Penthouse Players Clique
The Clique Clicks!

WITH THEIR DEBUT RUTHLESS/PRIORITY album, Paid The Cost, Playa Hamm and Tweed Cadillac, the dynamic duo behind the Penthouse Players Clique, are going to get your attention. Together with producer D.J. Quik and executive producer Eazy-E, these "playas" have created an album with trend-setting lyrics and funky tracks.

"We wanted to give people a lot to choose from, both in music style and lifestyle," says Hamm about the album. Paid The Cost's diversity is mirrored in the brash horns of "Checkmate," the soulful break on "Just To Keep Your Attention," in the interplay of racy lyrics and the old-style, R&B ballad in "PS. Phuk U-2."

"Explanation Of A Playa," the debut single, is a one-stop, all-purpose guideline to being a '90s playa, while the slow and sensual "Nathens Changed," condemns conditions that young men of the inner city must overcome to survive and thrive.

After struggling so long and now getting a shot at the top, Hamm and Tweed have stuck to their belief that a positive attitude is the only way to go. Says Tweed, "You have to make the best of what you have in order to have more of the best."

Pictured are Playa Hamm (left) and Tweed Cadillac. D.J. Quik joins them on the cover.
TIME OF NICK: PolyGram has tapped Nick Gatfield to be president of a newly created, as yet unnamed label based in L.A. The wholly owned label will be marketed through the PolyGram Label Group. Gatfield was previously A&R director for EMI/UK, where he was involved with the signings of such acts as EMF, Bubba and Thunder. Before that, Gatfield was a member of Dexy's Midnight Runners, whose hit included "Come On Eileen."

BRINGING IT ALL BACK HOME: The Grammys made it in New York, so now they can make it anywhere. Next year they'll make it in Los Angeles, specifically at the ample Great Western Forum, the first time of the Grammys has found itself in an arena. Next thing you know, it'll be a stadium show. You read it here first.

RINGOLEVIO: Ringo Starr stopped by New York's Radio City Music Hall last week to announce that he'll be hitting the road. Alberto VO-5 will sponsor the tour, which will find the ex-Beatle in the company of Joe Walsh, Nils Lofgren, Todd Rundgren, Dave Edmunds and other great sidemen. They'll all be in the East and Midwest in June and in Europe in July.

OUT AND ABOUT: Out, a national gay/lesbian magazine debuting in June, is launching itself with a bang. Charter subscribers will get a copy of Get Out, a 17-track CD from Sire. Some songs are from new albums (by k.d. lang, Tom-Tom Club and others), some are from old albums (from David Byrne, Lou Reed, Debbie Harry and others), some are previously unreleased tracks (from Erasure, John Wesley Harding and others). The CD comes with an $11.95 three-issue subscription, which can be ordered by calling (800) 876-1199.

THE BUCK STARTS HERE: Mercury Records is donating a buck an album from the sales of Say What You Want, a new compilation of tracks emphasizing the importance of free expression (including Tears For Fears' "Ideas As Opiates," John Mayall's "Mr. Censor Man" and Disposable Heroes of Hiphoprisy's "Exercise Our Right") to Rock the Vote.... And Bryan Adams is donating a buck from each ticket sold at his Worcester, Mass show to Don Henley's Walden Woods project. We're talking $13,000 there.

SUMMER IN FLORIDA: Walt Disney World, to draw people down there in the steamy months, has begun something called the Disney Arts Festival: six-day resort packages that include performances by the likes of, on the music side, Dave Brubeck, Billy Taylor, Rosemary Clooney and Tom Scott. Call (800) 828-0228 for full details.

MACHINATION: Mechanic Records, the independent hard rock label whose artists include Trixter, Bang Tango and Voidoid, has ended its label deal with MCA.

Swedish superstars Roxette wound up the North American leg of their 18-month, worldwide Joyride tour at the Universal Amphitheatre in Los Angeles recently, having played nearly 30 dates over the last two months. The EMI group moved on to perform in Mexico City and several South American countries. Seen here at an after-show party are (l-r): Larry Katz, vp/gm West Coast, EMI Records Group; Rolf Nygren, president EMI Svenska AB; Marie Fredriksson, Per Gessle, Roxette; and Daniel Glass, exec. vp/gm, EMI Records Group.

Larry Kenswil has been promoted to the position of senior vice president, business and legal affairs, MCA Music Entertainment Group. In his new position, he will oversee the negotiation and supervision of the Group's contracts with artists, production companies and associated and distributed labels, as well as other legal matters related to the Music Entertainment Group.

Michael Resnick has been appointed to the position of vice president of business administration for Atlantic Records. Based in the company's New York headquarters, he will work in the business and royalty areas as well as continue to liaise with Atlantic's Royalty departments.

PolyGram has made two promotions in its Classic & Jazz department: Lisa Altman, formerly London's director of promotion and product, has been named vice president, Philips Classics. And Nancy Zannini, who had occupied Altman's new post, is now vice president, public relations and development for PolyGram Classics & Jazz, a newly created position.

EMI Records Group North America has named Laura Kuntz vice president, adult contemporary promotion; she joins the label from Epic Records. Cherry Ring Ginsberg has been promoted to senior vice president, press and artist development, Elektra Entertainment; she has been with the label since 1987. Patti Olsen has been appointed to the newly created position of director of national country promotion at Mercury Records Nashville. Olsen will direct the regional promotion staff and work with independent promoters, as well as working on promotion plans and strategies for various releases. (Photo Credit: Alan Mayor) Susan Levy has been promoted to senior director of publicity and artist development for MCA Records/Nashville. Levy previously served MCA/Nashville as director of publicity and artist development, and she will continue to be responsible for the daily press activities of the label's roster.

Sony Music Entertainment has appointed Thomas Carr director, corporate security; he was previously at AT&T. Columbia Records has promoted Y. Ashley Fox to east coast manager, black music promotion; she was a marketing coordinator in the department for Atlantic Records. And the same division has made Michi-Chan Benjamin local promotion manager, Southwest region. Restless Records has announced an expansion of the rock indie label's marketing department. Maureen McCormick has been promoted to national marketing manager from manager of alternative radio promotion. Scott Bradford and David Jahn have been made alternative and metal retail managers respectively; and Reed Sherman is now marketing service manager. Salem most recently was product manager for Metal Blade. Mavis Takemoto has been promoted to senior director of advertising and administration for UNI Distribution Corp. Previously director of advertising, Takemoto will continue to be responsible for managing UNI's advertising, with her duties expanded into the administration areas. At Bob-A-Lew Music, Barry Kolsky has been named director of creative activities, Lesley Lott has been made president of administration and Sarah Brown has been made creative manager of Bob-A-Lew's Austin, TX office. Prior to these appointments, Kolsky served as executive director of A&M Records' music publishing operations, Lott was publishing administrator for Media Rights, Inc., and Brown, a highly-regarded bassist, will be working closely with Bob-A-Lew's Texas-based writers.
## CASH BOX CHARTS
### TOP 100 POP SINGLES
#### #1 SINGLE: Vanessa Williams

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<td>Tears in Heaven</td>
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<td>Masterpiece (Reprise)</td>
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<td>Make It Happen</td>
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<td>I Can't Dance</td>
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<td>Thinkin' Back</td>
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<td>Too Much Passion</td>
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<td>Everything Changes</td>
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<td>To Be With You</td>
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<td>Richard Marx</td>
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<td>Justified &amp; Ancient</td>
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<td>Mama, I'm Coming Home</td>
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<td>Breakin' My Heart (A&amp;M 28061001)</td>
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<td>Beauty and the Beast</td>
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<td>Human Touch</td>
<td>Bruce Springsteen</td>
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<td>One (Island FRID 6706)</td>
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<td>Thought I Died and Gone to Heaven (A&amp;M 750215387)</td>
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<td>Come as You Are</td>
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<td>Money Don't Matter 2 Night</td>
<td>Prince And The NPG</td>
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<td>What Becomes of the Broken Hearted</td>
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<td>If You Go Away</td>
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<td>I'll Get By</td>
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<td>Again Tonight</td>
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<td>Take Time (Elektra FR4850)</td>
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<td>Do Not Pass Me By</td>
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<td>Right Now (Warner Bros. 19058)</td>
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<td>Uli Ahn (Motown 374652114)</td>
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### 1000 Bulldogs and Pigeons (Parlophone Warner Bros. 19039)

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<td>All Woman</td>
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<td>Smells Like Teen Spirit</td>
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<td>Blowing Kisses in the Wind</td>
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<td>100</td>
<td>That's What Love Is</td>
<td>A&amp;M 7233</td>
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**MUSIC REVIEWS**

**SINGLES**

**JULIAN LENNON:** "Help Yourself" (Atlantic FRCD 4188-2)
Since his last single, "Salt Water," failed to make any serious chart noise, Julian has now released a new and much fresher single, "Help Yourself." Somewhat always managing to sound like his father's son, Julian's writing has matured and taken on a shape of its own. With the help of producer, Bob Ezrin, this latest two-disc release brings the '90s sound to the young Lennon's familiar style. Lennon co-pens this song with J. McCurry.

**BABY ANIMALS:** "One Word" (Image IMX068)This hot new group features the vocals of lead singer, Suzee DeMarchi. Her sassy style is backed by heavy-hitting drums, powerful electric and tasteful acoustic guitars. The group is currently enjoying a surge in momentum fueled by opening for the now legendary Van Halen. Even though the album was released last summer, the Baby Animals are working it diligently, and it looks as though it's getting ready to pay off. Produced by Mike Chapman.

**CELINE DION:** "If You Asked Me To" (Epic ESK 74277)Now that the world knows who this Canadian songstresses is, through the public power of VH1, her debut with Peabo Bryson on "Beauty And The Beast," slightly ebbs its chart reign to #16 this week. Dion has now established herself as a top ballad singer. First single from her new LP is the powerful and emotional "If You Asked Me To." Written by Grammy winner Diane Warren and produced and arranged by Guy Roche.

**GLEN JONES:** "Here I Go Again" (Atlantic 4346-2)Yeah, it's a little late for disco-the-90s, but just like the saying goes, "better late than never," Glen Jones, a well respected R&B vocalist has finally put together the album that will take this talented artist to the top of the charts. Since the release of "Here I Go Again," radio stations nationwide are jumping on this cut, putting it into heavy rotation. The production and vocals are outstanding, look out for a #1 chart position.

**PENTHOUSE PLAYERS CLIQUE:** "Explanation Of A Playa" (Priority/Ruthless PVL711)Straight from the pose over at Priority/Ruthless is the Penthouse Players Clique, a duo based in Los Angeles that are going to be making some noise in the rap industry. "Explanation Of A Playa" is pretty much on the hardcore tip, but has a little crossover potential. Also featured on the single is "That's No Right," which features AMG, DJ Quick and Eazy E. The last cut on the maxi-single "PS. Fuck U 2," is also pretty hype.

**R.I.P. GOVERNMENT:** "Liquid Love" (RIP Records 82564)LA's hottest underground rap group, R.I.P. Government, is back again with their most recent single titled "Liquid Love." As usual, the production on this tune is very impressive. You have to listen closely to the vocals to understand the beat a bit. This is one of those few tracks that listeners who like some dope azz hip-hop that has depth, the Government is definitely something you'd like to hear.

**ALBUMS**

**TOM COCHRANE:** Mad Mad World (Capitol CDP 97272-2)Canadian rocker Tom Cochrane is enjoying phenomenal success on his solo debut in his homeland, having received four Juno Awards, and the 13-cut lp has gone over five times platinum. Currently on tour with the Smithsonian, the former member of Red Rider is bringing up a platter of roots-rock and R&B on Mad Mad World, which was recorded in Memphis, Tennessee and produced by Joe Hardy. Initial single, "Life Is A Highway" is his first Canadian #1 record.

