *New Moon Shine*, still in the Top 100 after 23 weeks. Taylor production music has the ability to withstand time, with the flexibility to please his old fans, but still offer modern production tricks to keep adding new fans as well. "I've Got To Stop Thinkin' Bout That" is written by Danny Kortchmar & Mr. Taylor, and produced by Mr. Kortchmar with Don Grolnick.
- **A Tribe Called Quest**: "Scenario" (Jive JD-12056-2)
  - A Tribe Called Quest really has the industry buzzing about their second album, titled Low End Theory. "Scenario" is the third single from that album. This track is basically a rockin' cut that features special appearances by Charlie Brown, Busta Rhymes, De La Soul, and the Quakes. The clip is def-finitely a hit. Oh, by the way, Low End Theory recently went gold (500,000 units).
- **Alyson Williams**: "Can't Have My Man" (OBR/Columbia CSK 74224)
  - Alyson Williams, a very talented R&B vocalist that has yet to reach her peak, has released the first single taken off her upcoming album, *Alyson Williams*. You might remember her from her previous album, *Rae*, which brought her major hits like "Call My Name." "Can't Have My Man," produced by Al B. Sure! and Kevin Deane, is a smooth, well-put together, smooth jam that should appeal to R&B radio.
- **B.O.X. (Beyond Ordinary X-istence)**: "Rock Da A" (PWL/America/Mercury 865-163-4)
  - B.O.X. has a hype single on his debut album, and hopefully it will be marketed to the right areas. The production on this cut really stands out. B.O.X. is known for years in the Los Angeles area and his DJ's are on the turntables and also producing the track. Based on the tempo of the song, it should easily find its way to the dance floor, but don't expect much radio rotation on dis 1.

**Albums**

- **Msg**: *MSG* (Impact/IPTD-10385)
  - The boys in the band want everyone to know that they are not the Michael Shenker Group, Madison Square Garden, Monosodium Glutamate, or their old group, Auley/Shenker Group. It's just MSG. Fine, still super-guitarist Shenker and vocalist, Robin McAuley's new 11-cut CD shot onto the charts three weeks ago, and it's filled with power guitar-oriented ballads and rockers. Most of the songs are written by the duo and the LP is produced by Kevin Bean and Frank Filipetti.
- **The Lightning Seeds**: *Sense* (MCA MCAD-10342)
  - The Lightning Seeds are the English singer/songwriter/jazz/rap group. The band is fronted by singer Andy Jordan, and consists of guitarist Tim Ham and saxophonist Nick Heyward. The band made a name for themselves with their debut album, *This Midwinter's Night Dream*, and are now working on their second studio release, *This Midwinter's Night Dream*. The album features a mix of traditional English folk music and modern rock sensibilities, with a focus on storytelling and musical innovation, blending elements of folk, rock, and classical music. The band's sound is characterized by intricate arrangements, strong vocal harmonies, and a unique approach to melody and harmony, making their music stand out in the crowded landscape of contemporary music. *Sense* is an ambitious and cohesive collection that showcases the breadth of the group's skills and creativity, offering listeners a rich and immersive listening experience. The album features a range of tracks, from intimate acoustic numbers to more dynamic,满怀激情的摇滚和民谣作品。Lightning Seeds凭借其独特的艺术风格和创新的音乐制作，在英国乃至全球音乐市场中享有盛誉。他们的音乐充满了深沉的情感和令人难忘的旋律，因此受到广大乐迷的热烈追捧。无论是对新专辑感兴趣，还是对乐队的历史和作品有兴趣，都可以在此欣赏到他们令人振奋的音乐旅程。

**Pop Singles Looking Ahead**

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<thead>
<tr>
<th>Cash Box</th>
<th>March 21, 1991</th>
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<tbody>
<tr>
<td><strong>1.</strong> HAVEN'T GOT A CLUE (Chameleon/Electra)</td>
<td>Dramarama</td>
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<td><strong>2.</strong> LOVE (Self)</td>
<td>Tesla</td>
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<td><strong>3.</strong> WHAT YOU GIVE (Eternal)</td>
<td>MSG</td>
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<td><strong>4.</strong> WHEN I'M GONE (Impact)</td>
<td>MSG</td>
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<td><strong>5.</strong> SILENT ALL THESE YEARS (Atlantic)</td>
<td>Tori Amos</td>
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<td><strong>6.</strong> CHAINS OF TONIGHT IN TRAILER PARK (RCA)</td>
<td>Cowboy Junkies</td>
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<td><strong>7.</strong> SHEL'S MAD (Unkee/Brother)</td>
<td>David Byrne</td>
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<td><strong>8.</strong> PERFECT PLACE (London)</td>
<td>Voice of the Beehive</td>
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<td><strong>9.</strong> PLEASE DON'T GO (Motown)</td>
<td>Boyz II Men</td>
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<td><strong>10.</strong> SOMETIMES IT'S ONLY LOVE (Epic)</td>
<td>Luther Vandross</td>
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<td><strong>11.</strong> HEAVY FUEL (Warner Brothers)</td>
<td>Dire Straits</td>
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<td><strong>12.</strong> BABY GOT BACK (Del American/Rhythm/Capitol)</td>
<td>Sir Mix-A-Lot</td>
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<td><strong>13.</strong> NO NOSE JOB (Tommy Boy)</td>
<td>Digital Underground</td>
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<td><strong>14.</strong> HOT &amp; BOTHERED (Reprise)</td>
<td>Cinderella</td>
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<tr>
<td><strong>15.</strong> MOUTH FOR WAR (MCA)</td>
<td>Pantera</td>
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**Albums**

- **The Hard Boys**: *A Town Hard Heads* (Chickibou AE-1420)
  - Coming up here, yeah, some more "gangsta" rappers, but these are from Atlanta. The actual production is pretty basic, when you compare it to the constant-Los Angeles vibe of this LP. The quality of the production is also impressive. With a hit-making line-up of producers like L.A. Reid & Babyface, Marley Marl, Dallas Austin, Daryll Simmons & Kayo, and Jermaine Dupri & Da Funky Bunch, any album they put out now has some one who's hooked up too. The album's first single, "Ain't 2 Proud 2 *P*" and "Criminal Behavior are the strong cuts.

**Pick of the Week**

- **TLC**: *Ooooooh... On The TLC Tip* (LaFace/Atlantic 73089 26031-3)
  - Beg" is currently being rotated on R&B radio and jumping to the top of the R&B charts.
FILE UNDER “U” FOR UNDERRATED: That’s Garland Jeffreys, a thinking man’s singer/songwriter/rocker for some 20 years. His new RCA album, Don’t Call Me Buckwheat, is, not surprisingly, a kick in the ass.

