**Cover Story**

Up With Right Said Fred!

**Theys' Not Too Sexy for the Charts.** British trio Right Said Fred have now followed up their tremendously successful, multi-platinum single, "I'm Too Sexy," with a new single and debut lp. Their latest single, "Don't Talk Just Kiss," debuts this week on the Cash Box Top 100 Singles chart at #64 with a bullet. The tune, which features Jocelyn Brown as guest vocalist, is also included in the lp, Up, currently riding high in the Top 50.

Right Said Fred is comprised of brothers Richard and Fred Fairbrass (dead ringers for Mr. Clean) and Rob Manzoli. The trio formed in early 1990, and took their name from a lyric of a 1962 British novelty song (not from brother Fred's moniker). In addition to their work in the group, the brothers Fairbrass (both avid weightlifters) run a fitness gym in South London called Dance Attic. Manzoli has toured and played guitar with the likes of Muddy Waters and ZZ Top.

With sales of "I'm Too Sexy" surpassing 2.5 million worldwide, the daffy, dance-oriented group is enjoying a great deal of media coverage including articles in People and USA Today and a couple of MTV appearances on Week-end Rave and Rockline. On April 23 there will be an interview with the band on HBO's Entertainment News.
I LIKE THE BEAT: Perennial teenager, Dick Clark, is going to be celebrating the 40th anniversary of American Bandstand with a star-studded, nostalgia-filled TV special next month. The show entitled, American Bandstand 40th Anniversary Special, will air on ABC-TV, Wednesday, May 13, 9-11 p.m. (Eastern and Pacific Time), 8-10 p.m. (Central Time).

American Bandstand, the longest-running music/variety series in television history (37 years), debuted in 1952 on Philly’s ABC affiliate, then began to air nationally five years later. Clark became the host in 1956 when he was just 26 years old. Over 200 stars, a “Who’s Who” of entertainment, will perform either “live” or via films clips, both recent and vintage.

The special is a presentation of Dick Clark Productions, Inc. with Clark serving as Executive Producer. Larry Klein produces the special with Barry Glazer directing. Fran La Maina is Executive in Charge.

TICKETS PLEASE: Robert J. Morgado, chairman, Warner Music Group, Inc. and Fredric D. Rosen, chairman of the board and CEO of Ticketmaster Corp., have recently announced a joint venture agreement for computerized ticketing operations in Europe. The new company, Ticketmaster Europe Group, will use the computerized ticketing system that Ticketmaster developed and operates in the U.S. to establish similar ticketing businesses throughout Europe.

As its first venture, the new company announced the acquisition of the current Ticketmaster operations in the U.K., which had previously been operated through a licensee.

IT’S WHO YOU KNOW: Joe Smith, president and CEO of Capitol Records and EMI Music, and known as the “George Jessel of the Record Business,” will be the special guest at a power breakfast hosted by KABC Talkradio personality Peter Tilden this Saturday from 10 a.m. to 1 p.m. Smith will be watching and listening to performers who are the three finalists in a Star Search-like contest the station is running. The live broadcast will air from Maple Drive Restaurant in Beverly Hills.

Other music luminaries, including Jeffrey Osborne, John Entwhistle and members of Little Feat, will also be on hand. The Grand Prize winner will receive an audition with Smith, a $500 gift certificate, plus free studio time at Capitol Records’ studio to record a demo tape. The tape will then be submitted to the label’s A&R department for consideration.

Atlantic recording group Mr. Big recently made their debut appearance on NBC-TV’s Tonight Show, hosted by Jay Leno. The band performed their number one, RIAA gold smash, “To Be With You,” as well as their new hit single, “Just Take My Heart.” Pictured on the show’s set (l-r) are: Pat Torpey, Eric Martin, Leno, Billy Sheehan and Paul Gilbert.