**THE CHURCH:** Priest = Aura (Arista 75822-18683-2)Here is the eighth album from the alternative Australian Church boys, and it is the first after a series of solo projects. Full of wide-open sounds and colors, this music is, by design, a voyage of sorts, or a mad dream. Kinda like U2 on acid. All songs are written by bandmembers Peter Koppes, Steven Kilbey, Martin Poulsen-Piper and Jay Doo Daugherty. This follow-up to 1990's Gold Afternoon Fix, is produced by the band and Gavin Mcillop.

**PETER CASE:** Six-Pack Of Love (Geffen GFD-21466)From the San Francisco-based Nervews, and Los Angeles' Plimsoles, Peter Case has released his third solo, a 13-cut summation to the writers and players on the record. Peter plays guitar and piano, while sounding like Elvis Costello on most tracks, like Dylan on others, and quite like John Lennon on "Deja Blues" and "It's All Mine," circa 1971. The album is produced by Mitchell Froom (Elvis Costello, Crowded House) and Case.

**LISA TAYLOR:** Secrets Of The Heart (Giant 9 24332-2)You may have heard the song feature this week in Cash Box, but if you haven't, you still have the review to check out. Anyway, Taylor delivers some beautiful, R&B-oriented music that sets a very impressive first effort on Secrets Of The Heart. On her slow-moiced songs, she delivers a laid-back sound that has high-quality production. Her uptempo cuts like "Better Late Than Never" have a smooth R&B sound with a little crossover appeal.

**M.C. BRAINS:** Latter Men (Motown 751636-122)For those few R&B and rap listeners that haven't heard of MC Brains, where have you been for the past few months? Brains made his debut with the smash single "Oochie Coochie" and ever since, that track has been occupying the urban radio and video stations nationwide. Now he's back with his fifth full-length album "Latter Men." Some cuts are "Boys 11 Men (The Sequel)" and "G-String."

**BOb BALDWIN:** Reflections Of Love (Atlantic 7 0345-2)For those fans of contemporary jazz, Baldwin has a beautifully constructed album that has a sound that would also appeal to some R&B listeners. The music is uplifting and has a commercial sound that makes just about all of the 13 different tracks included worthy of radio play. The big standout are "I'm Fine, I low Are You?", "It's Not Enough (Ends)", "In A Sentimental Mood" and "Till We Meet Again."

**POP SINGLES LOOKING AHEAD**

| 1. Haven't Got A Clue *Chameleon/Electra* | Drumrama |
| 2. Low Self Opinion *Image* | Rollins Band |
| 3. What You Give *Taffaz* | Tesia |
| 4. When I'm Gone *Hats* | MSG |
| 5. Silent All These Years *Atari* | Tori Amos |
| 6. Murder Tonight In Trailer Park *RCA* | Cowboy Junkies |
| 7. She's Mad *Luka Bog/Sire* | David Byrne |
| 8. Perfect Place *Ancient* | Brian and The Benders |
| 9. Please Don't Go *Motown* | Boyz II Men |
| 10. Sometimes It's Only Love *Epic* | Luther Vandross |
| 11. Heavy Fuel *Warner Brothers* | Dire Straits |
| 13. Love Is Reality *Fooly Shrewd* | Al Green |
| 14. Hot & Bothered *Def Comedy* | Cinderella |
| 15. Mouth For War *Ano* | Pantera |

**PICK OF THE WEEK**

**DEF LEPPARD:** Adrenalize (Mercury 511 S 185-2)It seems amazing to think England's Def Leppard has only released three albums since 1983. Pyromania went over eight million, 1987's Hysteria over 15 million worldwide, and now, Adrenalize will not doubt follow suit. It's not as if they go away and re-invent the wheel, and they certainly don't need to practice putting together a butt-kicking rock 'n roll album. Nevertheless the three years it took to put this album together are apparent, even if you don't add that the hardships the band has endured. Executive producer: Robert John 'Mutt' Lange, with Mike Shipley and Def Leppard, producers.
Luther Campbell:
As Successful As He Wants To Be

By M.R. Martinez

LUTHER "LUKE" CAMBELL HAS BENEFITED from the controversy that has attended his admittedly randy rap music. The free publicity he received when his As Nasty As They Wanna Be album provoked a Florida Supreme Court trial that became the focus of news media globally, boosted the album's sales to stellar heights. The group's subsequent arrest while performing live in a South Florida nightclub became the sound-bite seen and heard around the world and boosted sales even more.

And although it became illegal to sell material deemed sexually explicit in Florida to persons under 18 years old—the prime market for simplistic diatribes like "Me So Horny"—at least one dealer bucked the trend and was arrested for it. Legislators and lobbyists have held up as examples other rappers—N.W.A., Ice Cube and Too Short—as examples of why censorship is needed.

But no rapper has been derided as stridently or cited as frequently as Luther Campbell and the 2 Live Crew. In a written statement, Campbell says: "My 'dirty records' sold in numbers that shocked everyone, except me..."

His Got 5* on My Mind lp, while stalling on the Cash Box R&B and pop album charts after a healthy climb to the Top 30 and Top 50, respectively, may have been given another unwitting boost when a legislator in Washington state said that he was provoked by Luke to propose a bill making the sale to minors of sound recordings deemed sexually explicit illegal.

Rep. Richard King (D-Everett) told news media in Seattle that he was prompted to write his bill, HB 2554, after a four-year-old asked his mother the meaning of the words on the 2 Live Crew's album As Nasty as They Wanna Be. The bill passed both houses of the legislature and was signed into law by Gov. Booth Gardner last month (Cash Box, April 4).

But Campbell is after bigger stakes at this point. In a book co-written with John R. Miller and published by Barricade Books—As Nasty As They Wanna Be: The Uncensored Story of Luther Campbell of the 2 Live Crew—the group's leader discusses their overnight success, wild encounters with groupies, life on the road and his trial and tribulations, in and out of court.

A candid recounting of how Jesse Jackson took large donations to his presidential candidacy but would not attend any of the court trials, how George Lucas first gave Campbell permission to use the nickname "Luke Skywalker" then rescinded the permission, and how CBS vetoed the decision to cast Campbell in a television pilot are but a few of the anecdotes that unfold in this tome.

Campbell's insights on money, power, African-Americans, the music industry, drugs, women (sex, drugs and rock 'n roll?) and, of course, censorship also form the gist of this volume.

As pointed out by a publicist working closely with Campbell, controversy has not hurt the man who has escaped the poverty that shrouds life in the Liberty City district of Miami. If he's benefitted, why stop with records? Why not books, too?
REET, PETITE AND HERE: The problem with Broadway musicals these days, more times than not, is the music. People just aren't leaving the theaters humming the songs: one, because the songs frequently stink; and, two, because guys like Stephen Sondheim write songs that are just plain hard to hum.

This month, Broadway is unspooling three new shows where you can go in humming the music: Five Guys Named Moe, brimming with those snazzy little jump swing tunes of Louis Jordan and his Tymanly Five; High Rollers Social and Pleasure Club, which focuses on New Orleans R&B, with Allen Toussaint leading the onstage band; and Jolly's Last Jam, a musical about Jolly Roll Morton that utilizes the man's music as well as his persona.

...Moe is the one getting all the attention because, like almost every musical hit Broadway has seen in the past decade, it began in London, under the aegis of producer Cameron Macintosh, the man behind Cats, Miss Saigon, Phantom of the Opera and Les Miserables. Moe is still selling out on London's West End. If you know Louis Jordan's music, you know it's really hard not to like. "Choo, Choo Ch't Boogie," " Ain't Nobody Here But Us Chickens," " Saturday Night Fish Fry," "Five Guys Named Moe," "Dad Gum Your Hide Boy," "Is You Is Or Is You Ain't My Baby," "Beware, Brother, Beware," "Safe, Sane and Single," " Reet, Petite and Gone," "Caldonia." dozens of snappy novelty numbers recorded for Decca in the pre-R&B/pre-rock & roll mid-to-late '40s: songs that were put over by Jordan's rubbbery, conversational singing, bluesy bebop alto, and the massive swing of the Tymanly Five. It's no surprise that Jordan, who died in 1975, was inducted into the Rock and Roll Hall of Fame during its second ceremony.

Five Guys Named Moe, which has landed at the Eugene O'Neill Theatre, is a likable, unpretentious entertainment. The five Moes (Big Moe, Four-Eyed Moe, No Moe, Eat Moe and Little Moe) pop out of a radio to cheer up a lovesick young man. Backed by an onstage sextet, the Moes basically perform Louis Jordan's hits, simple as that. They are loose and cheerful and—as they vox out those great songs, occasionally involving the audience—they do summon up the wacky spirit of the great Jordan. While none of the Moes is outstanding—there isn't a Louis Jordan in the bunch—Doug Eskew and Jeffrey D. Sams are memorable. Five Guys Named Moe is fun.

But is it Broadway fun (we're talking up to 60 bucks a ticket for a revue that could have worked just as well, and much more inexpensively, at, say, the Village Gate)? Well, that depends on you. Five Guys Named Moe won't knock your socks off, but it will get the feet inside your socks tapping for two hours. And, these days, that ain't a bad thing at all.

The Moes

REVOLUTIONARY IDEA: In a concerted effort to overcome a cost-effect stalemate the industry has achieved in seeking and developing new talent, a group of Southern California music business professionals have devised a rather 90's solution to an old and painfully real dilemma. How do new artists and songwriters get their material heard? Okay...at first, the answer seems easy...send it to a label, a publisher, or a management company. Fine...except we all know most of these organizations don't accept material from unsolicited artists, which represents a tremendous amount of untapped talent, and of course, the future of the business. Up-and-comers can spend hundreds, if not thousands of dollars on the recording of tapes, photos, bios and mailouts, only to have their efforts end up in a pile of un-listened-to music, the trash, or in some cases, they may receive a systematic, form letter/rejection notice with no explanation as to why they "passed" or any evaluation of the material, which is rarely returned. Why? This answer is simple too...it just isn't worth the cost involved vs. the percentage return to take the time. It's also virtually non-existent that an artist is signed on the solo submission of a demo. Still, new artists need feedback in order to develop, save valuable time, and money.

Filling the void is a team of credible industry veterans with backgrounds in publishing, management, production, A&R and promotion. The L.A. Entertainment Group, has set up a 900 number for the music artist who must have that essential feedback. The cost to the artist is minimal ($4.95 the first minute, $1.95 each additional, average call about five minutes) and revenue derived from the line covers the cost of operation... and every submission is guaranteed evaluated. Obviously, they are interested in developing a talent roster, and the group offers individual publishing deals on a song-by-song basis, with material they feel can be placed, with all rights returned to the writer after one year if a song is not covered. Individual deals are subject to negotiation.

Creative director, Terry Williams (with production credits including Kenny Rogers and Richard Marx) told Cash Box "The initial idea of operating through a 900 number held stigmas I needed to overcome myself, but the level of service we provide at such a low cost to the artist has made response from our clients very positive. It is revolutionary, but it works... and it's catching on.

On the phone, the staff provides answers to questions artists may have, regarding topics such as copyright, and how to make their submission. The caller then receives a personalized I.D.#, which they use on all correspondence. There are no further charges to artists whose material is accepted. "At that point, we operate like any publishing company, production, or management company," says co-founder, Judi Barlowe Fields, (who has managed the Righteous Brothers, and Bill Medley's solo career). "Quite often, callers whose initial submission shows promise, are invited to re-submit new material at no charge. We simply renew the identification number. We're committed to the discovery and development of new talent."