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

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

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


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

U2 is donating royalties from their four-cut, maxi-single “One.”

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

Show business, and more recently, the music business, have long been called upon for their support, some celebrities are even linked to certain organizations, like Stevie Wonder and Muscular Dystrophy and Sally Struthers with Feed The Children, Bob Geldof with Live Aid, or Willie Nelson with Farm Aid. But in some cases, these positions are more after professional fund raisers. In other words, they make a percentage from the events they solicit funds for. In other cases, administration becomes the concern, as in the recently publicized case of the national chairman and president of The United Way, with his half-million-dollar-a-year salary, accused of misusing funds and subsequently retiring. Is this charity...or just more big business greed? When people hear those stories, it’s easy to become reluctant to get involved...but it doesn’t mean all charity organizations are run the same. It does make sense to consider who is involved and why before deciding to just blindly send in hard-earned money, like to some television evangelists.

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

Still, organizing events seems to be a surefire way to stir up major stars, publicity, and money. Just last Saturday at Texas Stadium in Dallas, was a star-studded, Farm Aid V aiding the American Farmer, and coming up are, celebrity-filled Free To Laugh a comedy/musical benefit for Amnesty International, to be aired on Lifetime Television April 14...MTV and Fox Broadcasting Co. will present A Concert For Life, a superstar tribute to Freddie Mercury, from London’s Wembley Stadium, which will air on both networks, Fox, April 20, and MTV on the 25th, with proceeds going to AIDS charities worldwide...and a live concert at Irvine Meadows Amphitheatre in California, “KIDS & Unite” is a local radio station-sponsored benefit on April 22, which proceeds go to Pediatric AIDS. Good work and good causes...but in this election year, I am opting for more fundamental changes in the way our government spends money...by trying to get rid of George Bush and voting for the election of Jerry Brown. You can too, by calling 1-800-426-1112...but do something...next week.
UK Buzz

SEAL OF APPROVAL: The guy with the biggest smile on his face after this year’s Brits Awards was Seal. He couldn’t wipe the grin off. He won Best Video (for “Crazy”), Best Album and Best British Male, and his producer, Trevor Horn, won Best Producer (quite a nice rise and fall and rise story there). KLF, who opened the stage show with fireworks and machine guns, had planned a stunt with a sheep’s head and a blood bath, but it seemed to have been scraped at the last minute. Their japes looked rather adolescent, as did their lack of appearance at the party afterwards. Could it be because they were joint winners of Best Band with Simply Red (who didn’t show either)? Martika shocked us by insisting in presenting their award chugging on a cigarette; she seemed to have lost the plot.

Best International Solo Artist went to Prince, and Alan Parker snugly collected his Best Soundtrack Award for The Commitments. Best British Female went to Lisa Stansfield, who did a live performance of her hit, “All Woman,” one of the most patronizing songs ever written. Her competition was Cathy Dennis. Zoe, Annie Lennox and Beverly Craven, who won Best Newcomer and did a rendition of her number one hit, “Promise Me.”

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

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

NEWS FROM JAPAN

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

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

TALENT REVIEW

Bangalore Choir

By Ray Ballard

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

Returning to the stage, the Choir 'hammered out 'Doin' The Dance,' a song from their album written by Jon Bon Jovi and Alito Nova. Reece was at it again as he emptied a bottle of mineral water onto the audience. The concert ended with a pleasant surprise. A "Bang-a-riffic" version of AC/DC's "Dirty Deeds Done Dirt Cheap" capped off this perfect-for-videotaping show with style! Bangalore Choir are turning heads as they embark on the trail to stardom. The combination of strong musicianship and an attractive live show should catapult these guys to the frontline of the rock-n-roll war in no time!
Harold Mabern, one of those great veteran pianists who works mainly as a sideman, steps out as a leader on the fine Straight Street, one of those new Japan DIW releases now out from Columbia.

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

But what I even more heartily support is this paragraph from Mapleshade's press material: "Musicians recording at Mapleshade are guests in the secluded colonial era plantation home which houses the studio. Sessions are never scheduled by the hour: musicians start recording when they feel like playing and stop when they are satisfied with the music. The studio's warm, naturally live acoustics and absence of isolation booths let musicians see and hear each other even better than on the best concert stages. The vistas of woods and fields, the elimination of time pressure, and the unusual Mapleshade hospitality encourage musicians to relax, play spontaneously, take chances and innovate in ways that would be unthinkable as commercial studios."


INTERWOVENESS: Wytton Marsalis will soon release what it says here is his 21st Columbia album, Sometimes It Goes Like That. 21st Columbia album! That's a lot of albums for a 30-year-old and that doesn't include the dozen or so other albums he's been on: with Art Blakey and Herbie Hancock in his sideman days, and as guest soloist with Joe Henderson, Marcus Roberts, Charles Fambrough, Brandon Marsalis, Elvin Jones, etc., etc. I've got to give Wytton credit: he never sits still, and while his mouth sometimes runs on ahead of him, he always—through study, practice and just good playing—eventually catches up with it. Last year he composed the music for a killer Garth Fagan ballet, Grief New York, and in May he'll premiere a new commissioned work at Lincoln Center, where he serves as artistic advisor to the jazz program. In the meantime, Terri Lynn Ellis is now a Columbia recording artist, brother Branford is soon to be the bandleader on The Tonight Show (making his April 7-12 run at the Village Vanguard even more of an event than it would normally be), trombone-playing brother DelFaeoy is about to release his RCA Records debut, and even younger brother Jason—a teenaged drummer—is hitting the road, with the Jass Futures II, a sequel to last year's George Wein-arranged gathering of young lions (the other Futures II: Nicholas Payton, Farid Barron, Shawn Drabbet, Ronald Westry and Howard Levy). This is what Wytton—whose splendid band now includes the wonderful pianist Stephen Scott and the formerly-departed saxophonist Todd Williams—says about his music today: "I'm now trying to focus more on composing and exploring various areas of American life through music. The most fascinating element of American culture is its interwoveness, that feature that I am attempting to express through the sound of jazz."