Danny Buch has been promoted to the position of vice president of promotion for Atlantic Records. He has been with the label since 1979, holding several promotion positions since then. His most recent post was as vice president of national album promotion. He will continue to be based in New York. Also at Atlantic, Tim Sommer has been appointed West Coast A&R rep. Prior to this appointment, he was senior producer/on-air talent for VH-1’s Inside Music program.

MCA Music Entertainment Group has promoted Michael Ostroff to the position of vice president, business and legal affairs. He was previously senior director of that department. At the same company, there have been three promotions in the financial area. Chuck Ciongoli has been upped to vice president and group controller for the records, distribution and music publishing activities; John Harney is now vice president, royalties, MCA Records; and Alan Walter has been promoted to controller, MCA Music Publishing.

Linda Haynes has been promoted from national publicity director to vice president of publicity at Motown Records. She will remain in the company’s New York office.

GRP Records has announced the appointments of Brian Kelleher and Mark Wexler to the newly created positions of senior vice president/operations and senior vice president/marketing and promotion, respectively. Kelleher joins GRP from Polygram where he was vice president/special markets. Wexler, who has been with GRP since 1985, was most recently vice president/marketing.

Rene Pfefer has been promoted to associate director, tour publicity. Columbia Records. She has been manager, tour publicity since 1990.

Epic Records has upped Guy Ford to national marketing coordinator, black music, a new position.

EMI Music Publishing has promoted Gary Klein to senior vice president, creative services.

Linda Komorsky has been named vice president, international acquisitions and marketing at BMG Music Publishing. She most recently operated her own company, International Music Services.

Discovery Records has appointed Syd Birenbaum to the position of vice president, sales and marketing. He comes to the label from Peter Roberts Productions, where he was sales and marketing director.
CASH BOX • APRIL 25, 1982