Sounds good to me...by the way, the number is 1-800-443-4HIT (4448) I'll see ya... next week...
TALENT REVIEW

Garrison Keillor

By Robert Adels

BRIDGES AUDITORIUM, CLAREMONT, CA—Minnesota Public Radio’s Garrison Keillor would never be mistaken for Prince. Yet this modest and Midwesternly unsoulful phenomenon is unintentionally challenging the James Brown legend: releasing his ’90s albums with the unrelenting frequency of Brown’s ’70s singles while claiming “The Hardest-Working Man In Show Business” title for shy persons everywhere.

Keillor may eschew songs like “Sex Machine,” but he’s a human dynamo nonetheless. For starters, he annually conceives, writes, produces and stars in 28 all-new, two-hour editions of Garrison Keillor’s American Radio Company—a live, weekly variety show, frequently delivered on the road as this rare L.A.-area concert.

A Grammy winner who’s already released eight cassette titles in the past 10 months on the indie High-Bridge/MPR label, Garrison is now set for three major label debuts before Fall—his just-issued Shaking The Blues Away with his radio show band (Rob Fisher & the Coffee Club Orchestra on Angels), his reissued Songs Of The Cat (with Frederick von Stade, through BMG) and the tentatively-titled Hopeful Gospel Quartet (with Robin & Linda Williams and Kate McKenize, Epic).

Meanwhile, he’s launched a three-episode, variety mini-series for this PBS-TV season (Garrison Keillor On Television), continues as a top-hardcover/paperback author with his new best-selling novel (WLT: A Radio Romance) and still reigns as the audio book’s best-selling artist of all time.

In his spare time, he’s a creative perfectionist. It’s small wonder that record stores have trouble categorizing his releases and even more trouble keeping them in stock. But with his live radio show now reaching 1.3 million listeners every Saturday night at 6, Keillor deserves his own retail section stocked to the rafters.

Live from Bridges Auditorium, Garrison was ably supported by three youthful Broadway/TV veterans regular Ivy Austin (the Streeteasy Todd star who had the crowd shakin’ to “Wish I Could Shimmie Like My Sister Kate”), the power-throated Karen Morrow (of Dreed fame whose “Secret Love” revealed her gentler side) and L.A. Law D.A. Lynne Thigpen (whose astounding voice surprised anyone who missed her Tony-nominated run in Tintypes.)

The original musical/comedy skits they performed with Keillor included the hilarious “How’s Are Flying” which had the perplexing task of turning CBS Sunday Morning With Charles Kuralt into an unforgettable punchline. As Keillor’s regular male sideskicks, actor-singer Richard Muenz and special effects pro Tom Keith brought their own brilliant fireworks to the party. The unexpected duo of young Brian O’Connell and 91-year-old Willie Humphrey (of The Preservation Hall Jazz Band) previewed their upcoming Two Clarinets On The Perch album (for GRB Jazzyology) to rapt attention and thunderous applause.

Yes, Garrison sings—but the focal point of the American Radio Company show remains Keillor’s “News From Lake Wobegon” monologue. Happily, this weekly carry-over from his former, award-winning radio series, A Prairie Home Companion, still packs an epic movie’s worth of plot, subplot and pathos into a flawlessly-paced, 25-minute, folksy performance-art piece. Through it all, a cucumber-calm Keillor becomes a computer-geek Will Rogers.

If Garrison Keillor isn’t The Hardest-Working Man In Show Business, then Pat Boone is and was The Godfather Of Soul.

TALENT REVIEW

Pleasure Thieves/This Picture

By Hilarie Grey

THE WHISKEY, HOLLYWOOD, CA—Marked by ringing guitar, haunting synthesizer atmosphere and a dramatic vocalist, Hollywood Records’ Pleasure Thieves has fired the first salvo of a comparison to such stalwart modern rock favorites as U2 and Simple Minds. However, the Thieves’ set at The Whiskey, displaying songs from their Simple Escape album, showed that their material is sorely lacking in one essential element which separates a U2 from its imitators: stirring, anthemic melodies which inspire and bond an audience.

The five-piece band, joined occasionally by a trumpet player, did offer some artful, appealing arrangements, but boasted only one truly memorable song—the triumphant “Into The Arms Of Love,” which closed the set. Perhaps the problem was that the Pleasure Thieves drew too many comparisons with other bands. Lead singer Sinjin, for example, recalled a less energetic Bono in his gestures and mannerisms, a less raspy Richard Butler (Psychedelic Furs) in his vocal style, and a slightly disheveled Tony Hadley (Spandau Ballet) in his appearance. The band members even practiced the U2 method of leaving the stage while dosing the last song, one member at a time.

But while the Pleasure Thieves’ performance, though not terribly original, was essentially enjoyable to listen to, the set which followed by This Picture (BMG) was muddy and gratingly melodramatic throughout. Songs like “At The Water’s Edge” and “A Violent Impression,” which would open with promising touches on the piano or guitar, soon degenerated into a murky mess of distortion and plodding bass which completely covered the solos. This pattern resulted in the initial verses of nearly every song coming across much better than the choruses.

This Picture’s vocals fell into a single mode as well: tense and tortured. The potential drama in all of the pleading, screaming and hair-flipping was entirely lost due to its overuse. This limited emotional range was particularly apparent on “Death’s Sweet Religion,” which boasted a haunting, subtle instrumental atmosphere on the verses which was obliterated by the blasting vocals and relentless plodding bass.

This Picture’s set became very frustrating to listen to, as many potentially interesting songs lay buried underneath the unnecessary metallic trappings.

THE WHISKEY, HOLLYWOOD, CA—Total Eclipse! A million dollars to the person who can come up with a better name for an all-black, hard rock band! This Tabu/A&M recording act should have no problem at the record stores on July 28, projected release date of their debut lp.

A packed house greeted the Eclipse with open arms as fog machines clouded the stage. When the smoke cleared, four exceptional musicians emerged, bringing a breath of fresh musical air along with them. From the opening song, “Long As It Feels Right,” the message was that of peace, harmony and the unity of ethnic groups, not sex and drugs. The third song of the set, “Times Are Changin’,” touched the subject of today’s world in a positive way. “(Don’t Be) Afraid Of The Dark” was next in line to further establish their ability to avoid monotony.

Halfway through the set they turned guitarist Vic Johnson (formerly of the Busboys, best known for their part in the movie 48 Hours) loose to sit in on his blues-based stuff. After some tasty licks, he brought the hand back in with the tune, "Fire In The Rain," showcasing their extraordinary dynamic range. Drummer, Dave Brown, also got his opportunity to solo, as did bassist, Dee’ Baby (also an ex-Busboy). All three are high-caliber players, no dead weight here.

Singer, Bernie K, was all over the stage dancing and having the time of his life. His sincerity transcended to the audience, creating an atmosphere of warmth and happiness. Between songs, he talked about what he called the “new vibe,” that being, the changing social climate of today.

The set wound down with “Check Me Out,” and concluded with “Get Outta Yo Body.” Total Eclipse left the stage, but their effect was still present. Not only did they perform a superb show, they also edgged racial borders and brought this multi-ethnic crowd closer together. A good day for brotherhood and rock-n-roll!
By John Carmen

"A GADFLY IN THE OINTMENT" would be the best way to describe the subject of this week's column.

Thomas A. White is a Beverly Hills-based consultant to the recording and publishing industries according to his title. But to insiders in those industries, White has been a perpetual source of anxiety. In 1988, his trade magazine editorial, "Creative Failure In A&R," polarized the record business, with its theory that poor A&R decisions were responsible for the industry's decline in sales and the bleeding of its energies. White also assumed the mantle of "artist advocate" long before it was fashionable, and has aided the likes of Yvette Marine and Martha Wash in their lawsuits against Paula Abdul and the C+C Music Factory, respectively.

An avowed outsider, White believes that his role is crucial. "In Hollywood, virtually every entertainment attorney of note has developed some ties to the business side of the industry," he states. "It is only natural. Therefore, when it comes down to fighting the companies for royalties for their artists, these people aren't willing to go to the mat. Why jeopardize their real money base, the labels? I've kept my distance as best as I can."

In terms of the independent scene, White takes a position a lot different than the one you might expect. "Indie labels are regarded by some as the good guys, the guys in the white hats, the principled ones," says White. "While it is true that the Indies are usually started by entrepreneurs that are doing something near and dear to them, you've got to understand that most Indies start off under-capitalized, and have a hard time paying their royalties to acts, as they themselves have a hard time getting money from distributors. Majors try to hold onto the artists' money because they hate to give up anything, Indies just don't have it to give, sometimes."

This is not to say that Indies aren't occasionally scurrilous themselves. For example, one of White's clients, Airwave. "We had a specialty record out on Airwave Records," he relates, "and the life span of those records is short. Airwave's president, Terry Brown, ended up licensing this particular record overseas, and collected an advance without paying the act, even though he had no authority to do so. This kind of highway robbery isn't uncommon when you're dealing with smaller companies, though.

White thinks that Indies have a healthy future, anyway. "Independent record people don't have the experience that the majors do," he explains, "but they also don't suffer from the syndrome that there is a right and wrong way to do everything, which is the bane of the business."

White also feels that the function of Indies as "Triple-A clubs for the majors" isn't so bad. "Look at Sub-Pop," he says. "They made it out rather well in the Nirvana case. As long as the Indies, or the acts are justly compensated, it will be mutually beneficial."

Most recently, White has begun a crusade. He's asking any artist who may have sung on a project and was paid as a back-up, but in fact may be construed as a lead singer on the tracks in question, to come forward. He's urged those artists to call him at (310) 657-9831. Strange that a man who is a direct descendent of Sir Henry Morgan (so he claims) is battling modern-day piracy.

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**INDIE MUSIC**

**TOP 25 NEW AGE ALBUMS**

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<th>Album</th>
<th>Label</th>
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**NEWS FROM JAPAN**

**TOTAL SHIPMENTS OF VIDEO SOFTWARE IN 1991,** according to the Video Assn. of Japan (VAJ), amounted to 2.43 million dollars, up 2.4 percent over the previous year. Video cassettes were up 4.7 percent ($1.2 million) and video discs rose 7 percent to (1.05 million).

**CHASE & ASKA,** who record for PonyCanyon, had the top domestic single ("Say Yes") with 2,731,693 copies sold, and the top domestic album, Tree, which sold 2,164,541 copies, according to the Record Industries Assn. of Japan (RIAJ). On the international side, the RIAJ declared "Welcome To The Edge" by Billie Hughes (PonyCanyon) the biggest seller (490,750 copies) and Please Hammer Don't Hurt Em the biggest selling album (Toshiba EM) having sold 358,113 copies.

**NEWS BRIEFS**—An agency of the government has disclosed a plan to abolish the "Resale System" in the music industries in the interest of free competition. The Record Retailers Assn. of Japan (RAJ) will conduct a huge campaign to oppose the agency's position, saying that the Resale System has a 50-year history in this country and has significantly contributed to the development and prosperity of the music industries by helping to maintain stable prices... Stephen Shriver, vice president and chief of Asia and the Pacific area for Warner Music International, was recently selected as chairman for Warner Music/Japan. Ikuoz Orita remains president of the company. The Zero Corporation has signed an exclusive agreement with former Earth, Wind & Fire keyboardist, Larry Dunn to record and distribute his work worldwide. Dunn is currently producing a new style of instrumental music with the Larry Dunn Orchestra that will mix soul with funk and jazz.
O N J A Z Z

21 TIMES AND COUNTING: To put this personality, the first jazz concert I ever went to was a Carnegie Hall triple bill at the very first New York/ New York Jazz Festival in 1972: the Mahavishnu Orchestra, the Cannonball Adderley Quintet and Oscar Peterson playing solo piano.