MORE BANG FOR THE BUCK: In a coup for Lincoln Center, the Thelonious Monk Institute of Jazz will bring its annual jazz competition north from the Smithsonian Institution next year. On October 24 & 25, a gaggle of drummers will perform before judges Max Roach, Roy Haynes, Alan Dawson and Jeff Watts, voting for prizes of up to $10,000, not to mention the publicity that can sometimes lead to a big record deal. The competition began as a piano event (with Marcus Roberts, Joey DeFrancesco and Ted Rosenthal nabbing the first prizes), before turning to other instruments: Saxophones last year (Joshua Redman won) and trumpets the year before (Ryan Kisor, who just released his Columbia Records debut, nabbed that one). Drummers who want to strut their stuff at Lincoln Center can contact Shelby Fischer at (202) 895-1610 for an application, rules, etc.

BOPPING AROUND: Michael Leonhart, the 17-year-old trumpet playing son of bassist Jay Leonhart, won the first Grammy High School Student Music Award. Arnold Jay Smith, jazz scribe, publicist and general bon vivant, will conduct a course called "Jazz Insights" at New York's New School on Tuesdays in April. Insights will be provided by Doc Cheatham, Junior Mance, Jay Leonhart and Kenny Washington; info will be provided by a call to (212) 229-5690... Coals to Newcastle: The BBC Big Band kicks off its first North American tour this month. The band, which dates back to the '30s and performs live on BBC radio every week, will also release two volumes of vintage big band music, The Age of Swing, on Bainbridge this week.
**Top 75 R&B Albums**

**CASH BOX • MARCH 21, 1982**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>DANGEROUS</td>
<td>Michael Jackson</td>
<td>Jive</td>
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<td>2</td>
<td>T.E.V.I.N. (G)</td>
<td>Tevin Campbell</td>
<td>Sony</td>
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<td>3</td>
<td>DIAMONDS &amp; PEARLS (G)</td>
<td>Prince</td>
<td>Epic</td>
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<td>4</td>
<td>JUICE</td>
<td>Soundtrack</td>
<td>Jive</td>
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<td>5</td>
<td>COOLIE HIGH HARMONY</td>
<td>Boys II Men</td>
<td>Jive</td>
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<td>6</td>
<td>ALWAYS MY LADY</td>
<td>Natalie Cole</td>
<td>Epic</td>
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<td>7</td>
<td>UNFORGETTABLE</td>
<td>Natalie Cole</td>
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<td>8</td>
<td>CYPRESS HILL</td>
<td>Cypress Hill</td>
<td>Columbia</td>
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<td>9</td>
<td>AFFAIRS OF THE HEART</td>
<td>Jody Watley</td>
<td>MCA</td>
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<td>10</td>
<td>COMFORT ZONE (G)</td>
<td>Vanessa Williams</td>
<td>MCA</td>
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<td>11</td>
<td>SCARLET BARCH</td>
<td>Scarface</td>
<td>Epic</td>
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<td>12</td>
<td>NAUGHTY BY NAME</td>
<td>Shannon</td>
<td>MCA</td>
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<td>13</td>
<td>EMOTIONS</td>
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<td>Columbia</td>
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<td>SONS OF THE P</td>
<td>Digital Underdog</td>
<td>MCA</td>
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<td>15</td>
<td>BURNIN'</td>
<td>Patti Labelle</td>
<td>MCA</td>
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<td>16</td>
<td>SCARLET BARCH</td>
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<td>17</td>
<td>MEAN TO BE MINT</td>
<td>Mint Condition</td>
<td>MCA</td>
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<td>18</td>
<td>THE HEART OF THE SOUL</td>
<td>Sonica</td>
<td>MCA</td>
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<td>19</td>
<td>THE LUCKY 9 (P)</td>
<td>Jive</td>
<td>Epic</td>
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<td>20</td>
<td>THE POWER OF LOVE</td>
<td>Luther Vandross</td>
<td>Epic</td>
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<td>21</td>
<td>MY BROTHER</td>
<td>Del Tha Funky Homosphecious</td>
<td>Jive</td>
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<td>22</td>
<td>A WOLF IN SLEEP'S CLOTHING</td>
<td>Black Sheep</td>
<td>MCA</td>
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<td>23</td>
<td>2 PACALPSNOUN</td>
<td>West/Atlantic</td>
<td>Jive</td>
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<td>24</td>
<td>RITUAL OF LOVE</td>
<td>Karyn White</td>
<td>MCA</td>
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<td>25</td>
<td>TO THE RESCUE</td>
<td>Barry White</td>
<td>MCA</td>
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<td>26</td>
<td>BLACKS MAGIC</td>
<td>Sait N Pepa</td>
<td>Jive</td>
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<td>27</td>
<td>AS RAW AS EVER</td>
<td>Shabba Ranks</td>
<td>MCA</td>
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<td>28</td>
<td>PRIVATE LINE</td>
<td>Gerald Levert</td>
<td>Atlantic</td>
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<td>29</td>
<td>FOURPLAY</td>
<td>Foulplay</td>
<td>Elektra</td>
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<td>30</td>
<td>THE LIGHT FINGER</td>
<td>Del Tha Funky Homosphecious</td>
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<td>31</td>
<td>SKANLESS</td>
<td>HI-C</td>
<td>Jive</td>
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<td>32</td>
<td>WE CAN'T BE STOPPED</td>
<td>Geto Boys</td>
<td>Jive</td>
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<td>33</td>
<td>PEACEFUL JOURNEY</td>
<td>Heavy D &amp; The Boyz</td>
<td>Jive</td>
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<td>34</td>
<td>107 DEGREES IN THE DARK</td>
<td>Alex Bugnon</td>
<td>Jive</td>
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<td>35</td>
<td>LOW END THEORY</td>
<td>Tribe Called Quest</td>
<td>Jive</td>
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<td>36</td>
<td>PRINCE OF DARKNESS (G)</td>
<td>Big Daddy Nature</td>
<td>Jive</td>
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<td>37</td>
<td>I'LL NEVER FORGET</td>
<td>Bobby Jones</td>
<td>Jive</td>
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<td>38</td>
<td>PRIME OF MY LIFE</td>
<td>Phyllis Hyman</td>
<td>Jive</td>
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<td>39</td>
<td>SPORTS WEEKEND</td>
<td>2 Live Crew</td>
<td>Jive</td>
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<tr>
<td>40</td>
<td>DIFFERENT LIFESTYLES</td>
<td>BeBe &amp; CeCe Winans</td>
<td>MCA</td>
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<td>41</td>
<td>GONE HAND LOC</td>
<td>Tone-Loc</td>
<td>Jive</td>
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<td>42</td>
<td>PENGUIN ON WAX</td>
<td>Tim Dog</td>
<td>Jive</td>
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<td>43</td>
<td>JUST FOR YOU</td>
<td>Gene Rice</td>
<td>Jive</td>
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<td>44</td>
<td>GOTT S'T ON MY MIND</td>
<td>Luke</td>
<td>Jive</td>
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<td>45</td>
<td>BRIDGING THE GAP</td>
<td>Roger</td>
<td>Jive</td>
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<td>46</td>
<td>THE EVOLUTION OF GOSPEL</td>
<td>Sounds of Blackness</td>
<td>Jive</td>
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<td>47</td>
<td>BORN INTO THE 90'S</td>
<td>R. Kelly &amp; Public Announcement</td>
<td>Jive</td>
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<td>48</td>
<td>AIN'T NO DOUBT ABOUT IT</td>
<td>DeBarge</td>
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<td>ACT LIKE YOU KNOW</td>
<td>MC Lyte</td>
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<td>50</td>
<td>THE SONGSTRESS</td>
<td>Anita Baker</td>
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<td>51</td>
<td>FACE THE NATION</td>
<td>Kid N Play</td>
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<td>52</td>
<td>AIN'T A DAMN THING CHANGED (G)</td>
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<td>53</td>
<td>MILESTONE</td>
<td>Temptations</td>
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<td>54</td>
<td>M.C. BREED &amp; D.F.C.</td>
<td>M.C. Breed &amp; D.F.C.</td>
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<td>55</td>
<td>HOMEBASE</td>
<td>D.J. Jazz &amp; The Fresh Prince</td>
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<td>56</td>
<td>BEST OF ME</td>
<td>Maxi Priest</td>
<td>Jive</td>
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<td>57</td>
<td>PURE POVERTY (G)</td>
<td>Brand New Heavens</td>
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<td>58</td>
<td>DON'T A DAMN THING CHANGED (G)</td>
<td>Jive</td>
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<td>59</td>
<td>W.C. &amp; THE MANN CIRCLE</td>
<td>W.C.</td>
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<td>60</td>
<td>SET THE NIGHT TO MUSIC</td>
<td>Atlantic</td>
<td>Jive</td>
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<td>61</td>
<td>MAKE TIME FOR LOVE</td>
<td>Keith Washington</td>
<td>Jive</td>
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<td>62</td>
<td>YOUNG MAN, OLDER WOMAN</td>
<td>Billy Jack</td>
<td>Jive</td>
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<td>63</td>
<td>COLOR ME BADD</td>
<td>Color Me Badd</td>
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<td>64</td>
<td>DEBUT</td>
<td>Brand New Heavens</td>
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**BENCHMARK O.K.'S ANDREW DICE CLAY TO USE PRODUCT**

