Jodeci Has “Stay”-ing Power

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

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

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

CASH BOX
THE MUSIC TRADE MAGAZINE

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GOSPEL ALBUM
Live
Dorothy Norwood
(MALAGO)

DANCE SINGLE
The Comfort Zone
Vanessa Williams
(WING/MERCURY)

R&B ALBUM
Diamonds and Pearls
Prince and The N.P.G.
(PAISLEY/WARNER)

COUNTRY ALBUM
Ralph & The N.P.G.
(GARLAND)

COUNTRY SINGLE
There Is Life Out There
Reba McEntire
(MCA)

R&B SINGLE
Diamonds and Pearls
Prince and The N.P.G.
(PAISLEY/WARNER)

POP SINGLE
Remember The Time
Michael Jackson
(Epic)

POP ALBUM
Unforgettable
Natalie Cole
(ELEKTRA)

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

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

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

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

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

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

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

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

Michael J. Pollack has been appointed vice president, senior counsel, Sony Music Entertainment. He was vice president, general counsel at Arista from 1980-91. PolyGram Group Distribution has upped Curt Eddy to vice president of field marketing; he has been with the label since 1978. Andrew Rauhauser has been promoted director, technical services. And Skip Smith has been promoted to director, sales administration. Meanwhile, PolyGram Holding, Inc. has named Heather Irving vice president, organizational development and training. And Mercury Records has made Alyssa Levy manager, national alternative sales... Vida All has been promoted to the post of coordinator, media and artist relations, Capitol Records. She will be responsible for domestic publicity functions and will be based in the company's Hollywood offices. Geffen Records has appointed Luke Wood to the position of media & artist relations manager and will handle national publicity campaigns for artists on both the Geffen and DGC labels. He will be based in New York. EMI Records Group North America has made a slew of appointments in its rap music division; Lindsey Williams is director; Walter Dawkins is manager, publicity; Harry Fobbs is manager, promotion; and Derrick Thompson is manager, sales. At Quality Records, Ramona Spotsville has been named to the newly created position of national public relations. And Barry Friedman has been appointed art director. John Robson has been named director, programming/music, Lou Robinson, director, promotion/A&R, Deborah Hawes, manager/music, and Max Gousse, programming analyst, for The Jukebox Network. BMG Video has named Jane Palmese director of marketing for its U.S. video operation; she joins the label from A*Vision. Warner/Chappell Music has named Allan Topper creative manager/special projects. Marco Bignotti has been named president, Warner Music France, effective April 1. He will continue to operate as president of both Warner Music Italy and Warner Music France. Greece. Kenneth B. Anderson, attorney, has joined the New York office of international law firm of Loeb & Loeb as partner, in the entertainment group, specializing in music industry matters.
# TOP 100 POP SINGLES