Well, Cannonball's dead, Mahavishnu's history, Oscar isn't making the gig this year, and the name has been changed over the two decades from Newport/New York to Kool to JVC. In the 20 years, the festival has presented hundreds of concerts, many of which I've attended. Things have changed of course: Fusion was in, fusion was out; avant-garde was in but out; headliners have died (Sarah, D cooker, Miles, Stan... most of them sent off with the inevitable tribute show), headliners (although very, very few) have appeared. One thing that hasn't changed is the nagging feeling that the festival just showcases the old same old same old, at ever escalating ticket prices.

But why pass judgment in advance, I'll be back in the summer to pass judgment when judgment is called for. In the meantime, here's the schedule of the Goliath of jazz festivals. If you want to know more, call (212) 787-2020, or write JVC Jazz Festival New York, P.O. Box 1159, Ansonia Station, New York, NY 10023, and have them send you a brochure. Tickets go on sale May 10:

JUNE 19: "Dizzy Gillespie's 75th Birthday Celebration" with Gillespie, Milt Jackson, Freddie Hubbard, Jackie McLean, James Moody, Wynton Marsalis, others (Carnegie Hall, 8 pm).

JUNE 20: "Piano Spectacular" with Dick Hyman, Derek Smith, Marty Napoleon, others (Waterloo Village, 1 p.m.). Sumi Tonooka (Equitable Auditorium, 5:30 pm). John Coltrane with Bill Cosby, McCoy Tyner, Reuben Jones, Charles Lloyd (CH, 8 pm). "Latin Jazz Jam" with Tito Puente, Arturo Sandoval, Oscar D'Leon (Avery Fisher Hall, 8 pm). "Jazz for the Fun Of It" with Mose Allison, Jay Leonhart, Dave Frishberg; others (EA, 8 pm).

JUNE 21: New Jersey Society Jazz Picnic with Panama Francis, Bucky Pizzarelli, Howard Alden, Flip Phillips, others (WW, noon).

JUNE 22: Dave McKenna (EA, 5:30 pm). "Farewell to Buck" with the Illinois Jacquet Big Band, Buck Clayton Sing Band (TH, 8 pm). David Murray Quartet (EA, 8 pm).

JUNE 23: Barry Harris (EA, 5:30). Mel Torme, Shirley Horn (CH, 8 pm). "Jamm'n" with Hampt with Lionel Hampton, Harry "Sweets" Edison, Al Grey, Junior Mance, others (AFH, 8 pm). "Arturo Sandoval Remembers Clifford Brown" (AFH, 8 pm).


JUNE 26: Walter Norris (EA, 5:30 pm). Frankie Beverly & Maze, Najee (BT, 7 & 11 pm). "Re-Birth of the Cool" with Gerry Mulligan Tent (Lee Konitz, Art Farmer, Bill Barber, others) (CH, 8 pm). Manhattan Transfer, the Count Basie Orchestra (AFH, 8 pm). "The Guitar Personality" with Yomo Toro, Laurindo Almeida, Barney Kessel, Howard Alden, others (EA, 8 pm).

JUNE 27: Youseke Yamada (EA, 5:30 pm). Ray Charles, B.B. King (AFH, 7 & 11 pm). Nina Simone, others (CH, 8 pm). Dave Holland Group (EA, 8 pm).
CASH BOX INTERVIEW: Giant Records has recently introduced a talented female vocalist named Lisa Taylor. Her debut album, Secrets Of The Heart, explores different musical preferences ranging from pop to R&B and even some gospel. Recently, Cash Box had the opportunity to speak with Taylor about her debut album and her musical background.

CASH BOX: To be specific, what types of music do you utilize on Secrets Of The Heart?

Taylor: A lot of my music is ballads and mid-tempo ballads, but there is a wide variety of music to choose from. There's some real good R&B and also some pop stuff. I have a gospel song. The music's not heavy funk, it leans more towards the pop side. I'm really pleased that so many people like it. I've put my heart and soul into it, of course, there's something there for everyone. I prefer ballads, because I listen to ballads more. I've always been that way, ever since I can remember.

CB: Does your background in gospel go back to childhood?

LT: Yeah, I grew up in church, and we sang a lot (my mom, my sister, and I). At home, my mom played a lot of James Cleveland, but I didn't like the traditional too much. I do listen to Andrae Crouch, Walter Hawkins and some choir that have a lot of a contemporary sound.

CB: What made you want to sing more mainstream material vs. gospel?

LT: I've been singing since I was 3 and as I got older, I just started listening to other kinds of music. So, of course, I started singing different kinds of songs. At an early age, my brother turned me on to jazz artists like Quincy Jones, Wes Montgomery, Freddie Hubbard and stuff like that. To this day, I go (or try to go) to the jazz festival every year with my mother and sister.

CB: Would you be interested in going completely gospel on future projects?

LT: In the future, I would be interested in doing some gospel albums, I've always said that. I'm not sure if I'll be able to do it right away, but somewhere along the line, I would definitely, definitely like to do an incredible gospel album with a mixture of classical/progressive jazz.

CB: Do you have any creative input in your music?

LT: Yeah. The guy I work with, Sami McKinney, a writer and producer who did all of my songs, has been working with me since '88. We're a team. We were a match made in heaven; we were just meant to work together. You see, he liked my style, and I loved the way he made music. We have such a good working relationship. So we both put our ideas together and make them work. I'm happy to say that I'm very satisfied with how the album turned out.
### CASH BOX CHARTS

#### TOP 100 R&B SINGLES

**#1 Single: TLC**

- ** Ain't Too Proud To Beg (Arista/Atlantic 14009)**

**#2**

- ** Save The Best For Last (Quinze 866136-4)**

**#3**

- ** Here I Go Again (Atlantic 87540-4)**

**#4**

- ** Masterpiece (Motown 4-19076)**

**#5**

- ** It's So Easy (Capitol 4-4952)**

**#6**

- ** Somebody Loves You (MCA 54315)**

**#7**

- ** Breaking My Heart (Perspective 4003)**

**#8**

- ** Goodbye (Capitol 4-19080)**

**#9**

- ** Don't Be Afraid (EMI 54308)**

**#10**

- ** When You Get Right Down To It (Zoo 4033)**

**All Woman (Arista 708221309)**

- ** Lisa Stansfield 275**

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**EVER CHANGING TIMES**

- ** Aretha Franklin & Michael McDonald 12 12**

**Remember The Time**

- ** Epic 74908**

**Make It Happen**

- ** Columbia 74299**

**Diamonds & Pearls**

- ** Island 4-19023**

**Baby Hold On To Me**

- ** Epic 4-96936**

**Do Not Pass Me By**

- ** Capitol 103114**

**I'm Crying**

- ** Motown 37496319**

**Take Me**

- ** Pendulum/Elektra 4-64813**

**Tears Of Joy**

- ** Tuba 296661889**

**Sometimes It's Only Love**

- ** Epic 40927**

**Why Me**

- ** Elektra 64777**

**Jump**

- ** Columbia 38-74197**

**The Choice Is Yours**

- ** Mercury 866-08792**

**Let's Get Smooth**

- ** Solar/Epic 35-745411**

**Take Me Back To Love Again**

- ** Epic 74212**

**Everlasting**

- ** Epic 74119**

**Testify**

- ** A&M 4092**

**The Comfort Zone**

- ** Mercury 865072-4**

**Where Would I Be?**

- ** MCA 54208**

**Smile**

- ** Atlantic 85910-4**

**Love You For A Lifetime**

- ** Warner Bros. 40073**

**Secrets Of The Heart**

- ** Quartet 4-19113**

**Peaceful Journey**

- ** MCA 10289**

**Please Don't Go**

- ** Motown 3703611**

**The Way I Feel About You**

- ** Warner Bros. 5130**

**No Nose Job**

- ** Tommy Boy 513**

**Love Stories**

- ** Jennifer Holiday 35153**

**I'm The One You Need**

- ** MCA 64276**

**My Lovin' (You're Never Gonna Get It)**

- ** A&M 64276**

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**#53**

- ** Love Is Calling You (RCA 62163)**

**#54**

- ** Live And Learn (Columbia 74012)**

**#55**

- ** A Nice Time For Lovin' (Columbia 73-74051)**

**#56**

- ** I Want You (MCA 54137)**

**#57**

- ** UHH AHH (Motown 24414)**

**#58**

- ** The Lover In You (Reprise 4-1923)**

**#59**

- ** Don't Make Me Beg Tonight (Capitol 49017)**

**#60**

- ** It's Gonna Be Alright (Tommy Boy 999)**

**#59**

- ** White Men Can't Jump (Sony 57342)**

**#60**

- ** Make Ya Body Move (Quality 15100)**

**#61**

- ** Fire & Earth (Polydor 865082-7)**

**#62**

- ** D.O.O. Brown (Warlock 106)**

**#63**

- ** Mell In Your Mind (Zoo Entertainment 72445 10409)**

**#64**

- ** Shine (Epic 74111)**

**#65**

- ** Count On Me (CAPITOL 4479)**

**#66**

- ** I Wanna Rock (Atlantic 496214)**

**#67**

- ** Tennessee (Chrysalis/ERG 23829)**

**#68**

- ** Paper Dolls (GoGo Street Island)**

**#69**

- ** Chic Mystique (WB 4-19132)**

**#70**

- ** Heart To Heart (MCA 54249)**

**#71**

- ** The Temptations 599999**

**#72**

- ** Finally (A&M 1986)**

**#73**

- ** A Minute To Pray And A Second To Die (Rap-A-Lot/Priority 7500)**

**#74**

- ** Be A Father To Your Child (Mercury 867889)**

**#75**

- ** The Jones (Motown 21389)**

**#76**

- ** Love Crazy (Reprise 26845)**

**#77**

- ** Who Feels Good (Epic EAS 4478)**

**#78**

- ** Shut 'Em Down (Def Jam/Columbia 44 174-165)**

**#79**

- ** Thinkin' Back (Grant 4-10704)**

**#80**

- ** The Blues Come Over Me (MCA 54339)**

**#81**

- ** B.B. King 617**

**#82**

- ** Tell Me What You Want Me To Do (Great/Atlantic 75827)**

**#83**

- ** Tevin Campbell 8625**

**#84**

- ** Good Friend (Epic 74157)**

**#85**

- ** Parts Red 865**

**#86**

- ** Get Ready (Warner Bros. 4-19091)**

**#87**

- ** If You Want It (Polite 5681)**

**#88**

- ** Meet Me In The Middle (MCA 4219)**

**#89**

- ** All Through The Night (Soul Era 668-0864)**

**#90**

- ** Baby Got Back (Def Jam/Reprise 49017)**

**#91**

- ** Victim Of The Ghetto (Virgin 4-98835)**

**#92**

- ** (Everybody) Get Up (Reprise/Warner Bros. 19124)**

**#93**

- ** Can't Wait To Get You Home (Ophelia/Epic 54-73095)**

**#94**

- ** Giving You All My Love (Elektra 4-6484)**

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**High Debut: Kathy Sledge #61**

**To Watch: Chaka #32**
**TOP 30 RAP SINGLES**

**Rap/Dance Music**

**By Bryan (B-Style) DeVaney**

**Better Off With an Indie?** An interesting subject in rap (well, actually hip-hop) is what kind of record label would you be better off with. The major labels have more money to back your product, of course, and the independent labels don't have as much to offer, or do they?

The bad thing about the majors is that you don't mean that much to them unless you've already proven that you can move product. If you're a new artist, it's obvious you haven't sold, so how do they treat you? When you are part of a roster that includes mega-stars and anemic-estable acts, your project doesn't stand out that far, if not, at all.

If you're an artist number two or three or four (well, you understand), you're going to be treated like that. With very little attention or effort pointed towards your project, the odds are against you. It's good having a label that has been around for a long time and has the money and staff to make your album pick up, but if they're not using the resources for your sh*t, where are you left?