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

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

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

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

**R&B MUSIC**

**By Bryan Devaney**

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

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

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THERE'S SHIT GOIN ON: Playa
Hammm, Tweed Cadillac and the rest of
the crew, better known as Penhouse
Players Clique (PPC), will be releasing
their debut album titled Paid The Cost
under Priority/Ruthless Records. The album is produced by D.J. Quik, who has been
down with the group since its start, executive-produce-by Eazy
E and will feature special appearances by both of them plus
Al% and G-Nasty. The album will mark a huge step for the G-Real
label with a reception that featured premier performances by its
artists at Chasens Restaurant in Beverly Hills.

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

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

IZ THAT IT? Nope, but if ya' don't want to read anymore, turn
the page...Dr. Dre recently recorded the title track for the
soundtrack to the upcoming movie Deep Cover that will be under
Epic Records. The soundtrack will also feature Shabba Ranks,
The Deele, Calloway, Ko-Kaine, and Po' Broke & Lonely...
That's it till next week. Peace out ta' Taren Mitchell, Joy Bailey,
Gene Shelton, Ron Carter, Lillian (now my tonsil-less homie)
Maulic, Tracy Anderson, Dr. Dre, K.K, AMG, Above The Law,
Ko-Kaine, L.T. (ya' forget about me) Clay, Smooth B (Nice &
Smooth, on tha' move), Maurice (hi, dad) Warfield and Sharon
Washington... B-Style'll be back in a while!
**ACME '92 EXHIBIT HOURS & EVENTS**

**Saturday, March 14**
6:00 p.m. - 8:00 p.m.
Distributor's Preview

8:00 p.m. - 11 p.m.
Distributor's Gala

**Sunday, March 15**
8:00 a.m. - 11:00 a.m.
8:00 a.m. - 10:00 a.m.

9:00 a.m. - 11:00 a.m.
Seminar: “Technical Redemption”

10:15 a.m. - 11:15 a.m.
Exhibits Open—Distributors Only

11:00 a.m. - 5:00 p.m.
Exhibits Open—General Trade

3:00 p.m. - 5:00 p.m.
Seminars: “Marketing For The 90’s”
“Cash Flow Analysis”

3:00 p.m. - 6:00 p.m.
Seminars: “How To Profit From Pinball”

“50 Of The Best Ideas In Management”

7:00 p.m. - 11:00 p.m.
San Antonio Convention Center (SACC) (Invitation Only)

**Monday, March 16**
8:00 a.m. - 11:00 a.m.
8:00 a.m. - 10:00 a.m.

9:00 - 11:00 a.m.
Exhibits Open—Distributors Only

10:15 a.m. - 12:15 p.m.
Exhibits Open—General Trade

11:00 a.m. - 5:00 p.m.
Exhibits Open—General Trade

3:30 p.m. - 5:30 p.m.
Manufacturer’s Firing Line (Admission FREE)

5:30 p.m. - 7:30 p.m.
All-Show Cocktail Party (Admission FREE)

**Tuesday, March 17**
8:30 a.m. - 9:45 a.m.

10:00 a.m. - 1:00 p.m.
10:00 a.m. - 4:00 p.m.
12 Noon

Special Presentation: “Pride & Teamwork” featuring Joe Theismann (Admission FREE)

Seminar: Monitors

Exhibits Open—General Trade

American Amusement Machine Charitable Foundation Raffle

**San Antonio Convention Center (SACC)**

(SACC Invitation Only)

SACC

SACC

SACC

SACC

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SACC

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SACC

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SACC

Marriott Rivercenter (Paid Admission)
A Land Of Opportunity

By Doc English

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

Part of the answer lies in the pioneer spirit and the American dream of owning your own business. Consider the legends of the industry—the patriarchs and matrons. How many started fromrounded shoulders and no money? They scraped together some money, bought a machine, found a location, made little money, took the money, bought another machine, found another location, delivered it out of the trunk of their car. Bit by bit, stone by stone, they built a route. It was a fledgling business, hardly an industry yet, and the operators had to achieve success through hard work, starting at the bottom. This typified the traditional American work ethic that transformed society. Now, the American dream corrupted—is start as a vice president, get promoted to president, and ride a golden parachute to paradise after you bankrupt the company! The coin business still retains a sizeable chunk of this work ethic, however; just ask an operator who’s been lugging machines all weekend in the rain—and many of our legends, happily, are still alive. There remains the feeling that if you work hard and you work smart you will succeed.