**CASH BOX** • MARCH 28, 1982

<table>
<thead>
<tr>
<th>#</th>
<th>SINGLE</th>
<th>ARTIST</th>
<th>WEEKS</th>
<th>TOTAL WEEKS</th>
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<tr>
<td>1</td>
<td><strong>DO NOT PASS ME BY</strong></td>
<td>Caprice</td>
<td>51</td>
<td>6</td>
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<tr>
<td>2</td>
<td><strong>YOU ARE THE ONE</strong></td>
<td>Sting</td>
<td>52</td>
<td>8</td>
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<tr>
<td>3</td>
<td><strong>I’VE GOT A LOT TO LEARN ABOUT LOVE</strong></td>
<td>The Smithereens</td>
<td>53</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td><strong>EVERYTHING ABOUT YOU</strong></td>
<td>(Bardog/Mercury)</td>
<td>54</td>
<td>8</td>
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<tr>
<td>5</td>
<td><strong>THOUGHT I DIED AND GONE TO HEAVEN</strong></td>
<td>ATM</td>
<td>55</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td><strong>LIVE AND LET DIE</strong></td>
<td>(Gefen 19114)</td>
<td>56</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td><strong>COME AS YOU ARE</strong></td>
<td>(DGC 21070)</td>
<td>57</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td><strong>BLACK OR WHITE</strong></td>
<td>Michael Jackson</td>
<td>58</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td><strong>LIVE AND LEARN</strong></td>
<td>(Columbia 74012)</td>
<td>59</td>
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<tr>
<td>10</td>
<td><strong>NO SON OF MINE</strong></td>
<td>(Atlantic 4277)</td>
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<tr>
<td>11</td>
<td><strong>NEED MONEY</strong></td>
<td>(Interscope/Arista 41400)</td>
<td>61</td>
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<tr>
<td>12</td>
<td><strong>KISSING THE WIND</strong></td>
<td>(Charisma PRCD008)</td>
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<td>8</td>
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<tr>
<td>13</td>
<td><strong>TAKE TIME</strong></td>
<td>(Elektra FR8480)</td>
<td>63</td>
<td>8</td>
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<tr>
<td>14</td>
<td><strong>IT’S SO HARD TO SAY GOODBYE TO YESTERDAY</strong></td>
<td>(Motown 2136)</td>
<td>64</td>
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<tr>
<td>15</td>
<td><strong>BLOWING KISSES IN THE WIND</strong></td>
<td>(Capitol/Capitol)</td>
<td>65</td>
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<tr>
<td>16</td>
<td><strong>CARRIEBEE BLUE</strong></td>
<td>(Reprise-Warner Bros. 41908)</td>
<td>66</td>
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<tr>
<td>17</td>
<td><strong>MONEY DON’T MATTER 2 NIGHT</strong></td>
<td>(Paisley Park/Warner Bros. 19030)</td>
<td>67</td>
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<tr>
<td>18</td>
<td><strong>PIECE OF MIND</strong></td>
<td>(A&amp;M 75029)</td>
<td>68</td>
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<tr>
<td>19</td>
<td><strong>KILLER</strong></td>
<td>(Warner Bros. 19119)</td>
<td>69</td>
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<tr>
<td>20</td>
<td><strong>LITTLE BURNING SHORE</strong></td>
<td>(Reprise/Warner Bros. 21068)</td>
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<td><strong>WILD SIDE</strong></td>
<td>(Columbia 74063)</td>
<td>71</td>
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<td>22</td>
<td><strong>BABY HOLD ON TO ME</strong></td>
<td>(Atlantic 81963)</td>
<td>72</td>
<td>8</td>
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<tr>
<td>23</td>
<td><strong>THAT’S WHAT LOVE IS FOR</strong></td>
<td>(A&amp;M 7233)</td>
<td>73</td>
<td>8</td>
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<tr>
<td>24</td>
<td><strong>ALL WOMAN</strong></td>
<td>(Atlantic 2323)</td>
<td>74</td>
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<td>25</td>
<td><strong>IT’S OVER NOW</strong></td>
<td>(Polygram COP089)</td>
<td>75</td>
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<td><strong>BOHEMIAN RHAPSODY</strong></td>
<td>(Hollywood)</td>
<td>76</td>
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<td>27</td>
<td><strong>SHE’S GOT THAT VIBE</strong></td>
<td>(Jive/RCA 6208)</td>
<td>77</td>
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<td><strong>THING ELSE MATTERS</strong></td>
<td>(Electra 64770)</td>
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<td><strong>LOVIN’</strong></td>
<td>(Atlantic 89586)</td>
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<td>30</td>
<td><strong>LIVE FOR LOVING YOU</strong></td>
<td>(Epic 317-73962)</td>
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<td><strong>KEEP COMING BACK</strong></td>
<td>(Columbia 76957)</td>
<td>81</td>
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<td><strong>LOVE ME ALL UP</strong></td>
<td>(RCA 82116)</td>
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<td>33</td>
<td><strong>LEGIT 2 GUIL</strong></td>
<td>(Columbia 75009)</td>
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<td>34</td>
<td><strong>IT’S NOT A LOVE THING</strong></td>
<td>(Giant 10029)</td>
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<tr>
<td>35</td>
<td><strong>YOU SHOVEL ME</strong></td>
<td>(Next Plateau 50161)</td>
<td>85</td>
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<td>36</td>
<td><strong>THE UNFORGIVEN</strong></td>
<td>(Epic 64814)</td>
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<td><strong>CREDIT</strong></td>
<td>(Paisley Park/Warner Bros. 19179)</td>
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<td>38</td>
<td><strong>SPENDING MY TIME</strong></td>
<td>(EMI 40492)</td>
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<td>39</td>
<td><strong>CAN’T STOP THIS THING WE STARTED</strong></td>
<td>(A&amp;M 15790)</td>
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</table>