Another thing is, if they do decide to push your product, what kind of approach to radio and retail will they take. Most majors will put the staff that they have working on an R&B superstar or even a pop superstar on your project. It's good having professionals on your stuff, but remember at what they are professionals. If you were to go into a car repair shop to get your engine fixed, who would you want—an engine specialist or a brake specialist on the job? Both are professional mechanics, but each one has their specialty. You understand? It's a lot more difficult to have someone try to work product who doesn't understand it well.

Since its introduction to the majors, rap has been treated like sh*t. The artists that are signed for pop or R&B get signed for at least double what a rapper will get signed for. The reason surely isn't because rap doesn't make any money. I guess it's just that a large majority of rappers don't grow up in the high-class neighborhood or even middle-class hoods, so they have it harder (like yours truly). Being able to relate to this, I can clearly see how the labels get away with paying peanuts to sign someone. If I didn't have a dime to my name, even a dollar would look pretty appetizing to me. In essence, only a portion of the amounts that would go into any other kind of music would be put into yours. That's a big reason why there's so many problems being signed as a rapper to a major.

Major label success does happen. Hammer is living proof.

With most independent labels, they don't have the money or the time to be wasting it on an artist that they're not backing 100%. In most cases, when your album is released, that's the only big thing going on at your label, so everyone's involved. They want to make the money back that they put into you (you probably still won't get signed for all that much, but most likely it will be due to lack of funds). The extra push and attention helps a great deal when someone really cares about what happens to your product. You'll see a lot more results and a lot fewer excuses.

Also, if you're under an indie, most of them specialize in one kind of music. If you're a rapper and you're signed to an indie, nine out of 10 times it will be a rap-dedicated label. So with a staff that specializes in rap, they would understand a lot more and know more about how to market it. It's hard enough getting people to accept rap now that so many media and television punks are trying to kill it.

By Bryan (B-Style) DeVaney

**TOP 30 DANCE SINGLES**

**CASH BOX • APRIL 18, 1982**

1. **REMEMBER THE TIME** (Epic 74300)
   - Michael Jackson 9 4
2. **WE GOT A LOVE THANG** (A&M 75021 7329-1)
   - CeCe Peniston 2 4
3. **THE COMFORT ZONE** (Epic/With/Mercury 865 073-1)
   - Vanessa Williams 3 17
4. **TESTIFY** (Perspective 29696 1710-USA)
   - Sound of Blackness 4 4
5. **THE CRYFIND** (Epic 74307)
   - Mix-A-Lot 3 10
6. **KEEP IT COMIN'** (Elektra 0-66475)
   - Keith Sweat 6 12
7. **THE JAM** (Epic 74041)
   - Shabba Ranks Feat. KRS-1 7 13
8. **CHIC MYSTIQUE** (Warner Bros. 0-40225)
   - Chic 8 3
9. **CHANGE** (Arista 12363-1)
   - Lisa Stansfield 9 23
10. **TAKE CONTROL OF THE PARTY** (Epic 74066)
    - B.G. The Prince Of Rap 10 17
11. **FINALLY** (A&M 75021)
    - Ce Ce Peniston 11 23
12. **DEEPER** (London 8097-1)
    - Susan Clark 12 11
13. **THE CHOICE IS YOURS** (Motown 866 007-1)
    - Black Sheep 3 3
14. **HEAR THE MUSIC** (E-Legal 6009)
    - Gypsymen 14 5
15. **I'M THE ONE YOU NEED** (MCA 54278)
    - Jody Watley 15 4
16. **PRIDE (IN THE NAME OF LOVE)/A DEEPER LOVE**
    - (Columbia 44-74135)
    - Cilivilles & Cole 16 9
17. **HOLD ON (TIGHTER TO LOVE)** (Great Jones/Island 10520 611-1)
    - Clubland 17 13
18. **SPREAD LOVE** (Epic 74059)
    - Cut N' Move 18 17
19. **THE GREAT GUY** (MCA 54056)
    - Right Said Fred 19 3
20. **DON'T LOSE THE MAGIC** (Arista 24121-1)
    - Shawn Christopher 20 3
21. **LOVE ME ALL OVER** (A&M 80115-1)
    - Stanley Clarke 21 4
22. **I WANT YOU** (MCA 54138)
    - Jody Watley 22 13
23. **PEACE IN THE VALLEY** (A&M 0-96259)
    - Sabrina Johnston 23 19
24. **TAKE ME BACK TO LOVE AGAIN** (Epic 74212)
    - Kathy Sledge 24 2
25. **LITTLE GUY** (A&M 80150)
    - Susan Clark 25 9
26. **THE CHOICE IS YOURS** (Motown 866 007-1)
    - Black Sheep 26 2
27. **BABY GOT BACK** (Def American/Reprise 0-40233)
    - Sir Mix-A-Lot 27 20
28. **JAMES BROWN IS DEAD** (War/Arista 714)
    - L.A. Style 28 17
29. **MOIRA JANE'S CAFE** (Cardiac 3-4023)
    - Definition of Sound 29 18
30. **SAY IT** (MCA 54055)
    - ABC 30 21
The Barrett Sisters Say Amen

FOR OVER 25 YEARS, Delois Barrett Campbell, Billie Barrett GreenBey and Rodessa Barrett Porter—internationally known as The Barrett Sisters—have lifted their voices to praise the Lord. The Barrett Sisters are called “The Sweet Sisters of Zion” by many because of the special blending of their voices.

These internationally known gospel singers, whose appearance in the critically acclaimed film, Say Amen Somebody, has been called sensational, overwhelming and unusually dynamic, are natives of Chicago. The Barrett Sisters began singing at the Morning Star Baptist Church in their hometown, where each of them cultivated their magnificent voices.

While still in high school, Delois began singing with the world famous Roberta Martin Singers, emerging as one of the nation’s greatest soloists. In the middle ‘60s, she regrouped with her sisters, Billie and Rodessa. Since that time, The Barrett Sisters have become one of the world’s leading female gospel singing groups.

Throughout their career, The Barrett Sisters have been associated with celebrities and big names in entertainment. In the 1940s they joined Dr. Thomas A. Dorsey, president of National Convention of Gospel Choirs & Choruses, Inc. In the early ‘50s they met Roberta Martin, Sallie Martin and Willie Mae Ford Smith. Delois Barrett Campbell then began singing with the famed Roberta Martin Singers, and was soon touring and recording with them. Since then, The Barrett Sisters have appeared with numerous stars including Rev. James Cleveland, Andrae Crouch, The Mighty Clouds of Joy, Shirley Caesar, the Winans and Patti LaBelle. In the ’70s they began appearing on radio and television shows nationwide. Among their many appearances, they have been guests on the Tonight Show with Johnny Carson and the Oprah Winfrey Show.

The Barrett Sisters have performed throughout the United States at countless churches and in many prestigious concert halls including Lincoln Center in New York City, Constitution Hall in Washington, D.C., Orchestera Hall in Chicago and Theatre De Ville in Paris. In 1987 they spent six weeks representing the United States as goodwill ambassadors in the South Pacific. It is noteworthy to mention that this tour brought their total to 12 trips in which they have extended their gospel music to other continents of the world. The Barrett Sisters have toured Europe more than 20 times and have also toured Canada. They have performed for several dignitaries including the King of Sweden, the President of France and the President of Zaire, Africa.

Featured many times on the locally-produced, Emmy Award-winning Jubilee Showcase, the Barrett Sisters have also appeared on the Stellar Awards, The Bobby Jones Show, Living the Dream, a television tribute to Dr. Martin Luther King and the PTL Club.

During the past couple of years The Barrett Sisters have continued to keep a busy schedule traveling across the world performing at festivals, recording an album and the single “Going Home to Gospel” with Patti LaBelle, appearing on television specials and performing on two cruise ships. The Barrett Sisters continue to reside in Chicago with their families and undoubtedly will continue to influence the realm of gospel music.
**GOSPEL MUSIC**

**Songs of Praise**

**THE SENSATIONAL NIGHTINGALES:** Stay On The Boat (Malaco)
The famed Nightingales have hit paydirt once again with their solid brand of southern gospel. This group, which carries legendary status in this genre of gospel music, offers a couple of surprises on this album. One is a cover of the Dorothy Love Coates classic, “Finishing Line.” Secondly is the treatment they give the popular Sandi Patti favorite, “We Shall Behold Him.”

**VARIOUS ARTISTS:** Celebration Of Joy (I Am)
Included on this set are “The Lord Will Make A Way” by Al Green; “It’s Gonna Rain” by Rev. Milton Brunson & the Thompson Community Singers; “Cornerstone” by Leon Patillo; and “Oh Happy Day” by the Edwin Hawkins Singers; just to name a few.

**MARVIN MATTHEWS:** Spirituals (Tribute)
Marvin has released a project that is full of the Afro-American heritage and is magnificently vocalized in a manner that will be well received in every venue and format. Favorite picks... “You Can’t Hurry God,” “Old Landmark,” “Jacob’s Ladder,” “My Lord What A Morning,” “My Soul’s Been Anchored In The Lord,” and my favorite “I Love Him” with the accompaniment of African percussions.

**REV. LAWRENCE THOMISON AND THE MUSIC CITY MASS CHOIR:** Never Let Go Of His Hand (New Haven)
Thomison, formerly of BC & M fame has finally got the right combination. Whether he’s featured as a soloist or lead singer with this spectacular choir, Thomison seems to raise every emotion through his vocal performance. Best picks are “Standing On The Promises,” “You’ve Been Good To Me,” “There’s Something About That Name,” “I Saw The Light Medley,” and “Never Alone.”

**KENNY MARKS:** Fire Of Forgiveness (DaySpring)
Marks delivers 12 songs filled with a mature rockin’ sound that reflects his inner dimensions as a father, husband, believer and professional on his sixth release entitled, Fire Of Forgiveness. Marks co-wrote eight of the songs on the album and conveys a taste for all audiences encompassing love songs, ballads and his trademark acoustic/rock style throughout the disc. “Like A Father Should Be,” a stunning duet with Kim Hill, which originated from a letter Marks wrote to his dad for Father’s Day.

**TOP BLACK GOSPEL ALBUMS**

**CASH BOX • APRIL 18, 1992**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Catalog No.</th>
<th>Date</th>
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<td>GOD GET THE GLORY</td>
<td>Malaco</td>
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<td>HE LIVES</td>
<td>Savoy</td>
<td></td>
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<td>HE’S WORKING IT OUT FOR YOU</td>
<td>New Life</td>
<td></td>
<td>Savoy 48785</td>
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<td>WASH ME</td>
<td>Ron Wright &amp; Chicago Mass Choir</td>
<td>Savoy 14806</td>
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<td>I’LL NEVER FORGET</td>
<td>Malaco</td>
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<td>VICTORY IN PRAISE</td>
<td>Bobby Jones</td>
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<td>PHENOMENON</td>
<td>Milton Brunson</td>
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<td>AN INVITATION AER</td>
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<td>ALIVE &amp; BLESSED</td>
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<td>Sounds of Blackness</td>
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<td>Malaco 7103</td>
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<tr>
<td>33</td>
<td>I’LL LET NOTHING SEPARATE</td>
<td>Dallas F. Mass Choir</td>
<td>Malaco 7103</td>
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**WATCH OUT JACKSONS, HERE COME THE WINANS:** The "first family of gospel music," the Winans, have embarked on a tour involving the entire family. Some of the cities the family will be performing in include: Washington, D.C., Atlanta, Detroit, New York and Los Angeles.
**Danniebelle Hall Is Back!**

By Tim A. Smith

Danniebelle Hall

**IN THE LANGUAGE OF ONE OF HER MOST POPULAR SONGS.** Danniebelle Hall, to herself, is just “Ordinary People.” But in studying the musical legacy of this talented artist, you will find that she is much more than ordinary.