Think of any other business. Can it match the cultural diversity of this industry? Anyone can be an operator—from the ordinary to the exotic—and to us, this should be a source of pride, all racial and ethnic groups are represented. With a little money, and a lot of initiative in scouting locations, anybody can get started; anybody can own his own business. It’s more American than the Amish.

American society. You don’t need special skills or a Ph.D., although the more you know the farther you can go. Also, the gallery of operators runs from the blue jeans–keys on the belt set to the three piece suits of the corporate lords. There’s the traditional, one man and perhaps a partner alongside the giants with building complexes, fully stocked shops and parts departments, and national arcade chains owned by millionaire industrial bigwigs.

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

The coin machine business rests on personal relationships. This industry is not a regimented, impersonalized conglomeration of corporate monsters; that is not its essence. To twist it in that direction would be burying a knife in its heart. For the most part, the industry is close knit. Look at the number of family businesses; how many distributorships, arcades, and routes have been passed from father to son, or daughter. How many husbands and wives run routes or rooms? Even the personnel at manufacturers play musical chairs. They go from factory to factory. And why are they constantly looking for a job for very long? They have a personal relationship, up and down, constructed over the years with each distributor. Everyone likes to know with whom they’re dealing. The trade shows are as much social get-togethers as unveilings of new merchandise. On the distributor level, an operator may not buy from you until he trusts you. He loves the give and take, the art of haggling, bending your ear, unloading on you. Rapport is all. Well, almost all. Price does matter!

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

LET’S CLOWN AROUND! Here you see the latest redemption piece from Betson’s. It’s called Clown Around and it will be showcased in the district’s exhibit at ACM ’92. You should also be aware that a redemption piece at the recent IAAPA show, Clown Around is already in big demand! In playing the game, you pull back a plunger (similar to what is on a pinball machine) and aim your target for the ticket dispenser. Should you happen to miss, don’t despair, because the coin will fall down and out of the pusher box to give you a second chance! No wonder it’s so popular! By the way, the real live clown pictured at the right is none other than Betson’s John Margold! Will you be spottin’ this costume at the show, John!!!

San Antonio—Where To Go, What To See!

Jami Compassio

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

While in town for the ACM convention, history buffs might enjoy visiting the site of the Battle of the Alamo. All that remains of the original fort is the chapel, which stands in downtown San Antonio, as a reminder of the battle fought here. The city of San Antonio, which was once the capital of Texas, proudly displays its independence from Spain to battles fought here in the late 1700’s against the Spanish army.

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

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

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

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

San Antonio offers something for everyone. From the legendary Alamo, with its memories of battles long since fought, to the diversity of the River Walk, to the uniqueness of La Villita, San Antonio will please even the most seasoned traveler.
In a League by itself!
PERSONALITY PROFILE
Joe Kaminkow—Game Designer
By Camille Compassio

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

Ideas can have various origins. Joe Kaminkow, director of design at Data East Pinball, considers "reading" a primary source of his ideas, and he utilizes it constantly via Daily Variety (and other entertainment industry publications), USA Today, the New York Times and everything else he can get his hands on. "I look for trends," he explained, "and I pay particular attention to those I think have staying power. When I sit down to design a game, I try to think of everything: is the theme current and exciting? Will the game be fun to play... and make money? Can it be built well, without cutting any corners in quality?" he continued. "I do most of the physical design (layout) in my office, but I know an idea can hit me anywhere. Note-pads and pencils are scattered all over my house, and I keep the most worthwhile ideas in a special file," he added. "I also constantly ask other people's opinions, both inside and outside the company. There is no such thing as a bad idea, only foolish people who don't listen. I listen, and Data East owes its success, in large part, to the people who contribute their ideas to the games we build." Kaminkow told us he sees himself as a "catalyst, bringing out people's ideas, and channeling them into new games."

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

Joe Kaminkow, a second generation coin-op'er, did not start out as a game designer. As a matter of fact, he was just a tike when he took his first job, in the '60s, stuffing brochures into envelopes at General Vending in Baltimore. Still in his teens, he went on to work at Bally Northeast, unloading trucks, moving stock and performing other manual labor. The turning point came when he purchased a Space Invaders cocktail table and placed it in a bar. "I had to drive three hours each way just to empty the coinbox," he recalled. "Later, I operated a couple of college game rooms, then created a chain called 'That's Entertainment,' which flourished for many years."

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

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

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

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

(Continued on page 20)
Get ready to strap on the battle gear with Taito's new blockbuster, "Ring Rage"! Players will be lining up to get their shot at this title. This new battlerama has six different characters, each decked out with their own colorful costumes and personal fighting styles, ready to get down and rumble. Like a true champion, this game stands upright and invites challengers up to two or four players at a time. The hard-hitting action and stunning digitized graphics will surely entice numerous challengers. With six life-like characters to choose from and a featured tag team to tangle with, "Ring Rage" will keep 'em comin' back for more. Battles in the ring, crazy cage matches, warehouse wars, and junkyard brawls are all just part of the madness that takes place in a state of rage. Special power moves and play-by-play announcers will cause ultimate hysteria. So, be prepared, because these big bruisers are worth their weight in gold!
Pretty is nice...
But what's inside is a lot more important.

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

Go straight to the "heart": the Changer.

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

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

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

Now look - really look - at the little things.

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

Look at something so simple as the loomed & fitted wiring harnesses. Or the size and number of speakers. Little things, perhaps. Unimportant things, no. These are, in fact, just a few of the technological and quality features built into every NSM HyperBeam™ jukebox...so that they will not only last for decades, but be technologically equipped to handle whatever comes along in the meantime. They're also the reason why NSM was overwhelmingly voted the machine of choice by operators at an recent international trade show.

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

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

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

Kaminkow — from page 16 added, “and we’re working constantly to keep a few steps ahead of the other guys. They may be bigger, but Data East still has the drive, pride and imagination associated with a small company. In case you’re wondering why we’re so proud, just look at how far we’ve come in only a few years... and this is just the beginning!”