**CASH BOX CHARTS**

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<td>1</td>
<td><strong>REMEMBER THE TIME</strong></td>
<td>Epic 74200</td>
<td>Michael Jackson</td>
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<td><strong>TO BE WITH YOU</strong></td>
<td>Atlantic 4-87856</td>
<td>Mr. Big</td>
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<td><strong>I CAN’T DANCE</strong></td>
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<td>Genesis</td>
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<td><strong>SAVE THE BEST FOR LAST</strong></td>
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<td>Vanessa Williams</td>
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<td><strong>MASTERPIECE</strong></td>
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<td>Atlantic Star</td>
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<td><strong>MISSING YOU NOW</strong></td>
<td>(Columbia 74184)</td>
<td>Michael Bolton</td>
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<td><strong>GOOD FOR ME</strong></td>
<td>(A&amp;M 7502122821)</td>
<td>Amy Grant</td>
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<td><strong>WHAT BECOMES OF THE BROKEN HEARTED</strong></td>
<td>(MCA 54331)</td>
<td>Paul Young</td>
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<td><strong>JUSTIFIED &amp; ANCEINT</strong></td>
<td>(Arista 2400)</td>
<td>KLF</td>
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<td>Smithereens</td>
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<td><strong>TEARS IN HEAVEN</strong></td>
<td>(Reprise 19038)</td>
<td>Eric Clapton</td>
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<td><strong>THINKIN’ BACK</strong></td>
<td>(Glaze/Warner Bros. 5169)</td>
<td>Color Me Badd</td>
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<td>13</td>
<td><strong>AGAIN TONIGHT</strong></td>
<td>(Mercury 616)</td>
<td>John Mellencamp</td>
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<td>14</td>
<td><strong>MAKE IT HAPPEN</strong></td>
<td>(Columbia 74239)</td>
<td>Mariah Carey</td>
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<tr>
<td>15</td>
<td><strong>UNTIL YOUR LOVE COMES BACK AROUND</strong></td>
<td>(Giant 19051)</td>
<td>RTZ</td>
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<td><strong>I’LL GET BY</strong></td>
<td>(Columbia 74019)</td>
<td>Eddie Money</td>
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<td><strong>ROMEO AND JULIET</strong></td>
<td>(RICA 26191)</td>
<td>Stacy Earl</td>
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<td><strong>EVERYTHING CHANGED</strong></td>
<td>(Geffen 19118)</td>
<td>Kathy Troccoli</td>
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<td>19</td>
<td><strong>VIDEOGRAPH</strong></td>
<td>(Virgin 9873)</td>
<td>Paula Abdul</td>
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<td><strong>PAPER DOLL</strong></td>
<td>(Polygram 6099)</td>
<td>P.M. Dawn</td>
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<td><strong>HAZARD</strong></td>
<td>(Capitol 44704)</td>
<td>Richard Marx</td>
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<td><strong>I’M TOO SEXY</strong></td>
<td>(Charisma 92107)</td>
<td>Right Said Fred</td>
<td>22</td>
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<td><strong>BEAUTY AND THE BEAST</strong></td>
<td>(Epic 74090)</td>
<td>Celine Dion and Peabo Bryson</td>
<td>23</td>
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<td>24</td>
<td><strong>YOU MAKE MY SMILE</strong></td>
<td>(Motown 20934)</td>
<td>Shonice</td>
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<td>92</td>
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<td>25</td>
<td><strong>IF YOU GO</strong></td>
<td>(Columbia 44862)</td>
<td>New Kids on the Block</td>
<td>25</td>
<td>96</td>
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<td><strong>DIAMONDS &amp; PEARLS</strong></td>
<td>(Paisley Park/Warner Bros. 19030)</td>
<td>Prince &amp; The N.P.G.</td>
<td>26</td>
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Caribbean Blue (EMI, BMI)73
Church Of Your Heart (Jimmy Fun, BMI)32
Cream (Controversy WB, ASCAP)98
Diamonds And Pearls (Controversy ASCAP/WB, ASCAP)126
Don't Let The Sun Go Down On Me (Big Pig, PRS)48
Everything Changes (Rascal)ASCAP/16
Finally (Wax Museum/Maniok, BMI)47
Good For Me (U2, ASCAP/Age To Age, ASCAP/Tom Snow, BMI/Emily Booth, BMI/Geffen, ASCAP)17
Hazard (Chi-Boy, ASCAP)27
Hearts Don't Think (They Feel) (Tuareg/Peasant, ASCAP)50
I Can't Dance (Anthony Banks, BMI/Phil Collins, PRS/R.Michael Rutherford, BMI)22
I Don't Want To Lose You (Almo/Brio Blues/Hayes Street, ASCAP)37
I Learned Your Smile (Shaniace 4 U/Gratitude Sky, ASCAP)24
I Need Money (WB,ASCAP/Dannie D.,ASCAP/Marky Mark, BMI/Warner-Tamerlane, BMI)63
I'll Get By (Tom Sturges/Chrysalis, ASCAP/Fallaway/Textiles Songs/Cashola, BMI)16
It's Too Sexy (Hit And Run, ASCAP/Hidden Pun, BMI)122
I've Got A Lot To Learn About Love (Good Dog/Full Keel/Dial M For Murder, ASCAP)93
If You Go Away (WB,ASCAP/Walwyn,ASCAP/John Betts,BMI)25
In My Dreams (WB, ASCAP)77
It's So Hard To Say Goodbye To Yesterday (Jobete, ASCAP)66
It's Too Late To Try (Not Listed)95
Justified & An- cient (E.G., BMI/Warner-Chappell,ASCAP/WB,ASCAP/BMG,ASCAP)22
Keep Coming Back (Chi-Boy, ASCAP)81
Keep It Comin' (Harrind/Joe Public, BMI/Kelt/SheaWeb/WB/E.A., ASCAP)3
Kissing The Wind (Empire,ASCAP/Full Keel,ASCAP/Red64
Live And Let Die (MFL Communications, ASCAP/EMI/Unart Catalog, BMI)56
Live For Loving You (Foreign Imp- orted, BMI/Realongs,ASCAP)88
Love Me All Up (No Pain No Gain/Weenie Squeeh,ASCAP/Dick- iebird,BMI)30
Make It Happen (M.,Carey,BMI/Vir gin,ASCAP/Cole-Civil- ies,BMI/Ronnie Songs,BMI)14
Mama, I'm Coming Home (Vir gin,ASCAP)28
Manic Tree (Kenny Nolan,ASCAP)5
Missing You Now (Warner Chappell,BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB,ASCAP/Wallyworld,ASCAP/Realongs,ASCAP)6
Move Any Mountain (Amok- shasing, PRS)49
My Love (Where you never gonna get it) (Tuff-Enuff,BMI/lrvig,BMI)87
Paper Doll (MCA ASCAP)20
Remember The Time (Don- ni/ASCAP/Zomba,ASCAP/Mijac,BMI/Warner- Tamerlane, BMI/BWB,ASCAP/P Funk,ASCAP)1
Right Now (Yesup/WB, ASCAP)27
Rock With You(Vir gin, ASCAP/Oliver Leiber,ASCAP)17
Save The Best For Last (Lon- gitude,ASCAP/R&B Stars, BMI/Virginia ASCAP/Big Mystic, BMI/Kazzoom, ASCAP/Polygram
Intl)ASCAP
Send Me An Angel (Rudolph Schenker/Klaus Meine/Her¨a, ASCAP)68
Smells Like Teen Spirit (Virgin Songs/End Of Music, BMI)39
Spending My Time (Timmy Fun, BMI)29
Stars (EMI/ASCAP/So
What,ASCAP/EMI,ASCAP/43
Tender Love (United Lion,BMI/Drumlin, PRS)11
Tell Me What You Want Me To Do (Grateful Sky,ASCAP)31
That's What Love Is For (Not Listed)80
The Global Voice Of Lon- don, BMI)59
The Unforgiven (Creeping Death, ASCAP)80
The Way I Feel About You (Warner-Tamerlane/Kids King/ATV, BMI/Writ- ing Staff/Webeck/Gimme 12, BMI)66
There Will Never Be Another Tonight (Badams/Almo/Zomba/Tes- tymone, ASCAP)42
Thinkin' Back (We Good,ASCAP/Azahm
East,ASCAP/Chappell/Charatroy,ASCAP)18
To Be With You (EMI/April/Eric Mar- tin Songs/Dog Turner/Tasmanian Compositions,ASCAP)2
Too Much Passion (Screen Gems/EMI/11),Famous Monster,BMI)10
Ugh Ahh
Mike Ten,BMI/MCA,BMI/5
Until You Love Comes Back Around(Shire,ASCAP)15
Videology (EM/,April,ASCAP/Leo Sun,ASCAP/Masanami,ASCAP/E.M. Blackwood,BMI/Verma,BMI)19
We Got A Love Thing (Last Soldier/Zombie/Third Coast,ASCAP)44
We Will Rock You(Queen,BMI/Bochdwoch,BMI)91
What You Owe Me (E.G., BMI/ASCAP)42
Where Are You (Chi-Risi- sop/Hefti,ASCAP)92
You Showed Me (Tikson,BMI)96