TOP
100 POP SINGLES

#1 SINGLE: Eric Clapton

CASH BOX CHARTS

HIGH DEBUT: Mr. Big #69

TO WATCH: TLC #27

1 TEARS IN HEAVEN (Reprise 19038) Eric Clapton 2 12
2 SAVE THE BEST FOR LAST (Wing/Mercury 865136) Vanessa Williams 1 12
3 MAKE IT HAPPEN (Columbia 74298) Mariah Carey 4 9
4 MASTERPIECE (Reprise 19076) Atlantic Starr 3 13
5 BOHEMIAN RHAPSODY (Hollywood) Queen 12 5
6 EVERYTHING CHANGES (Geffen 111918) Kathy Troccoli 9 10
7 HAZARD (Capitol 44796) Richard Marx 11 12
8 JUMP (Columbia 74187) Kris Kross 26 3
9 BEAUTY AND THE BEAST (Epic 74989) Celine Dion and Peabo Bryson 16 10
10 MY LOVIN (Motown West 89586) En Vogue 22 5
11 MAMA, I'M COMING HOME (Epic 74098) Ozzy Osbourne 14 12
12 LIVE AND LEARN (Columbia 74012) Joe Public 23 6
13 ONE (Island PRD6720) U2 18 7
14 HUMAN TOUCH (Columbia 74273) Bruce Springsteen 17 6
15 BREAKIN' MY HEART (A&M 289691001) Mint Condition 15 11
16 I'M THE ONE YOU NEED (Virgin 4-88854) Jody Watley 19 7
17 THOUGHT I DIED AND GONE TO HEAVEN (A&M 750215687) Bryan Adams 26 7
18 EVERYTHING ABOUT YOU (Starday/Mercury 866829) Ugly Kid Joe 25 7
19 WE GOT A LOVE THANG (A&M 75021583) Ce Ce Peniston 21 9
20 LET'S GET ROCKED (Mercury 314512185-2) Del Leppard 24 4
21 REMEMBER THE TIME (Epic 74200) Michael Jackson 5 14
22 COME AS YOU ARE (DGC 21707) Nirvana 27 8
23 WILL YOU MARRY ME (Virgin 4-88854) Paula Abdul 50 4
24 MONEY DON'T MATTER 2 NIGHT (Paisley Park/Warner Bros. 19020) Prince and The N.P.G. 32 5
25 JUSTIFIED & ANCIENT (Atco 2403) K.L.F. 13 15
26 I CAN'T DANCE (Atlantic 1-76532) Genesis 6 13
27 Ain't 2 Proud 2 Beg (Island/Arista 240458) TLC 48 2
28 Thinkin' Back (Giant/Warner Bros. 5169) Color Me Badd 7 13
29 To Be With You (Atlantic 4-76586) R. Kelly 10 20
30 Too Much Passion (Capitol 44784) Smithereens 8 13
31 GOOD FOR ME (A&M 750213861) Amy Grant 28 15
32 ROMEO AND JULIET (RCA 62191) Stacy Earl 29 10
33 I'M TOO SEXY (Charisma 92107) Right Said Fred 30 19
34 WHAT BECOMES OF THE BROKEN HEARTED (MCA 54331) Paul Young 33 14
35 I'LL GET BY (Columbia 74619) Eddie Money 35 21
36 Take Time (Electra PR498) Chris Walker 39 8
37 IF YOU GO AWAY (Columbia 44620) New Kids on the Block 34 10
38 UNTIL YOUR LOVE COMES BACK AROUND (Giant 19051) RTZ 37 15
39 HIGH (Elektra 64766) The Cure 41 3
40 NOTHING ELSE MATTERS (Electra 64770) Metallica 44 6
413 STRANGE DAYS (Capitol 15675) School Of Fish 45 8
42 CHURCH OF YOUR HEART (EMI 4837) Roxette 38 10
43 MISSING YOU NOW (Columbia 74184) Michael Bolton 31 14
44 CAN'T CRY HARD ENOUGH (Warner Bros. 19038) Williams Brothers 40 13
45 RIGHT NOW (Warner Bros. 19056) Van Halen 46 13
46 YOU THINK YOU KNOW (SRC/Zoe 14285) Cause & Effect 49 13
47 VIBELOGY (Virgin 98737) Paula Abdul 42 15
48 AGAIN TONIGHT (Mercury 616) John Mellencamp 36 14
49 ALL WOMAN (Arista 2398) Lisa Stansfield 53 5
50 DO NOT PASS ME BY (Capitol 79196) Hammer 43 10
51 I LOVE YOUR SMILE (Motown 2093-4) Shanie 47 21
52 UH-HH (Motown 374621411) Boyz N The Hype 51 13
53 DIAMONDS & PEARLS (Paisley Park/Warner Bros. 19003) Prince & The N.P.G. 52 21
54 PLEASE DON'T GO (Motown 21815) Boyz II Men 68 3
55 KILLER (Warner Bros. 19119) Seal 71 6
56 TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19313) Tevin Campbell 54 24
57 I CAN'T MAKE YOU LOVE ME (Capitol 44770) Bonnie Raitt 55 25
58 SHE'S GOT THAT VIBE (Jive/RCA 42502) R. Kelly and the Public Announcement 62 6
59 SMOKING HOT (DCG 21678) En Vogue 56 22
60 YOU SHOWED ME (Next Plateau 50165) Salt-N-Pepa 75 11
61 MYSTERIOUS WAYS (Island 422-866-192) U2 57 23
62 ALL 4 LOVE (Giant/Warner Bros.) Color Me Badd 58 26
63 THE WAY I FEEL ABOUT YOU (Warner Bros. 4-19088) Karyn White 59 22
64 STARS (East/West 4-98636) Simply Red 60 19
65 ONE LIGHT BURNING (Mercury 86629-4) Richie Sambora 66 8
66 BABY GOT BACK (Del American 1-8943) Mix-A-Lot 78 2
67 VIVA LAS VEGAS (Warner Bros. 19679) ZZ Top 74 3
68 IT'S OVER NOW (Polygram/CD2P603) L.A. Guns 67 9
69 JUST TAKE MY HEART (Atlantic 4-87509) Mr. Big DEBUT
70 KEEP IT COMIN' (Elektra 4-64612) Keith Sweat 63 19
71 PAPER DOLL (Polygram 6899) P.M. Dawn 64 14
72 DAMN I WISH I WAS YOUR LOVER (Columbia 38-744-164) Sophie B. Hawkins DEBUT
73 JUST ANOTHER DAY (SBK K21748) John Secada 77 4
74 WE WILL ROCK YOU (Columbia 74027) Warrant 70 5
75 THERE WILL NEVER BE ANOTHER TONIGHT (A&M 75315) Bryan Adams 72 2
76 YOU ARE THE ONE (Atlantic 4-79788) Chris Cuevas 69 13
77 CAN'T LET GO (Columbia 74088) Mariah Carey 71 24
78 NOT THE ONLY ONE (Capitol 10265) Randy Brecker 84 4
79 MOVE ANY MOUNTAIN (Capricorn 34-74934) The Sham 72 19
80 GOODBYE (Qwest/Warner Bros.) Tevin Campbell 89 22
81 FINALLY (A&M 1588) Ce Ce Peniston 73 24
82 DON'T LET THE SUN GO DOWN ON ME (Columbia 74068) George Michael/Elton John 76 21
83 HEARTS DON'T THINK THEY FEEL) (East/West 96632) Natural Selection 79 22
84 DON'T TALK JUST KISS (Chancery 98985) Right Said Fred DEBUT
85 CARRIBEAN BLUE (Reprise 4-19689) Enya 80 8
86 IT'S NOT A LOVE THING (Giant 19029) Whitney Houston 81 5
87 SHOW ME THE WAY (Island) The Storm 82 8
88 BABY HOLD ON TO ME (Asco/East/West 98639) Gerald Levert 83 5
89 WHAT YOU GIVE (Geffen 11177) Teela DEBUT
90 I GOT A LOT TO LEARN ABOUT LOVE (Island/East/West 98726) The Storm 85 27
91 THIS IS THE LAST TIME (Next Plateau 50172) Laura Enever DEBUT
92 ANYTHING AT ALL (RCA) Mitch Maloney DEBUT
93 LIVE AND LET DIE (Geffen 19114) Guns N' Roses 86 19
94 NO SUNSHINE (Virgin 4-98538) Kid Frost DEBUT
95 THE REAL THING (Columbia) Kenny Loggins 87 8
96 LIFT ME UP (Elektra 4-64779) Howard Jones DEBUT
97 NO SON OF MINE (Atlantic 4277) Genesis 92 26
98 I NEED MONEY (Island/East/West 4410) Marky Mark & the Funky Bunch 93 10
99 IF YOU COULD SEE ME NOW (RCA) Devaunay DEBUT
100 SEND ME AN ANGEL (Mercury 86896-4) Scorpions 95 25
**SINGLES**