Although not given the credit nor recognition she rightly deserves, Hall can also be listed along with the names of Andrae Crouch, Edwin Hawkins and Rance Allen as one of the vital figures in the early emergence of black contemporary gospel music.

Playing piano since the age of 12, music and the church have always gone hand in hand with Hall. She worked tirelessly at developing her talents to the point where, later on, she formed her own singing group, the Danniebelles.

In 1973, after four years of touring and recording with the group, Hall left to join her favorite singing group, Andrae Crouch and the Disciples. Hall toured extensively from 1973 to 1978 with Crouch as one of his featured singers. This opportunity afforded Hall the chance to perform at the White House before President Jimmy Carter, as well as the famed Carnegie Hall in New York.

After leaving Crouch and the Disciples, Hall began what would eventually lead to a very successful career as a solo artist. She recorded some albums as a soloist for the Light, Sparrow and Onyx labels, with her most popular being *Let Me Have A Dream*. That album spawned the hit, “Ordinary People,” a song which is still sung by many all around the world.

The music career of Danniebelle Hall recently entered a new chapter. After an eight-year rest from the laurels of the record industry, Hall has returned fresh and ready to minister again.

The album, *Designer’s Original* released on the new CGI label, distributed by A&M Records, revives Hall’s patented mixture of contemporary/inspirational gospel with a jazz flair. Hall’s beautifully crafted lyrics are of a personal nature, giving listeners the feeling that she had them in mind when writing the words.

The music of Danniebelle Hall has affected many lives during her many years of recording and performing. She’s touched those souls who have never seen, to many she has performed with, including: Roberta Flack, Steve Wonder, Tramaine Hawkins, Jennifer Holiday, the Winans, Shirley Caesar. Take 6, Bill Gaither, B.J. Thomas, Debbie Boone, and Carman. Danniebelle Hall has returned to what she does best—sing, play and minister. Gospel music is better off for it.

---

**Benson Black Gospel Is On The Move**

By Tim A. Smith

Pictured in the studio are: Hezekiah Walker (seated); (standing, l-r) Teresa Hairston, Benson a&r/marketing black gospel; Darius Brooks; and Sanchez Harley

**THE BLACK GOSPEL DIVISION** of Benson Records is preparing to make their presence felt within the gospel music industry.

If things weren’t hot enough, with the release of *Number 7* and *Serious* by urban contemporary groups Commissioned and Kingdom, respectively, climbing up the charts, Benson’s black gospel a&r/marketing director Teresa Hairston and crew show they are serious as well as determined to make a mark in the gospel music community with the release of two splendid albums: live recording featuring the legendary Albertina Walker and *Alive and Satisfied*, from gospel music’s resident “maestro,” Min. Thomas Whitfield.

The month of May also promises to be hot for the Benson black gospel music division. On the horizon is the sophomore release from Vernessa Mitchell, entitled, *Destiny* and a release from the label’s latest addition to the family, Hezekiah Walker and the Love Fellowship Crusade Choir, entitled, *Focus On Glory*.

Mitchell’s project is being produced by noted producer/songwriter Rahni Song, who has worked with the likes of Kingdom, mainstream stalwarts Melba Moore and Najee, along with countless others. The project will be geared towards the urban market, which will be readily noticeable through the album’s unique cover art.

Walker’s project is being produced by Sanchez Harley and co-produced by Darius Brooks of Thompson Community Singers fame. The project will continue to focus on the aggregation’s youthful appeal through highly energized arrangements, as well as having something to capture a more mature audience as well.

How does Hairston, who’s been orchestrating all of this activity, feel about the bevy of new releases, along with the division’s current position? “We’re excited about what’s happening at Benson,” states Hairston. “Thomas Whitfield and Albertina Walker’s projects came out of the box doing well. We’re really expecting good things from Vernessa Mitchell and Hezekiah Walker. All I can say is keep a close watch on black gospel here at Benson Records.”

---

**New Releases...**

1. **ONLY TO HIM** (Warner Alliance 4135) The Brooklyn Tabernacle Singers
2. **ROCK POWER PRAISE VOL. III... TRADITIONAL GOSPEL HYMNS** (Pakaderm Records 009)—Various Artists
3. **NEVER LET GO OF HIS HAND** (New Haven Records 20014-2)—Rev. Lawrence Thomson & The Music City Mass Choir
4. **BIG BANG** (Intense Records 9909)—Magdallan
5. **REACHABLE** (S&A Family A87W0200B)—Steve and Annie Chapman
Nashville Plans
Foundation Fundraising

THE FIRST T.J. MARTELL CAMPAIGN BREAKFAST IN NASHVILLE was held last week to announce fundraising plans for the newest chapter of the research foundation. Named for BMI's president and CEO, the Frances Williams Preston Laboratory is a new multimillion-dollar research facility located in the Vanderbilt University Medical Center in Nashville.

Liberty Records president and 1992 Nashville fundraising campaign chairman Jimmy Bowen hosted the breakfast and announced plans for the second annual Music Row Golf and Bowl. The event, chaired by MCA's Paul Jankowski, will take place September 26th at Woodmont Country Club in Nashville. Vince Gill will serve as celebrity golf host. A bowling tournament will be held that evening, with 32 lanes available for sponsorship. Throughout the day, a silent auction will offer trips, celebrity memorabilia, art and music video appearances, among other prizes.

Frances Preston, the 1992 T.J. Martell Humanitarian Award recipient, joined Bowen in encouraging Nashville to take this opportunity to bring fundraising to the Music City.

Also present were founder Tony Martell, chairman of the board Floyd Glnert and vice chancellor for Health Affairs at Vanderbilt University Medical Center, Dr. Roscoe Robinson.

Since its inception in 1975, the T.J. Martell Foundation has raised more than $50 million for its medical research labs in New York and California. Nashville now houses the third multimillion-dollar research facility.

Sheila Shipley: Senior VP/National Promotion, MCA Records/Nashville

SHEILA SHIPLEY JOINED MCA RECORDS/NASHVILLE in 1984. Two years later she was made vice president of national promotion, and last month she was promoted to senior vice president. In the announcement, MCA/Nashville president Bruce Hinton said of Shipley, "...the current unparalleled success of the promotion department speaks directly to her leadership." Cash Box magazine recently spoke with Ms. Shipley concerning her promotion, MCA and her perspective on the music business as an industry leader.

"It's something that you don't even dream about when you get started." Throughout the interview Shipley had a lot to say about dreams, not the starry-eyed type, but rather those of a visionary.

In 1976, Shipley accepted a job at Monument Records as a receptionist. Her ambition was to write human interest stories in television journalism, but without a college degree the networks were unwilling to hire her in that capacity. "I didn't think I wanted to be in the record business," admits Shipley. "But I think people come to crosstown in their lives where they have to make a choice. Once I got in the music business I loved it." Shipley's decision to commit 100% to her job and not get a college diploma proved to be the right one.

Shipley's education, while not formal, did prove to be a feasible one. Choosing an eclectic course load of night classes, Shipley says she would study anything "that would better me as an individual." From self-help books to classes in accounting, business management, journalism and radio broadcasting, Shipley says, "Education for me was everything I could get my hands on."

For eight years prior to her appointment at MCA, Shipley held various positions at The Hallmark Company and RCA. It was the five years at RCA, where she says she learned the most about the music business. Although frustrated in the beginning with big dreams and slow-motion advancement, Shipley says she found the secret of getting ahead when she set her sights on small goals, worked diligently until their completion and then moved to the next task.

Shipley remained and still is a staunch believer in the role at MCA, she is the creative force behind each artist and how radio and the public respond to them and their music. First step, Shipley and her promotion team listen to the music and from there develop a vision for the artist. Asked if she is a creative person, Shipley responds affirmatively and cites risk-taking as her most intense form of creativity. One example of this creative insight, recalls Shipley, is bullet-chasing. Although this was an almost unheard of practice, Shipley challenged it, and in many cases, won heated battles to regain a record's lost chart bullet. Currently anything from Wynonna Judd's guitar-packaged CD to Marty Brown's nationwide Wal-mart tour are elements of the promotion department and the cues they take from the marketing and publicity departments.

During Shipley's six years as vice president of national promotion, MCA's chart share increased from 11% to 25% earning them country label's success of the year honors in at least three trade publications. Shipley attributes the label's success to the MCA team. "The better the people are around you," Shipley says, "the better you are going to be. Never get to the point where you think you have all the answers, because no one has all the answers. Be patient, listen and don't be afraid to ask questions."

—Cory Cheshire

Country News Box

CABIN FEVER ENTERTAINMENT—president, Tom Molito has announced the formation of Cabin Fever Music, a new independent record label to be distributed by Navarre Corporation. Former Marshall Tucker Band member, Troy Caldwell will be the first artist signed to the label, and his self-titled debut album is expected this month. Bill Doble has been named director of music, and Chris Walker has been appointed marketing manager. Both men were already employed with the Connecticut-based Cabin Fever Entertainment.

THE HAM RESPONSE—Bill Ham, president of Lone Wolf Management Company, Inc. issued a response to the Clint Black press release issued last month which severed any ties between the artist and manager and accused Ham of faulty business practices. In a lengthy response, Ham states, "The press release was a thinly disguised, self-serving attempt to escalate a business dispute and degrade it into a personal smear campaign." Ham sued Black because of "non-progress" with the entertainer's attorneys. Black retaliated by filing a suit against Ham.

THE NASHVILLE ENTERTAINMENT ASSN. (NEA) announced plans for the second annual "Music City Music." The event, to be held June 2 & 3 at 328 Performance Hall, allows unsigned country artists/groups the opportunity to perform for label industry executives. Last year's event involved 15 acts with two being signed to major labels. Interested acts can obtain an application from the NEA office.

THE SONGWRITERS GUILD OF AMERICA will host guest speaker, Thom Schuyler, EMI staff writer and current CMA president, at the April session of the Ask-A-Pro series. Schuyler has earned 13 BMI Performance awards, 3 BMI Millionaire awards, and one CMA Song of the Year Finalist award. The event will take place April 29 at the SGA offices in Nashville.
...AND "RUBY" PLAYED,

AND PLAYED,

... AND PLAYED...

ALL THE WAY TO NUMBER ONE!