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More Motown Vs. MCA
By M.R. Martinez

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

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

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

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

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

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

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

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

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

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

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

MICHIELE SHOCKED: Arkansas Traveler (Mercury 314 512 101-4)
Michele Shocked's new effort, Arkansas Traveler, is her words. ompletes a trilogy that started with Short Sharp Shocked and continued on through Captain Swing. Joining her on this album is a group of musical artists including Benmont Tench, Levon Helm and Garth Hudson to name a few. Produced by Shocked, their favorites are "Come On a Long Way" and "Secret To A Long Life."

UNRULY CHILD: Unruly Child (Interscope 92101-2)
This self-titled album features a group of songs by a young, up-and-coming artist. Their style ranges from hard rock to blues, with influences from the 1960s and 1970s. The album is a collection of original songs that showcase the band's versatility and musicianship. It features a mix of high-energy tracks and acoustic numbers, with the focus being on the band's strong vocal performance and tight musicianship.

CAMEO: Emotional Voice (Reprise 257854-2)
This album features a group of songs that showcase the band's strong vocal performance and tight musicianship. It features a mix of high-energy tracks and acoustic numbers, with the focus being on the band's strong vocal performance and tight musicianship.

ZIMBABWE LEGIT: Zimbabwe Legit (Hollywood Basic 61284-2)
This album features a group of songs that showcase the band's strong vocal performance and tight musicianship. It features a mix of high-energy tracks and acoustic numbers, with the focus being on the band's strong vocal performance and tight musicianship.

THE DISPOSABLE HEROES OF HIPHOPRISY: Entertainment is the Greatest Luxury (R&B & B Way 162-444-043-2)
This album features a group of songs that showcase the band's strong vocal performance and tight musicianship. It features a mix of high-energy tracks and acoustic numbers, with the focus being on the band's strong vocal performance and tight musicianship.

PICK OF THE WEEK

MELISSA ETHEIDGE: Never Enough (Island 314-512-120-2)
After two-and-a-half years since her last release, Crazy, which earned her three Grammy nominations, a more mature Melissa has returned with her third album, Never Enough. She is also currently on the promo tour, and managed to give a surprise appearance at the NARM in New Orleans last week. Produced by Ms. Etheridge and bassist Kevin McCormick, the lead single off the current campaign, " Ain't It Heavy" and is full of rock and roll as well as the funky, danceable "2001," and the very poignant "The Letting Go." The hit single features Melissa's vocals, accompanied by herself on piano.
They look right. They sound right (kind of Led Zeppelinish). They’re from the right state (New Jersey). They’re Wipatracthion. Yes, Wipatraction. And they play lots of joints in New Jersey—just where you can find out by calling their hotline at (201) 229-7906.

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

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

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

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

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

By Chrissey Iley

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

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

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

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

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

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

**NEWS FROM JAPAN**

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

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

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

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

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**INDIE MUSIC**

**AmRep: Grunge Leader**

By John Carmen

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

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

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

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

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

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

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

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

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

Cleo Laine
By Robert Adels

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

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

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

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

But most of all, a powerful Laine gives her audience a four-octave range without so much as one poor excuse for ever using it. Live versions of five cuts from her recent RCA Victor Jazz album comprised most of the second half of the show, ranging from a suave scat version of Gershwin's "Lady Be Good" (as good and as different from Ella Fitzgerald's) to a simple yet revealing "Wont You Tell Me Why" (she co-wrote with Dankworth).