- **MICHAEL JACKSON**: "In The Closet" (Epic 4537)  
  Okay, we heard this song when the album first came out, except it only was the one hit, this time it contains nine mixes of various lengths totaling almost 45 minutes of the same whistling, whining, heavy breathing and mouth noises that seem to be some sort of a perfect sense when considered as a whole. It's Michael Jackson doing a song called "In The Closet." To find out what the hell it's all about, we'll have to watch the video premiere on Fox after The Simpsons.

- **LIONEL RICHIE**: "Do It To Me" (Motown 374631034-2)  
  This is quite a surprise. Lionel Richie is back and in full thrust with the first single taken off his upcoming back To Front album. Being away from the industry for such a long period of time, you would think that he would be a little "rusty," but listening to this single, one can hear an improvement in his entire sound. Put a catch in your beat, some nice chords and melodies to a legend's vocals, and you have a hit.

- **ROD STEWART**: "Your Song" (Polydor CDP 469)  
  This cut from the Two Rooms album is definitely a true Rod Stewart interpretation of an old John/Leone Bernie Taupin song. It is one of the few on the album who brought his own style to the song, and though this is a very familiar tune, producer Trevor Horn managed to keep Stewart's distinct sound intact. Rod releases this single in honor of the late Freddie Mercury, and is donating his proceeds directly to the single to AIDS organizations locally and worldwide.