THANKS TO THE CASHBOX PANEL

ROCK ON, ROCK ON, ROCK ON, Y'ALL

Catch "RUBY" and 11 other CLINTON GREGORY TUNES on FREEBORN MAN (SOR-0070)

• IN STORES NOW •

STEP ONE RECORDS • 1300 DIVISION STREET • SUITE 304 • NASHVILLE, TN 37203
**TOP 75 COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>#1 ALBUM:</th>
<th>Garth Brooks</th>
<th>#9</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>ROPIN' THE WIND</strong> (Liberty 96330)[P]</td>
<td>Garth Brooks</td>
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<tr>
<td>2</td>
<td><strong>NO FENCES</strong> (Liberty 92866)[F]</td>
<td>Garth Brooks</td>
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<tr>
<td>3</td>
<td><strong>IT'S ALL ABOUT TO CHANGE</strong> (Warner Bros. 265080)[P]</td>
<td>Travis Tritt</td>
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<td>4</td>
<td><strong>FOR MY BROKEN HEART</strong> (MCA 542930)</td>
<td>Reba McEntire</td>
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<td>5</td>
<td><strong>DON'T ROCK THE JUKEBOX</strong> (Atlantic 8861197)</td>
<td>Alan Jackson</td>
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<td>6</td>
<td><strong>ALL I CAN BE</strong> (Epic 474649)</td>
<td>Collin Raye</td>
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<td>7</td>
<td><strong>POCKET FULL OF GOLD</strong> (MCA 101440)</td>
<td>Vince Gill</td>
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<td>8</td>
<td><strong>TRISHA YEARWOOD</strong> (MCA 102977)</td>
<td>Trisha Yearwood</td>
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<td><strong>GARTH BROOKS</strong> (Liberty 90867)</td>
<td>Garth Brooks</td>
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<td>10</td>
<td><strong>WHAT DO I DO WITH ME</strong> (Liberty 956022)</td>
<td>Tanya Tucker</td>
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<td>11</td>
<td><strong>FLETCH &amp; TANNER</strong> (Atlantic 63025)</td>
<td>Tracy Lawrence</td>
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<td>12</td>
<td><strong>PUT YOURSELF IN MY PLACE</strong> (Arista 8642)</td>
<td>Pam Tillis</td>
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<td>13</td>
<td><strong>TEN STRAIGHT HITS</strong> (MCA 101958)</td>
<td>George Strait</td>
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<td>14</td>
<td><strong>PAST THE POINT OF NO RETURN</strong> (Curb/RCA 61029)</td>
<td>Hal Ketchum</td>
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<td><strong>SOMETHING IN RED</strong> (RCA 32021)</td>
<td>Lorrie Morgan</td>
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<td>16</td>
<td><strong>SHOOTING STRAIGHT IN THE DARK</strong> (Columbia 00672)</td>
<td>Mary-Chapin Carpenter</td>
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<td>17</td>
<td><strong>GREATEST HITS II</strong> (RCA 610460)</td>
<td>Alabama</td>
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<td>18</td>
<td><strong>PUT YOURSELF IN MY SHOES</strong> (RCA 23772)</td>
<td>Clint Black</td>
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<td>19</td>
<td><strong>MISS MISTY FENGLE</strong> (Mercury 8673)</td>
<td>John Anderson</td>
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<td>20</td>
<td><strong>BACKROADS</strong> (Columbia 46855)</td>
<td>Rick Van Shelton</td>
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<td>21</td>
<td><strong>HIGH LONESOME</strong> (Warner Bros. 26601C)</td>
<td>Randy Travis</td>
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<td><strong>ACES</strong> (Liberty 9547)</td>
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<td><strong>DON'T GO NEAR THE WATER</strong> (Mercury 51061)</td>
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<td><strong>REGULAR JOE</strong> (Epic 47477)</td>
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<td><strong>DIAMOND RIO</strong> (Arista 86732)</td>
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<td><strong>GREATEST HITS II</strong> (Curb/RCA 61018)</td>
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<td>27</td>
<td><strong>IF THERE WAS A WAY</strong> (Reprise 86344)</td>
<td>Dwight Yoakam</td>
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<td>28</td>
<td><strong>I THOUGHT IT WAS YOU</strong> (Epic 45447)</td>
<td>Doug Stone</td>
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<td><strong>THE DIRT ROAD</strong> (Curb/Capitol 46203)</td>
<td>Sawyer Brown</td>
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<td><strong>BRAND NEW MAN</strong> (Arista 70820)</td>
<td>Brooks &amp; Dunn</td>
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<td><strong>I AM READY</strong> (Arista 105691)</td>
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<td><strong>KNIGHT TIME SHE FLIES</strong> (Columbia 46873)</td>
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<td><strong>AT THE RYMAN</strong> (Reprise 26664)</td>
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<td><strong>RUMOR HAS IT</strong> (MCA 100136)</td>
<td>Reba McEntire</td>
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<td><strong>COUNTRY CLUB</strong> (Warner Bros. 26361)</td>
<td>Travis Tritt</td>
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<td><strong>UP AGAINST MY HEART</strong> (MCA 10305)</td>
<td>Patsy Loveless</td>
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<td><strong>TOO COLD AT HOME</strong> (MCA 10032)</td>
<td>Mark Chesnutt</td>
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<td><strong>GREATEST HITS I</strong> (Curb/RCA 81072)</td>
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<td><strong>CHILL OF AN EARLY FALL</strong> (MCA 10204)</td>
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<td><strong>HERE IN THE REAL WORLD</strong> (Arista 85039)</td>
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<td><strong>PARTY CLINE COLLECTION</strong> (MCA 101440)</td>
<td>Patsy Cline</td>
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<td><strong>WHEN I CALL YOUR NAME</strong> (MCA 42731)</td>
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<td><strong>BILLY DEAN</strong> (Liberty 96728)</td>
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<td><strong>BARNYARD BAND</strong> (Mercky Hunsiders)</td>
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<td><strong>BEST OF RESTLESS HEART</strong> (RCA 610041)</td>
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<td>46</td>
<td><strong>AND ALONG CAME JONES</strong> (MCA 10358)</td>
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<td><strong>SACRIFICE</strong> (Curb/RCA 61074)</td>
<td>Kenny Rogers</td>
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<td><strong>FIGHTING FIRE WITH FIRE</strong> (Curb/RCA 61017)</td>
<td>Davis Daniel</td>
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<td><strong>KENTUCKY BLUEBIRD</strong> (Curb/RCA 7156)</td>
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<td><strong>MAVERICK</strong> (Curb/Capitol 76806)</td>
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<td><strong>KILLIN' TIME</strong> (Reprise 669)</td>
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<td><strong>TIME PASSES BY</strong> (Mercury 949795)</td>
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<td><strong>TICKIN' ON NASHVILLE</strong> (Mercury 836744)</td>
<td>Kentucky Headhunters</td>
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<td><strong>THERE THAT OLD FEELING</strong> (Rounder 0708)</td>
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<td><strong>TRIBUTE</strong> (MCA 30024)</td>
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<td><strong>TEMPTED</strong> (MCA 10010)</td>
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<td><strong>WALK THE PLANK</strong> (Liberty 92726)</td>
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<td><strong>GREATEST HITS</strong> (Curb/RCA 81077)</td>
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<td><strong>LOVE GOS TO ON</strong> (Liberty 97711)</td>
<td>Paulette Carlson</td>
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<td><strong>A TIME AND WINDING ROADS</strong> (Curb/RCA 4644)</td>
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<td><strong>HIGH AND DRY</strong> (MCA 10330)</td>
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<td>62</td>
<td><strong>READ BETWEEN THE LINES</strong> (RCA 61129)</td>
<td>Aaron Tippin</td>
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<td><strong>BILLY EUGENE CHAPMAN</strong> (Reprise 26172)</td>
<td>Billy Eugene Chapman</td>
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<td>64</td>
<td>A COLLECTION OF HITS (Mercury 94230)</td>
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<td><strong>PASS IT ON</strong> (RCA 21085)</td>
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<td><strong>THE JUDDS</strong> (RCA 61057)</td>
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<td><strong>FIRST TIME FOR EVERYTHING</strong> (Warner Bros. 26620)</td>
<td>Little Texas</td>
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<td><strong>YOUNG MAN</strong> (Liberty/SKY 63024)</td>
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<td><strong>INGENUE</strong> (Warner Bros. 2644)</td>
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<td><strong>ZONE OF OUR OWN</strong> (Reprise 26663)</td>
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<td><strong>THE NEW NASHVILLE CATS</strong> (Warner Bros. 26509)</td>
<td>Mark O'Connor</td>
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<td><strong>MILESTONES-GREATEST HITS</strong> (Warner Bros. 26600)</td>
<td>Holly Dunn</td>
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<td><strong>WYNNONNA</strong> (Curb/RCA 10259)</td>
<td>Wynonna Judd</td>
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<td><strong>PURE HANK</strong> (Curb/Warner Bros. 26536)</td>
<td>Hank Williams Jr.</td>
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<tr>
<td>75</td>
<td><strong>RING BANG BOOM</strong> (Warner Bros. 26588)</td>
<td>Highway 101</td>
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**Most Active**

**JOHN ANDERSON—Seminole Wind—**

(BNA)—#19

**New Addition**

**WYNNONNA—Wynonna—**

(Curb/MCA)—#73

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Bugs Bunny and Warner Bros. Records executives are seen here presenting Randy Travis with mementos for his most recent achievements. The Warner Bros. artist received platinum certification of his Heroes & Friends album, gold certification of his longform video Forever & Ever, #1 videos on CMT and TNN for his Best Class of Losers, "triple-platinum certification of his Storms Of Life album and gold certification of his most recent album High Lonesome. Bugs Bunny was presented to Randy for his efforts as a writer on his #1 single, "Better Class of Losers."
High Debuts
1. PAM TILLIS—“Blue Rose Is”—(Arista 2408)—#43
2. RANDY TRAVIS—“I’d Surrender All”—(Warner Bros. 5405)—#44
3. GEORGE STRAIT—“Done As A Girl Can Get”—(MCA 54379)—#47

Most Active
1. SHENANDOAH—“Rock My Baby”—(RCA)—#42
2. CONFEDERATE RAILROAD—“She Took It Like A Man”—(Atlantic)—#41
3. GARTh BROOKS—“Papa Loved Mama”—(Liberty)—#15

POWERFUL ON THE PLAYLIST—Once again it is last week’s launching singles that maneuver the most movement on this week’s Top 100 Country Singles Chart.

Jumping 15 notches to #42 is the ever-lovable sounds of Shenandoah with their single “Rock My Baby,” the first release from their debut RCA album Long Time Comin’. In addition to this brand new package, a Greatest Hits collection has just been released compliments of Columbia Records.

With the ink barely dry on their contract with Atlantic Records, Confederate Railroad charges into the Country Singles chart with “She Took It Like A Man.” Gaining 13 points, these new Southern rockers ride up to #41 after the song premiered at #54 just last week.

Garth Brooks’ “Papa Loved Mama” continues to leap through the charts. Claiming nine more conversions on this week’s Top 100, this charismatic number grabs onto the #15 slot.

INSIDE RADIO—CONGRATULATIONS to WMZQ in Washington, D.C. for their part in keeping the nation’s capital accident-free during New Year’s. Washington’s country radio stations coordinated a “Designated Driver” campaign with the Washington Regional Alcohol Program (WRAP), Anheuser Busch, and Restaurant Association of Metropolitan Washington (RMA). WRAP’s newly released statistics report that for the first time in five years, the Washington area had a New Year’s holiday with no alcohol-related motor vehicle fatalities.

“Thanks to WMZQ hundreds of area residents did not endanger themselves or others by drinking and driving,” says Walter Smith, chairman of the board of directors of WRAP.

WMZQ ran public service announcements throughout the month of December which strongly discouraged people from drinking and driving, and they also promoted Anheuser Busch’s SOBERRIDE which provided free taxi service on New Year’s Eve.

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. ACES—Suzy Bogguss (Liberty)
2. MIDNIGHT IN MONTGOMERY—Alan Jackson (Arista)
3. WHAT’LL YOU DO ABOUT ME—The Forester Sisters (Warner Bros.)
4. I GOT A LIFE—Mike Reid (Columbia)
5. Achy Breaky Heart—Billy Ray Cyrus (Mercury)
6. STRAIGHT TALK—Dolly Parton (Columbia)

NEW SINGLE RELEASES
OUT OF THE BOX
■ JOE DIFFIE: “Ships That Don’t Come In” (Epic 74258)
Producers: Bob Montgomery/Johnny Slate
Writers: P. Nelson/D. Gibson
An absolutely beautiful song, “Ships That Don’t Come In” tells the story of thanksgiving and resolution. The strength of the song is twofold, anchoring its beauty on rich, descriptive lyrics and tender, subtle music. The second single from his Regular Joe lp, Diffie sings with sincerity and strength offering a personal touch with emphasis and severity mixed in. Seize the lyrics to this single; they are packed with purpose and originality.