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

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

TALENT REVIEW

Skid Row / Pantera
By Ray Ballard

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

Pantera, hot on the heels of their chart-climbing second lp release, Virgil Display Of Power (A eco), got things started with a full-blown jam in-the-pocket that pulverized the audience with such cuts from the new album as, "A New Level," "Walk," "P*ing Hostile" and the first single, "Mouth For War" (destined to be an easy listening favorite... NOT!).

This band played with a ragged fury and borderline insanity that complements this genre of music. Philip Anselmo (vocals) maintained a vocal sound that of a man being brutally beaten, while multi-contest-winning guitarist, Diamond Darrell, was doing something with six-string beyond the capacity of his own.

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

Pantera is raw energy, unpre-
dictable, and definitely a "Vulgar Display Of Power." Ya gotta love it!

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

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

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

Two of the Skids' biggest hits were reserved for the second encore, "I Remember You" and the adolescent anthem, "You Gotta Have Something to Keep You Going," closed out this mammoth concert event.

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

ing amok in the park—whimsical and enthusiastic, and incredibly inventive as well. As the name of their newly released Blue Note album suggests, the two literally did Play on the Wiltern stage, making use of toys like milk jugs as Corea scanned around the piano, plucking at the strings and using the outside for percussive purposes, and McFerrin showcased his vocal extremes—from gutteral clicking to bright, upper register horn sounds. The mugging never detracted from the music, though, as the duo worked in perfect synchrony through some radically different phases of the music.

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

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

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

By Lee Jeske

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

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

WINE, WOMEN AND SONG, YOU SUPPLY

THE WINE: Three of jazz's finest living female vocalists—Abby Lincoln, Shirley Horn and Cassandra Wilson, PolyGram recording artists all—are the subjects of home videos tied into their most recent albums. You Gotta Pay the Band: The Words, the Music, the Life of Abbey Lincoln and Here's To Life (the Shirley Horn tape) are one-on-one combinations of music and talk, while Cassandra Wilson Blackbird combines music and music. The Lincoln and Wilson are out now, with the Shirley Horn due in May. Depending on the women who sit at the table for the careers of these three ladies, the incomparable, indescribable Ella Fitzgerald, will take the stage at Radio City Music Hall on May 2. If you've never heard Ella Fitzgerald live, don't—do not—pass this up. And if you've never heard Betty Carter live, make plans to be at Alice Tully Hall on March 28 or at Aaron Davis Hall on March 29. La Carter will front a big band, strings, Geri Allen, Jack DeJohnette, John Hicks, Cecil McBee, Kenny Washington and others, and I'll bet you a dollar you'll leave feeling a hell of a lot better off for the experience.

BOPPING AROUND: John McLaughlin, who remains one wicked guitarist and who leads one tasty trio, has a new album out on Verve next month. Our Alleyway pal doesn't he'll support with an April tour. Triloka Records has two Walter Becker-produced projects on the spring slate: Flutist Jeremy Steig's first recording in ages, Jigsaw (April), and pianist Dave Kikosk's Persistent Dreams (May).
By Bryan Devaney

RHYTHM & BLUES

R&B MUSIC

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

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

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

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

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

Third Degree (from Gang Of Textbooks)

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

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

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

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

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

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

Country News Box

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

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

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

Tritt Awarded Song of the Year Honors

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

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

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

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

NSAI Honors Songwriters

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

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

NSAI also presented Lewis Anderson with the President's Award and Paul Milosevich with the Stephen Foster Award. Milosevich was honored for his artistic contributions which have included charcoal portraits of legendary Nashville songwriters. These portraits, spanning a 20-year period, adorn the halls of the NSAI offices. Pictured with their awards are (l-r): Milosevich; Merle Kilgore, NSAI president; and Lewis. (Photo Credit: Alan Mayor)
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NEW SINGLE RELEASES
OUT OF THE BOX
■ MICHELLE WRIGHT: “Take It Like A Man” (Arista 2406)
Producers: Steve Bogard/Rick Giles
Writer: Tony Haselden

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

FEATURE PICKS
■ SUZY BOGGUS: “Aces” (Liberty 79252)
Producers: Jimmy Bowen/Suzy Bogguss
Writer: Cheryl Wheeler

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

■ BILLY RAY CYRUS: “Achy Breaky Heart” (Mercury 457)
Producers: Joe Scalise/Jim Cotton
Writer: Don Von Tress

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

■ CONFEDERATE RAILROAD: “She Took It Like A Man” (Atlantic 4469)
Producer: Barry Beckett
 Writers: Paul Nelson/Danny Bear Mayo/Karen Staley

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

ALBUM REVIEW
■ DAVID LYNN JONES: Mixed Emotions (Liberty 97251)

Reviewing a David Lynn Jones single? That’s easy. The entire album? That’s a different story, or two or three. Mixed Emotions, the third album from Jones and the first released by Liberty, offers a kaleidoscope of meaning in each cut. First the music. Jones, who crafted the entire album “in-house,” reflects an assortment of musical genres including country, gospel, rock and reg with certain “unmentionable” resemblances (i.e. Springsteen, Mellencamp). As for the lyrics, Jones sums it up in the song entitled, “Heart Like A Roadsign, Head Like A Wheel.” From the spiritually intense to the figuratively compelling, Jones is an artist offering country a new dimension of everyday life that dares to dabble in the deep. Mixed Emotions is not a bonafide country radio package, but it is hard to imagine Jones securing any of his music too tightly or conveniently for anyone. Featured picks include “The Sailor,” “Louse,” “Ier Love Don’t Lie” (which is currently going out to radio), “Even One” and “What Are We Livin’ For.”