- **EDDIE MONEY**: "Fall In Love Again" (Columbia CSK 70826)  
  This cut from Eddie's 1991 Right Here It's a big, power ballad that's reminiscent of Bryan Adams or John Waite. The formula tune is written by Eddie, Monty Byrom and Jeff Kossack. Although the first mix is produced by Monty Byrom, Eddie and Randy D. Jackson, there is also an acoustic version of the song on the CD single, less like Adams/Waite, and without Jackson's assistance as producer that should have been first choice.

- **ROGER**: "You Should Be Mine" (Reprise CD-5099)  
  Roger's decided to release "You Should Be Mine" as a second single taken off his most recent CD titled Bridging The Gap. The production on this track is quite impressive and delivers that original "Roger" sound that no other artist has been able to successfully duplicate. There's also those robust-sounding vocals that he's known for. This uptempo, deep R&B-flava'd track should find its way to R&B radio with ease.

- **SIMPLY RED**: "For Your Babies" (EastWest CD523-2)  
  Simply Red has recently released the third single taken off their Atco/EastWest debut, Stars. The song is set in a mellow, easy-listening pace. Following in the footsteps of their previous material, they have perfectly matched the above-average production with the soft-tune vocals. Look for a lot of radio adds on easy-listening stations and possibly a few Top 40 stations.

**ALBUMS**

- **TONY BANKS**: Still Giana (Reprise 2-44413)  
  Alright, every so often the guys from Genesis need to do some work on their own. This album is from the band's keyboardist, who apparently doesn't need the spotlight, so he's got four different vocalists singing his 10 original songs. Banks' technical proficiency on keys and as producer is evident, as well as his progressive songwriting style. The problem is when supergroups divide up for solo projects, it just isn't ever as good. Nick Davis co-produces.

- **HOWARD JONES**: In The Running (AAD/Elektra 9 12380-1)  
  Singer/songwriter/keyboards/producer Howard Jones has been making his hit records since 1984 when his platinum debut Human's Lab first gained him the reputation as a keyboard wizard. His latest hit cut piece of work shows a more mature, AOR Jones. Using more piano (a la Hornsby) than his '80s techno-synth style, his upcoming album will feature him with his piano and percussionist. The album is co-produced by Ross Callum and Howard Jones.

- **SPICE 1**: Spice 1 (Jive 01321-11042)  
  Spice 1, who is one of the Islands West Coast artists, has finally released his self-titled, debut album. His project resembles that of his labelmate Too Short, but also has some originality. "The Reason You Love It." Throughout this 14-selection album, you'll hear nothing but ghetto stories (sort of a gangsta' version of Slick Rick). Songs on the album that are "too cool to cut out are "187 Proof," "Young Niggas" and "Money Or Murder."  

- **KID FROST**: East Side Story (Virgin Records America 2-92097)  
  Tha' Hispanic causin' panic, yeah, kid Frost is back with his second album titled "East Side Story." On this album, you would have to say that Frost has made a lot of progress both lyrically and production-wise from his debut album that featured the mega-hit 'La Flava.' As a surprise, you can find Mr. Mixx (2-Live Crew) doing some production on a couple tracks and guest vocals include MC Eight of CMW and The Boo-Yaa Tribe.

- **DESHAY FEATURING CURLY**: R&B Style (Tabu)  
  What we have here is some funky flava'd R&B with a slight touch of hip-hop added to give it some edge. The sounds that this album are filled with are more than catchy and have the appeal to take R&B radio by storm. The album's first track, "Funny Feelin'" is an uptempo cut that is a mixture of Rap and mainstream R&B (ya' gotta check this 1 out). As for the rest of the album, you could basically use the same guidelines for song one.