Has the pinball industry changed much since you got started, we asked? He responded in the affirmative, stressing that Data East is responsible for many of the changes that have occurred over the past five years. "Microswitches for reliability, ‘bulletproof’ construction, solid-state flippers, dot-matrix score display, production solenoid plunger, and long-wearing black flipper rubber, are common now throughout the business,” he pointed out, "but they were Data East firsts that eventually changed the way pinball machines are made. Some of our innovations have yet to be matched; for example, our one-piece return lanes reduce wear and keep games playing better, longer; and our Quick-Lock head lock system reduces game setup and takes down from minutes to seconds," he added. "We still have the digital stereo sound, and our new sound board (introduced in Batman) uses the industry’s only digital signal processor (DSP) music synthesizer. We’ve also reduced costs and improved reliability with one piece pop bumpers, one piece solid steel slingshots, and advanced lightweight technology under the playfield." He also said that not all of the innovations at Data East is technical, noting that the company has secured exclusive pinball licenses to more than 20 major films, television, and popular American themes.

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

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

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

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

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

Betson presents Mad Dog McCree and Johnny Rock!

Join the redemption revolution with Betson's best:

The popular children's game "Skee-Tose B.C."

The unsurpassed quality of Crompton pushers.

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

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

As the game begins, players can choose their favorite X-Men heroes, including Cyclops (with his optic force beam); Colossus (whose flesh changes to steel for super human strength); Wolverine (whose powers are an unbreakable adamantium skeleton and retractable claws); Storm (the African princess who controls the weather with just a thought); Nightcrawler (a former circus acrobat who can teleport onto any scene); and Dazzler (the beautiful actress who converts sounds into sonic light blasts). The X-Men’s mission is to find Professor X, who has been captured by the Evil Mutants; and their quest takes them through the city, to Island M. (Magneto’s tropical hideout) and the cave where Kitty, a young member of the X-Men, is being held captive. Along the way there are confrontations with various soldiers from Magneto’s force, who possess dangerous powers such as fire breathing fire breathing (and also very powerful) cars (Bleek) (Bleek). Eliminating one surge of evil mutants only brings on another to further challenge the powers of the X-Men. They must face such bizarre creatures as tail-whipping lizards, ferocious flowers, mud monsters, giant bats and mini- tanks, to name a few, not to mention Magneto’s henchmen.

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

The new piece will be displayed in the Konami exhibit at ACME '92.
American Vending Sales delivers the names, the service and maximum profitability your operation needs. Representing the top names in coin-op equipment. Arachnid, Automatic Products, Bally, Betson Redemption, Coffee Mat, Coin Concepts, Coinco, Dixie Narco, Doyle, Dynamo, Fabtek, Grand Products, Irem, Jaleco, Kaneko, Kramer, Mars, Menumaster, Merit, Microprose, Midway, RMI, Rock-ola Vending, Romstar, Rowe Music & Vending, Royal, SMS, SNK, Sega, Strata, Tecmo and Williams.

Our complete service department will handle all your logic board problems. Our computerized parts department insures that if problems arise, you’ll be back on line and earning profits quickly. American Vending Sales also offers full planning services including training, technical assistance and after sales support. When you’re looking for the names in coin-op, look no further than American Vending Sales.

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

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

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

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

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

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

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

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

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

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

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

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

AMOA And Record Labels Sponsor 'Spring' Jukebox Promo

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

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

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

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

The jukebox, by the way, is celebrating its 103rd birthday in 1992!
Let’s kick shell! The Teenage Mutant Ninja Turtles are back in an all-new, shell-shocking adventure through time.

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

Our heroes in a half-shell boldly face the challenge of time travel. First stop is Prehistoric Turtlesaurus, where cavemen, pterodactyls, and fire-breathing dinosaurs are on the prowl for turtle meat. After they escape the stone age, the Turtles warp to the Skull & Crossbones era, aboard a pirate ship. Then it’s on to the “Bury my Shell at Wounded Knee” period of the old west, to round up a variety of outlaws and Foot Clan soldiers. After the green team has rustled up all the bad guys, Shredder beams them way into the future—the year 2020, for some neon night-riding against the flying Foot Clan, then to Starbase 2160—where no turtle has gone before!

When the Turtles have finally taken care of all Shredder’s henchmen, they are zapped back to the present—right into the Technodrome, the secret headquarters of Shredder and Krang. Here, they face-off with the villainous Shredder himself. Will this be the final shell-shock, or can the radical Turtles band together to blast Shredder into the final frontier?
Sega Has Three New Pieces
To Show At ACME '92

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

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

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

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

Sega Speed Shot
TOP 200 POP ALBUMS CHART INDEX

2 Live Crew / Rope
3 Pantera / Power
4 Pat Benatar / Lover
5 Eddie Van Halen / 5150
6 Talking Heads / Little Creatures
7 Dire Strait / Love Over Gold
8 Blondie / Parallel Lines
9 Culture Club / Wango Tango
10 Peter Gabriel / So

GRAND TOTAL

1,234,500

© 1983 ASCAP
Using An Alias

By John Carmen

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

The Toluca Lake-based indie is having its finest year yet. "We're going through some restructuring," says Delight Jenkins, the label's proxy and founder. "We've shut down our San Francisco offices and consolidated down here in L.A. There may be the same 11 employees here next week or whatever." Alias has been on the more cerebral end of cutting-edge independent rock for the last five years. The label's first release was from East Coast smart-arsses Too Much Joy. This prompts the label to adopt its slogan, "None of our Bands Suck." And even when Too Much Joy went over to Giant, Alias went into joint partnership, spawning the modest hit, "Long Haired Guys From England."

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

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

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

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

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

ARTIST SPOTLIGHT

Christopher Franke

FROM 1970 THROUGH 1988, Christopher Franke was a member of Tangerine Dream, achieving seven gold albums and performing in top venues worldwide. Since then, he has embarked on a solo career, and his latest lp, Pacific Coast Highway, has been released on Sonic Images, a label Franke started last year in L.A. The album is distributed in North America by Private Music, which is owned by Peter Baumann. Baumann was also a member of Tangerine Dream during 1971-77.

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

--Jimmy Peschal

Christopher Franke
CASH

COUNTRY MUSIC

CRS-23 Proves Country Is America's Choice

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

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

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

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

CRS-23 Award Presentations

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

For the first time ever, Humanitarian Awards were presented to radio stations in small, medium and large markets, for their efforts in promoting and getting involved with humanitarian projects. Awards were given to small market station WRGA in Rome, Georgia, medium market station KRST in Albuquerque, New Mexico and large market station KMPS in Seattle, Washington.