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

Jerri Arnold
Thanks Country Radio
for playing and reporting
“Living A Lie”

Managed By
Doc Snowday
Alex Hays
800-421-6684

Written By
Jerri Arnold
Doc Snowday
Produced by Doc Snowday

Stars & Guitars Records
1408 Ridgeview St.
Bakersfield, CA 93309
Assuming The Leading Independent Chart Position this week is “Mr. Unassuming,” Roy Drusky, whose latest single, “Walking Down A Country Road,” produced by Jim Pierce, takes top honors at #50 on the Cash Box Top 100 Country Singles chart. After four weeks on the country chart, this lazy-day number is actually speaking pretty loudly about one of country music’s most soft-spoken, laid-back kind of guys.

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

“We were docked in Seattle, Washington one day, and I bought a $17 dollar guitar at a pawn shop,” explains Drusky. “Each night when the fellows would perform on ship I’d sit next to this one guy who could really play guitar. I picked up a thing or two. After they stopped playing I’d go down to my bunk and practice making the same sounds he did.”

Even after his discharge from the Navy, Drusky continued to think of his music as something more than an enjoyable pastime. He enrolled at Emory University and studied veterinary medicine and even pursued his dream of a career in baseball. Offered a chance to try out for the Cleveland Indians, Drusky stayed a few days and finally decided baseball as a career was not for him after all.

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

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

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

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

Back in Time:
MARCH 22—Charlie Poole born 1892; Uncle Dave Macon died 1952; Stoney Cooper died 1977.
MARCH 23—Fiddlin’ John Carson born 1888; Maybelle and Ezra Carter wed 1926.
MARCH 24—Carson Robison died 1957; Elvis Presley sworn into the Army 1958.
MARCH 25—Bonnie Guitar born 1924; Johnny Burnette born 1934; Hoyt Axton born 1938.
MARCH 26—Dean Dillon born 1955; Charly McClain born 1956.
MARCH 27—Brenda Lee debuted on the country charts with “One Step At A Time” 1957; Jan Howard joined the Opry 1971.
HIGH DEBUTS
1. HAL KETCHUM—"Past The Point Of Rescue"—(Curb 908)—#57
2. SAWYER BROWN—"Some Girls Do"—(Curb/Liberty 79200)—#38
3. RODNEY CROWELL—"Lovin' All Night"—(Columbia 74250)—#42

MOST ACTIVE
1. RESTLESS HEART—"Familiar Pain"—(RCA)—#33
2. THE REMINGTONS—"I Could Love You (With My Eyes Closed)"—(BNA)—#32
3. PIRATES OF THE MISSISSIPPI— "Til I'm Holding You Again"—(Liberty)—#31

POWERFUL ON THE PLAYLIST—Restless Heart as we know and love them is still cranking out a well-received single amid lead-singer adjustments. As former lead singer, Larry Stewart bids fond farewells to Restless Heart, the latest release recorded by the original band members is still a hard-charger on the Cash Box Top 100 Country Singles Chart. "Familiar Pain" leaps 17 notches to #33 to be this week's Most Active country single. This is definitely a week for group activity, as BNA recording artists The Remingtons and Liberty players Pirates of the Mississippi surround Restless Heart’s fast moves on this week’s Top 100 Singles chart. With a gain of 14 The Remingtons’ “I Could Love You (With My Eyes Closed)” rises to #62 while The Pirates’ latest, “Til I'm Holding You Again,” takes its 14-point jump to #34. Mercury newcomer, Ronna Reeves crowds out a lot of chart well-wishers this week as her debut single, "The More I Learn (The Less I Understand About Love)" leaps 12 to #39 to round out this week’s most active singles.

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

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

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

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

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

LOOKING AHEAD
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. NOTHING SHORT OF DYING—Travis Tritt ( Warner Bros.)
2. I'M OKAY (AND GETTIN' BETTER)—Billy Joe Royal (Atlantic)
3. NO THIN TO DO (AND ALL NIGHT TO DO IT)—Billy Burnette ( Warner Bros.)
4. WHAT'LL YOU DO ABOUT ME—Forester Sisters ( Warner Bros.)
5. THERE'S SOMETHING 'BOUT LOVING YOU—Linda Davis (Liberty)
An Intimate Conversation
With Milton Biggham—Executive Director of Savoy Records

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

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

CB: Where do you think gospel music is going in today’s society?
MB: The life of gospel music is not predicated on the consumer alone, airplay alone or marketing alone. The one organism, that Jesus left, is the church. That’s where gospel music is based upon. The church gets its life from Jesus Christ who is “alive and well.” As long as we in gospel music keep Jesus as our subject, then gospel music as we know it will stand and will continue to grow.