FEATURE PICKS
■ PRAIRIE OYSTER: “Will I Do (Till The Real Thing Comes Along)” (RCA 62218)
Producers: Richard Bennett/Josh Loo
Writer: Joan Besen
Another gem of a song from the Canadian natives Prairie Oyster, “Will I Do” is the follow-up, be-bop song to the group’s recent single, “One Precious Love.” Written by the lone female member of the group, Joan Besen, “Will I Do” is catchy and well-crafted and will hopefully garner the success due this talented sextet.

■ CLEVE FRANCIS: “You Do My Heart Good” (Liberty 79208)
Producers: Jimmy Bowen/Cleve Francis
Writers: Tom Paden/Mike Lantrip
A happier song I would be hard pressed to name. “You Do My Heart Good” is an upbeat singalong song from ex-doctor Cleve Francis and the second single from the album, Tourist In Paradise. “You Do My Heart Good” is the ideal prescription for those rainy day blues.

Curb recording artist Ronnie McDowell takes a stab at his birthday cake during a surprise party given for him at Buddy Killen’s Stock-Yard Inn in Nashville. Among those joining the 40-something artist were (l-r): McDowell’s producing partner and co-manager Buddy Killen; CMT’s manager of programming Tracy Storey; McDowell’s business partner and co-manager Joe Meador; video producer Bob Cummings; and McDowell’s booking agent Amos Meng.
It's Post-ACME Showtime At Atlas

CHICAGO—They remembered the food—the beverages—the congeniality—the equipment, in full abundance—the forgotten guest register book, however, was no where to be seen so, in place of an actual attendance count, suffice to say, Atlas Distributing enjoyed a packed house for its March 26 post ACME showing! Manufacturers, operators, guests, even the Chicago Tribune showed up for this gala affair. Hosts Jerry Marcus and Ed Pellegrini couldn't have been more pleased! The Trib ran a nice article, with photo, under Barbara Brotman's byline, the featured piece being American Laser Games' Gallagher's Gallery, demonstrated by Pierre Maloka (one of its programmers) and Stan Jarocki ("the man with the red eelskin cowboy boots"—and black Stetson), who received mentions throughout the article. The following photos will give you a further handle on this event.

Here it is: Konami's X-Men, and that's company exec Frank Pellegrini (c) getting set for a go with Indiana ops Charles Sherrick and John Barker of Ace Vending.

All smiles at Taito's new Silent Dragon are (l-r): Chicago op Ed Velasquez, Taito America's Natalie Kulig, Atlas' Scott Lippman and Taito America's Rick Rochetti.

Bromley presy Lauran Bromley with Joe Bundra (Prism) at Bromley's Hawk Avenger, which made quite an impact at ACME '92—and the Atlas showing, as well!

It's time for a group shot, featuring (l-r) American Laser's Stan Jarocki, Nintendo's Chuck Arnold, Kaneko's Jim Belt and Marty Glazman—and Atlas' Ed Pellegrini!

Posing in front of A.G. Soccer Ball are Alvin G & Co. presy Alvin Gottlieb, Atlas presy Jerry Marcus and the game's designer Jerry Armstrong.

Is this Namco's Cracky Crab? But, of course. And who can demonstrate it better than Frank Cosentino, who really had us going with this piece!

This is Jaleco's outstanding Grand Prix Star dual driving game, in the company of the firm's Larry Berke (r) and Darlene Lamz.

FABTEK prexy Frank Ballouz, proudly showing off the new Legionaire (did I spell it right?) to Atlas' Wayne Watson—and everyone else at the show.

Of course you'll recognize Valley prexy Chuck Milhem (l), this year's AAMA Charitable Foundation honoree; with Atlas' Jerry Marcus and Howard Smoyer.

Posing amidst a bank of machines in the showroom (l-r) are: Taito America's Rick Rochetti, Romstar's Rene Lopez, Namco's Frank Cosentino and Konami's Steve Kaufman.

Ready, aim—yes indeed it's American Laser's Pierre Maloka and Stan Jarocki showing us how it's done (in reverse) at Gallagher's Gallery!

Took this shot of Atari's Jim Newlander giving Aaron Diugie a try at Relief Pitcher.

Alvin G & Co.'s Jerry Armstrong took on all comers at A.G. Soccer Ball, including Jamie Compasio, who came pretty close to a tie game! An op guest observes and waits his turn.
Seven Manufacturers Receive AAMA Awards

CHICAGO—Among the highlights of the recent ACME convention was the presentation, by AAMA president Bill Rickett, of the AAMA Sales Achievement Awards, which took place during the All Show Cocktail Party, at the San Antonio Convention Center on Monday, March 16. The awards, which distinguish companies for sales excellence, are given in four categories—Silver, Gold, Platinum, and Diamond, the highest. AAMA recognized seven companies for a total of 20 awards.

Silver awards went to: Namco-America, Inc. for its Final Lap 2; and NSM-America, Inc. for its Silver Sky and Firebird jukeboxes. Platinum awards were given to: Konami, Inc. for The Simpsons; and to SNK Corporation of America for its NEO-GEO Multi-video System. Capcom USA, Inc. received a Diamond award for its Street Fighter II.

Data East Pinball received five awards for the following games: Silver for Batman, Checkpoint and Teenage Mutant Ninja Turtles; and Gold awards for Star Trek and The Simpsons.

Williams Bally/Midway received the following nine awards: Silver for Bugs Bunny’s Birthday Ball, Gilligan’s Island, Harley Davidson, Party Zone and Slug-fest; a Gold award for High Impact Football; a Platinum award for The Machine; and, to top it off, Funhouse and Terminator 2 (pinball) each won Diamond awards.

New Executive Assistant
At AAMA

CHICAGO—Phyllis Ellis has joined the AAMA staff as executive assistant, replacing Nancy Dudley, who recently vacated the post. Ms. Ellis previously worked for the County of Stafford, in Virginia, as an administrative assistant; prior to which she served as administrative assistant/executive secretary for the City of Fredericksburg, Virginia, for 33 years.

“Phyllis’ skills and background make her an excellent choice for the position,” stated AAMA’s executive vice president Bob Fay. “We are excited to have her on our staff and feel that she will be a real asset to the association.”

A native Virginian, Ms. Ellis graduated from the Jefferson School of Commerce in Fredericksburg, Virginia. She and her husband, William, reside in Fredericksburg, and are the proud new grandparents of baby “Will,” who is eight months old!

Ken Anderson Joins Sega

CHICAGO—The appointment of industry veteran Ken Anderson to the position of director of sales and marketing for Sega’s coin-op division was recently announced by Sega Enterprises, Inc. (USA).

Anderson brings to his new post 25 years of experience in the coin-op industry. He has held executive positions, most recently with Data East, as well as with such other firms as Leland, Came Plan, Chicago Coin and Wurlitzer.

Commenting on the appointment, Tom Petit, president of Sega Enterprises, Inc. (USA), stated, “I am so pleased to have such a well experienced and highly enthusiastic sales executive leading our coin-op efforts. Ken has a tremendous amount of respect from distributors and a real passion for this industry that is going to be a tremendous benefit for Sega and our customers.”

Atari Wins Manufacturer Award; Distrib Honor Goes To Brady

CHICAGO—For the third year in a row, Atari Games Corporation of Milpitas, California was voted 1991 Manufacturer of the Year, by the American Amusement Machine Assn. (AAMA). The award, known as the AAMY, is given for excellence in quality, production and design, customer satisfaction, and marketing and promotion. It was established in 1989 by the AAMA board of directors as a way to recognize “the outstanding manufacturer and distributor in the coin-op industry.”

The 1991 Distributor of the Year award went to Brady Distributing of Charlotte, North Carolina. Winners were announced March 15, 1992, at the Marriott Rivercenter in San Antonio, Texas, during the American Amusement Machine Charitable Foundation’s Annual Appreciation Dinner, which is held each spring in conjunction with the ACME convention, to honor a leader in the coin-op industry. This year’s honoree was Valley Recreation president Chuck Milhem. The AAMY awards were presented by AAMA president William G. Rickett.

Recipients were voted on by AAMA manufacturer and distributor members. “I’m extremely pleased to have had the honor of presenting the 1991 AAMY awards,” stated Rickett. “It’s a great distinction to be recognized as a leader in the industry, especially by your peers, and these companies have proved they are very deserving of these awards.”

ASSOCIATION LEADERS MEET

The presidents of AAMA, the Amusement & Music Operators Assn. (AMOA), and the Japan Amusement Machinery Manufacturers Assn. (JAMMA) met during the ACME show (March 15-17) in San Antonio, to discuss issues facing the coin-op amusement industry and ways to work toward the betterment of the industry.

At the joint meeting, AAMA president Bill Rickett, AMOA president Gene Urso, and JAMMA president Masaya Nakamura, made a strong commitment to address international counterfeit problems.

To keep the lines of communication open among the three associations, Rickett, Urso and Nakamura agreed to hold future joint meetings at each association’s annual trade show. The next meeting will be held during the JAMMA show, Aug. 27-29, Chiba, Japan.
Rowe/AMI LaserStar Wins Again!

CHICAGO—At the recent ACME show in San Antonio, the Rowe/AMI LaserStar CD-100 received the 1991 Play Meter Magazine Award of Excellence as “The Best Jukebox of the Year.” During the AMOA convention last October, the LaserStar was voted “Most Played Jukebox” for 1991, by American operators. Thus far, Rowe has received four awards given by American operators for CD jukeboxes: including two for “Best Jukebox of the Year” and two for “Most Played Jukebox.”

According to Joel Friedman, senior vice president-music group, Rowe/AMI’s success is the result of a rock-solid game plan that emphasizes traditional American values. “Our strategy is simple: make the best product, provide the best value and support our operators and distributors with an all out effort all of the time. Sometimes I feel we’re like the Green Bay Packers during the time of the great Vince Lombardi; block, tackle and give 110%,” he continued. “Build a strong foundation, stick to the fundamentals, constantly strive to be the best and never take anything for granted.”

Alvin G. & Co.’s Soccer-Ball

A NEW COMPANY—A FAMILIAR NAME—a unique, new product. The name Gottlieb has been synonymous with pinball for decades, commencing with the original pieces that bore the historic D. Gottlieb & Co. logo through the years and the subsequent Premier/Gottlieb lineup that continues to grace the marketplace.

A.G. Soccer-Ball is the first product to come from the recently formed Alvin G. & Co., helmed by Alvin Gottlieb and headquartered in Melrose Park, Illinois. One or two can play, and when you go it two, the players face each other on this two-ended machine and enjoy the sport that combines goal scoring with high scoring, allowing you to win on either or both totals. Notice, there is not a backglass. However, there is the “Switch Flipper,” a patented mechanism that operates an electric switch whenever the flipper and ball meet contact. With each player having a set of flippers, this switch operation designates to the game scoring system which has hit the ball and gives that player all the following score until the other player hits the ball.

The game’s “Designated Scoring” system provides a method for simultaneous play (“Simul-Play”), whereby players are competing against each other in the same time period rather than the one-player-at-a-time mode.

The factory describes this novelty type machine as a “mini-version of the world’s most popular sport...” so you will see three drop targets to set “goalkeeper down” time; corner kickers that fire the ball at defensive flippers and a “header shot” that slams the ball into offensive flippers. Awards are earned for hitting your opponent’s three flippers before he can operate them.

A.G. Soccer-Ball abounds in challenging scoring opportunities and contains numerous features operators will appreciate. Further information may be obtained by contacting Alvin G. & Co., 905 W. North Ave., Melrose Park, IL 60160.

A.G. Soccer-Ball

This photo of A.G. Soccer-Ball, taken at the recently held post-ACME showing at Atlas Dist. In Chicago, does not do full justice to the machine, but will give you an idea of its look. At left is the machine’s designer Jerry Armstrong, demonstrating it for a couple of show visitors.
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