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

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

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

Country Radio Broadcasters Elect New Board

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

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

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

MCA/Nashville hosted a "Casablanca"-themed party, complete with palm trees, a piano in the corner, and white dinner jackets for the label's promotion staff. Highlighting the evening was a performance by MCA recording artists Marty Stuart and Lionel Cartwright. Pictured backstage are (l-r) kneeling, Greg Mozingo of WESC, Greenville, SC and Carson James of WLP, Montgomery, AL. Standing (l-r): Sherri Garrett, WKAK, Albany, GA; Marty Stuart; Lionel Cartwright; Sheila Shipley, MCA/Nashville; Paul Franklin, WSOC, Charlotte, NC; Todd Leifer, WSOO, Charlotte, NC; Lori Evans, MCA/Nashville; Joe Deters, MCA/Nashville; and Kara James.
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Most Active
1. JOHN ANDERSON—Seminole Winds (BNA) #33
2. ALABAMA—Pass It On Down (RCA) #71
3. TRISHA YEARWOOD—Trisha Yearwood (MCA) #8

ALBUM TO WATCH—BNA recording artist John Anderson is riding in on a pretty powerful gust of wind lately. His single, "Straight Tequila Night" hit #1 this week on the Top 100 Singles Chart, and it should continue its ascent as his latest release, "Seminole Winds" is making as many waves on the Cash Box Top 75 Country Album Chart as well. "Seminole Wind" rides up six more places to #35 to be this week's Album To Watch.

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

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

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

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

ALBUM REVIEW

AARON TIPPIN: Read Between The Lines (RCA 61129)

He likes it howling, and he likes it bluesy, and Read Between The Lines is straight Aaron Tippin. From songwriting credits to the raw-edged vocals, Tippin lays it on the line; he is pure country no fooling, no stretching. Read Between The Lines, the second release from RCA recording artist Tippin, proves that this South Carolina native is like a church revival of down-home-country. Pumping out a stream of hits accredited by Tippin's vocals and Gordy's production, Read Between The Lines is all the pleasure of initial Tippin (You've Got To Stand For Something) and more. "I Wouldn't Have It Any Other Way" echoes the moral of the Tippin breakthrough hit, "You've Got To Stand For Something." Featured album picks include the first release, "There Ain't Nothin' Going With The Radio," "If I Had It To Do Over," "These Sweet Dreams" and "This Heart." Tippin pours out a lot of soft-hearted balladering but keeps it hardcore with grass-roots grit and heavy-loaded hillbilly.

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TOP 75 COUNTRY ALBUMS
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The square bullet indicates strong upward due movement.
1. (G) Gold (RCA) Certified (P) Platinum (RCA) Certified

#1 ALBUM: Garth Brooks

TOP WATCH: John Anderson #35
HIGH DEBUTS
1. PIRATES OF THE MISSISSIPPI— "Til I'm Holding You Again"—(Liberty 79146)—#18
2. RESTLESS HEART— "Familiar Pain"—(RCA 62054)—#50
3. RONNA REEVES— "The More I Learn (The Less I Understand About Love)"—(Mercury 600)—#51

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

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

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

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

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

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

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

LOOKING AHEAD
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. IT DON'T TAKE A LOT—Mark Collie (MCA)
2. LOVIN' ALL NIGHT—Rodney Crowell (Columbia)
3. I'M OKAY (AND GETTIN' BETTER)—Billy Joe Royal (Atlantic)
4. SOME GIRL S DO—Sawyer Brown (Curb/Liberty)
5. SWEET SUZANNE—Buzzin' Cousins (Mercury)
INDIE INSIGHT

NEW SINGLE RELEASES
OUT OF THE BOX

GARTH BROOKS: "Papa Loved Mama" (Liberty 79204)
Writer: Kim Williams/Garth Brooks

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

WILLIE NELSON: "If I Didn't Love You (I Wouldn't Know How)" (Liberty 79205)
Writer: Mel Tillis

"If I Didn't Love You (I Wouldn't Know How)" is Willie Nelson's new single. A ballad which starts off slow and builds to the usual Country climax. Very much a love song, this single is sure to please fans the world over.

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

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

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

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

FEATURE PICKS

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

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

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Patti LaBelle—
Divas Extraordinaire and Career Launcher

Patti LaBelle

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

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

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

I had the privilege to conduct a phone interview with Ms. LaBelle during which she astounded me once again as she so often does. There was a telephone interview set up through her public relations firm, The Callaghan Group. I expected to be given a number to call some office at a certain time. Instead the gracious, humble LaBelle called me from her home personally, and then asked to speak with me herself. LaBelle called me on my daytime job and, when the office staff realized that it was actually her, the entire building was in an uproar the rest of the day. The call was finally transferred to me. The voice on the other end says, after having been put on hold for a few minutes, “May I speak to Greg Cooper please?” I respond, “This is he.” The voice on the other end says, “Greg, this is Patti LaBelle, I hope I’m not too late.” The interview was set for 11 a.m., and the time was now 11:10.

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

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

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

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

Patti LaBelle and The Barrett Sisters

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

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

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

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

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

—Gregory S. Cooper
Shun Pace-Rhodes: One Of Gospel Music's Rising Stars

By Tim A. Smith

Performance category.

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

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

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

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

And that’s the gospel truth.

New Releases...