CB: What do you see as your role?
MB: My role is a charge by God to minister. I don’t mind saying that I’m a traditionalist, yet I am also contemporary. Jesus said, “I am the same yesterday, today and forevermore.” I am concerned, however, about ultra-contemporary gospel music! I think that young people are being led by a few whose only interest is to make money! The reason I’m concerned is because they have a tendency to use pronouns in the text of their songs and suggest that the reason is crossover appeal. What good is it to crossover without the Cross? How effective is it really?

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

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

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

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

—Gregory S. Cooper

Milton Biggham

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

Cash Box: How did you get started in the business?
Milton Biggham: Actually my mom sang with Brother Joe May, and I also had the privilege to work for the “mother of gospel,” the legendary Mrs. Sallie Martin. She had a publishing company in the ’30s in Los Angeles, called the Los Angeles Music Mart. Other strong influences in my beginnings were Deacon A.C. Smith and Mother Christine Wright. My family later moved to Texas where I was raised and then, later to Florida.

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

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

The Georgia Mass Choir

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

CB: You have become an international figure as well. Tell us about that.
MB: I have traveled to Israel with Rev. James Cleveland, Shirley Caesar, Andrae Crouch and Barry. I have also been invited to Japan

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

**New Faith**

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

**Billy Sprague: Torn Between Two Worlds (Benson)**

Billy Sprague's Torn Between Two Worlds offers a maturity of sound, production and writing. There is a magical blend in the album between Sprague's poignant lyrics and unique musical underscores. A lot of thought created this album, as beautiful and versatile in word as in sound. Feature picks include, "Laken Obe Mah Woendo," "Heaven Is A Long Hello" and "Where Is Your Heart?"

**Thomas Whitfield & The Whitfield Company**

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

**The Gospel Hummingbirds: Steppin' Out (Blind Pig)**

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

**New Releases...**

1. **SAY WHAT?** (Star Song SSC-8233)—Nuclear Fishin'
2. **2 DECADE** (Sparrow SPD-1320)—Kerry Livgren
3. **COUNTRY LOVE** (Benson 84418-2855-2)—Various Artists
4. **AN INTENSE HISTORY OF CHRISTIAN METAL** (Intense Records FLG2929)—Various Artists
5. **ONE THING WE KNOW** (Angelfire APF-7838)—Linda Gray

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**TOP BLACK GOSPEL ALBUMS**

**Cash Box • March 28, 1992**

| NO. | TITLE (Label)                      | Artist(s)                                      | Label    | Unit
|-----|-----------------------------------|------------------------------------------------|----------|-----
| 1   | LIVE (Malaco 4440)                | Dorothy Norwood/No. Ca. G.M.W.A.Mass Choir     | 1        | 35  |
| 2   | GOD GET THE GLORY (Malaco 6008)  | Risaalispell Mass. Choir                       | 2        | 11  |
| 3   | WASH ME (Tyson 1401)              | New Life Comm. John P. Kee                     | 3        | 43  |
| 4   | HE LIVES (Saby 14007)             | Shun Pace Rhodes                              | 4        | 34  |
| 5   | I'LL NEVER FORGET (Malaco Mal 4440) | Bobby Jones                               | 5        | 39  |
| 6   | DIFFERENT LIFESTYLES (Capitol 29079) | Be Be & Ce Winans                         | 6        | 43  |
| 7   | HE'S WORKING IT OUT FOR YOU (JAM ) | Shirley Caesar                              | 7        | 11  |
| 8   | I'M GLAD ABOUT IT (Malaco Savoy 14804) | Rev. T. Wright & Chicago Mass Choir        | 8        | 8   |
| 9   | PHEMENON (Belmark 71906)          | Rance Allen                                   | 9        | 43  |
| 10  | NUMBER 7 (Benson CB2008)          | Commissioned                                   | 10       | 19  |
| 11  | AN INVITATION AIR (Atlantic L10170) | Luther Barnes & The Red Budd Gospel Choir     | 11       | 23  |
| 12  | WAIT ON THE LORD (Belmark 71800)  | Lamora Parks Young Adult                      | 12       | 13  |
| 13  | VICTORY IN PRAISE (Tyson 400199)  | Vip Music & Arts Seminar Mass Choir           | 13       | 26  |
| 14  | HE'S PREPARING ME (Ar 10162)      | Rev. E. Davis / Wilmington Mass Choir         | 14       | 10  |
| 15  | REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7100) | Rev. James Cleveland/L.A. Gospel Messengers | 15       | 27  |
| 16  | FAMILY AFFAIR (Malaco 4442)       | Pilgrim Jubilees                               | 16       | 43  |
| 17  | MUSIC 2 GO (Word 901666920X)      | Various Artists                                | 17       | 21  |
| 18  | HOLD BACK THE NIGHT (SOG 178)     | Rev. Charles Nichols                          | 18       | 43  |
| 19  | GOD DELIVERED (Atlanta International) | Rev. F.C. Barnes                         | 19       | 11  |
| 20  | THIS IS YOUR NIGHT (Black Berry 2029) | Williams Brothers                              | 20       | 44  |
| 21  | LOVE ALIVE IV (Malaco 6007)       | Walters Hawkins                               | 21       | 43  |
| 22  | MAGNIFY HIM (Malaco 6011)         | Keith Pringle                                  | 22       | 37  |
| 23  | MY MIND IS MADE UP (Word 48784)   | Rev. Milton Brunson & The Thompson Community Singer | 23       |     |
| 24  | LIVE (Sparrow 1246)               | Tramaline Hawkins                             | 24       | 43  |
| 25  | I AM PERSUADED (Benson 2722)      | Fred Hammond                                   | 25       | 33  |
| 26  | PRAY FOR ME (Word 9202)           | Mighty Clouds Of Joy                          | 26       | 13  |
| 27  | THROUGH THE STORM (Tribute/Spectra 700113) | Yolanda Adams                              | 27       | 27  |
| 28  | HIGHLY RECOMMENDED (Word 9112)    | Helen Baylor                                   | 28       | 32  |
| 29  | TOGETHER (Light/Spectra 72043)    | Kurt Carr Singers                             | 29       | 32  |
| 30  | UNCOMMON LOVE (Benson C02781)    | Heilroom                                      | 30       | 21  |
| 31  | FAMILY & FRIENDS CHIOR VOL.3(Schwitz/Sparrow 1507) | Ron Winans                               | 31       | 33  |
| 32  | I'LL TELL THE WORLD (Savoy/Malaco 1480) | Myrna Summers                              | 32       | 28  |
| 33  | OPEN OUR EYES (Rejoice 9111)      | Milton Brunson                                 | 33       | 28  |
| 34  | SAINTS IN PRAISE (Sparrow 1240)   | The West Angeles Cogic.                      | 34       | 33  |
| 35  | LIVE & BLESSED (I Am 08300)       | Wait Whitman/Soul Children Of Chicago         | 35       | 22  |
| 36  | JUST ME THIS TIME (Tyson 401311)  | John P. Kee                                   | 36       | 43  |
| 37  | THE EVOLUTION OF GOSPEL (Perspective/ASM 28964 1000 4) | Sounds Of Blackness                          | 37       | 40  |
| 38  | RAISE A NATION (Word 48594)       | Inez Andrews                                   | 38       | 40  |
| 39  | I'LL LET NOTHING SEPARATE (Savoy 7101) | Dallas Ft. Mass. Choir                     | 39       | 43  |
| 40  | ALIVE & SATISFIED (Benson 2841)   | Thomas Whitfield                              | 40       |     |
Wanda Nero-Butler

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

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

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

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

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

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

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

To support the album, she will be embarking on her first gospel tour. The tour, which will commence in June 1992, is being booked through Davis & Associates, (313) 592-7541. All dates have not been finalized.

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

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

**SPECTRA SIGNINGS**—Nashville, Tennessee-based Spectra Distribution recently added a new label to their ever-growing roster of distributed labels. Signing on the dotted line was Hollywood, California-based Grace Records, headed by Tommy McGee. The Grace Records situation is unique in that their deal is tied in with a third party, Tyscot Records. Tyscot will handle manufacturing of Grace's product as well as sharing their promotions staff.

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

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

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

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

**AUSTRALIAN RECORD LABEL MOVES TO NASHVILLE**—Round Records, an Australian Christian label, recently moved its international headquarters to Nashville in an effort to expand their music market to include the expanding contemporary Christian music industry. Boasting a roster including Australia's number one metal band and number one rapper, Round Records breaks onto the scene with the American debut release of three albums by artists Scary Cats (*Smackaboom*), 2 A Beat (*Let's Do Platinum*) and Justice (*Counting Down*).
AMOA Expo '92 Is Set For Oct. 1-3 In Nashville

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

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

In addition, there will be a program of educational seminars addressing a variety of technical and management topics. Registration, housing and program information will be mailed to the members of the industry later this spring. Expo '92 planning committee chairman is Craig Johnson (Tatuka-Salt Lake City, UT). The subcommittees will be chaired by: Evan Brown of B & B Music & Video-Cleveland (awards); James Thorpe of Thorpe Music Co.-Springfield, IL (educational seminars); Jerry Derrick of Derrick Music Co.-Charleston, W.VA (exhibits); Don I Hesch of A.H. Entertainers-Rolling Meadows, IL (Hesch Scholarship Fund promotion); Garland Garrett, Jr. of Cape Fear Music Co.-Wilmington, NC (registration) and Gene Urso of Madison Coin Machine-Monona, WI (stage show).

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

Lenore Sayers Joins Williams Bally/Midway

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

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

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

Laniel Hosts NSM Service School

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

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

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

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

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

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

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

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

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

Getting ready to enjoy their food are ops (l-r): Steve Pelchat, Gilles Coulombe, Ghislain Roy, Louis Taschereau, (and standing) Dennis Pelchat and Oliver Royer, Bon appetit!
Rowe LaserStar Ops Receive Free CDs From Wayne Newton

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

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

New Certification Logo From NAMA

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

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

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

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

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

New Child Abuse Prevention Poster Features Bo Jackson

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

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

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

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

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

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted: $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS. FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $8.00 to your present subscription price. Non-subscribers: $25.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 664 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

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Cash Box Special Issue

Who will be the new stars and trendsetters in the year ahead? *Cash Box* profiles the up-and-coming artists and trends that are poised to explode onto the music world. Only in *Cash Box* can you find out what’s going to be hot in Pop, R&B, Rap, Country, Jazz, Blues and Gospel. All this, plus the latest in the Coin Machine industry.

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