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

Bobby Jones Top 5 Videos

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

TOP BLACK GOSPEL ALBUMS

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11. LIVE (Malaco 4450)  Dorothy Norwood No. Ca. G.M.W.A. Mass Choir 6 34
12. GOD GET THE GLORY (Malaco 5008)  Mississippi Mass Choir 1 10
14. DIFFERENT LIFESTYLES (Capitol 92078)  Be & Ce Ce Winans 4 36
15. I'LL NEVER FORGET (Malaco Mal 4440)  Bobby Jones 2 38
16. HE LIVES (Sabor 1490)  Shun Pace Rhodes 5 33
17. NUMBER 7 (Benson CD 02068)  Commissioned 7 18
18. I'M GLAD ABOUT IT (Malaco/Savoy 14804)  Rev. T. Wright & Chicago Mass Choir 9 4
19. PHENOMENON (Bellmark 71806)  Rance Allen 10 42
20. HE'S PREPARING ME (Ar 10162)  Rev. E. Davis / Wilmington Mass Choir 8 42
21. AN INVITATION AIR (Atlantic L 0170)  Luther Barnes & The Red Bud Gospel Choir 11 22
22. WAIT ON THE LORD (Bellmark 71800)  Lamora Parks Young Adult 12 42
23. PRAY FOR ME (Word 9201)  Mighty Clouds Of Joy 13 42
24. HE'S WORKING IT OUT FOR YOU (A&M)  Shirley Caesar 15 10
25. REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103)  Rev. James Cleveland/L.A. Gospel Messengers 14 26
26. FAMILY AFFAIR (Malaco 4442)  Pilgrim Jubilees 16 42
27. MUSIC 2 GO (Word 901669529X)  Various Artists 17 20
28. HOLD BACK THE NIGHT (SOG 178)  Rev. Charles Nicks 42 42
29. GOD DELIVERED (Atlanta International)  Rev. F.C. Barnes 10 19
30. THIS IS YOUR NIGHT (Black Berry 2203)  Williams Brothers 20 43
31. LOVE ALIVE IV (Malaco 0007)  Walter Hawkins 21 42
32. MAGNIFY HIM (Malaco 8011)  Keith Pringle 36 36
33. WALKING IN THE LIGHT (Tribute/Spedra 97801)  Lynette Hawkins Stephens 24 43
34. JUST ME THIS TIME (Tryco 40311)  John P. Kee 25 42
35. I AM PERSUADED (Savoy 7277)  Fred Hammond 39 32
36. VICTORY IN PRAISE (Tryco 40196)  Vip Music & Arts Seminar Mass Choir 27 7
37. THROUGH THE STORM (Tribute/Spectra 790113)  Yolanda Adams 26 28
38. OPEN OUR EYES (Replics 9111)  Milton Brunson 42 42
39. TOGETHER (Light/Spectra 73043)  Kurt Carr Singers 30 10
40. UNCOMMON LOVE (Benson C 2781)  Hezekiah 22 20
41. I'LL TELL THE WORLD (Savoy/Malaco 1480)  Myrna Summers 31 27
42. HIGHLY RECOMMENDED (Word 9112)  Helen Baylor 32 5
43. FAMILY & FRIENDS CHOR VOL.3 (Selah/Sparrow 1507)  Ron Winans 33 6
44. SAINTS IN PRAISE (Sparrow 1249)  The West Angeles Cogic 34 32
45. LIVE & BLESSED (I Am 08300)  Walt Whitman Soul Children Of Chicago 35 21
46. LIVES (Sparrow 1246)  Tramaine Hawkins 36 42
47. THE EVOLUTION OF GOSPEL (Perspective/RI 2980310004)  Sounds Of Blackness 37 39
48. THANK YOU MAMA FOR (Malaco 4445)  The Jackson Southernaires 38 42
49. I'LL LET NOTHING SEPARATE (Savoy 7101)  Dallas Ft. Mass. Choir 39 42
50. RAISE A NATION (Word 48594)  Inez Andrews 40 10
BMG AND SPARROW FORM PARTNERSHIP

By Steve Giuffrida

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

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

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

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

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

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

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

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

By Gregory S. Cooper & Steve Giuffrida

TAKE 6 GRABS 5TH GRAMMY—Take 6, the young a cappella group that has earned worldwide acclaim since their introduction to the music industry in 1988, recently added a fifth Grammy to their collection for Best Jazz Vocal Performance on their latest project He Is Christmas. Take 6 member Claude McKnight and the group’s manager, Gail Hamilton, accepted the award for the group at the Grammy ceremonies, which were held at Radio City Music Hall. Take 6 is also nominated for a Dove Award in the category of Contemporary Black Gospel Album of the Year for the same project. The award-winning group is currently in the studio working on their next project due out later this year.

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

WATCH AND WIN—GMA, The Benson Music Group, Word Inc., and The Sparrow Corporation have joined forces in a national contest to encourage viewers to watch the 23rd Annual Dove Awards to air live on TNN, April 9, 1992. The contest calls for viewers to submit their entries for Dove Award recipients in the top seven categories: Song of the Year, Songwriter of the Year, Male Artist of the Year, Female Artist of the Year, Group of the Year, New Artist of the Year and Artist of the Year. All entries must be postmarked by April 1, 1992 and sent to Watch and Win, c/o GMA, 7 Music Circle North, Nashville, TN 37203. Entrants correctly submitting winners in all seven categories will receive CDs and/or cassettes of the 1992 Dove Award recipients and be placed in a drawing for a Hawaiian vacation for two. The Christian retail store with the most consumer entries will also win a trip for two to Hawaii. Winners will be notified after the Dove Awards telecast by mail. @FL = GLAD TRAVELS TO ECUADOR TO RECORD WITH COMPASSION CHILDREN—Benson recording artists and Compassion spokespeople, GLAD, recently traveled to Ecuador and visited the Compassion projects and children in such cities as Quito, Otavalo and Quito. While in Quito, GLAD recorded “A Simple Song Of Praise” with the Ecuadorian children’s choir for the upcoming April Benson release, Generation 2 Generation. Compassion’s biggest supporters, GLAD garnered 1,400 sponsorships last year through their concerts and ministry. “A Simple Song Of Praise” illustrates the thematic nature of Generation 2 Generation—a collection of songs from such artists as Dallas Holm, Matthew Ward, 4 Him and others. Communicating the message of passing the faith from generation to generation, the artists’ songs will be recorded with members of their families.
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DATE:
The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research invites you to Share The Dream at the 1992 Humanitarian Award Dinner in honor of Frances W. Preston, President and CEO of BMI.

Saturday, April 25, 1992
The New York Hilton
New York City
Reception Seven O'Clock
Black Tie

The T.J. Martell Foundation for Leukemia, Cancer and AIDS research has rallied the music and entertainment industry in raising more than $50 million since 1976 to support ground-breaking research in the battle against these diseases.

We ask you to share the dream that the T.J. Martell researchers have for discovering new techniques to detect and defeat AIDS, leukemia and cancer...and the dream we all have that we may live to see a world where they are no more.

To share the dream, we must first share the burden. We ask for your generous support in helping to make the dream a reality.

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Honorary Vice Chairmen  Jim Fifield  Alain Levy  Bob Morgado  Michael Schulhof  Al Teller
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For further information, please contact Ms. Muriel Max, c/o The T.J. Martell Foundation, 6 West 57th Street, New York, N.Y. 10019, (212) 245-1818.