**POP SINGLES LOOKING AHEAD**

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<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>1.</td>
<td>IN THE CLOSE</td>
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<td>2.</td>
<td>THE WILD LIFE</td>
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<td>GOOD TO GO</td>
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<td>TAKE MY ADVICE</td>
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<td>FALL IN LOVE AGAIN</td>
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<td>Arista</td>
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<td>CHANGE YOUR MIND</td>
<td>London</td>
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<td>MY HEART STOPS</td>
<td>Arista</td>
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<td>SLAUGHTER ON MEMORY LAND</td>
<td>Epic</td>
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<td>Epic/Associated</td>
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<td>THE SWEETEST DROP</td>
<td>Beggar's Banquet</td>
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<td>DONT THE DANCE</td>
<td>Bangarra Choir</td>
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**PICK OF THE WEEK**

- **CHAKA KHAN**: The Woman I Am (Warner Bros. 26296-2)

The ever-famous Chaka Khan has returned to the spotlight with her most recent release, The Woman I Am. On this album, she shows her ability to adjust to the constantly changing music trends, but she also managed to keep the distinctive sounds that have made her one of the most respected female R&B vocalists to date. Listening to the album, one notices that the entire project is a concentrated effort, and it's just a couple of hits with the rest just "album cuts." Instead of taking the easy way out by picking an album full of ballads, she put together some good up-tempo songs like "Give Me All" and "Lately." This should be one of Warner's top releases of the year.
Hills Meets With IIPA Members

By M.R. Martinez

AMERICAN COPYRIGHT INDUSTRY representatives recently met with United States Trade Ambassador Carla Hills to urge that a trade violation agreement be issued against four countries accused of allowing U.S. copyrighted works to be pirated.

Members of the International Intellectual Properties Alliance, that represents the recording, film, publishing and computer software industries, pressed their requests that Thailand, Taiwan, Poland and the Philippines be named as “Priority Foreign Countries” under Special 301 provisions of the Omnibus Trade and Competitiveness Act of 1988. A formal recommendation that Hills take such action was submitted by the Alliance on February 25 (Cash Box, March 21).

Hills has until April 29, 1992 before she must identify countries under Special 301, which could lead to stiff trade sanctions being imposed on nations listed as Priority Foreign Countries. Hills’ office has refused to hint at what action the ambassador might take.

At that time the IIPA identified 23 countries that “lack acceptable progress” in implementing safeguards to protect U.S.copyrights. The Alliance estimates that the total loss due to piracy in these 23 countries was $4 billion in 1991. Present at the meeting with Hills was Jay Berman, president of the Recording Industry Assn. of America; Edward Murphy, president of the National Music Publishers Assn.; Jack Valenti, president of the Motion Picture Assn. of America; Jonas Rosenfeld, president of the American Film Marketing Assn.; and other IIPA members representing the computer software and publishing industries.

Eric Smith, IIPA executive director and general counsel, said that the IIPA delegation pressed Hills for the agreements achieved under Special 301 with the People’s Republic of China and India which improved the protection of U.S. copyrighted material but urged her to more strictly implement Special 301 this year, particularly since international trade agreement negotiations (GATT) have stalled.

“They emphasized that the absence of an Uruguay Round (in intellectual property agreements of the GATT talks) meant that the opening of foreign markets closed or made vulnerable by piracy and inadequate protection must occur through asegressive implementation of Special 301 provisions,” Smith said.

Countries identified as Priority Foreign Countries after 30 days become subject to Special 301 action. After a six-month negotiation period (and a maximum three-month extension), if the delugers trade practices aren’t stopped, Hills’ office must decide on what retaliatory action can be launched.

According to a report prepared by the IIPA for Economists, Inc., core copyright industries in 1989 accounted for more than $173 billion in revenues from their copyright-related activities. The report claimed that the revenue accounted for 3.3% of the U.S. gross national product. These industries reportedly delivered $22 billion in export earnings to 1989.
EAST COAST

By Lee Jeske

Elektra Entertainment group, Beautiful South, recently celebrated the release of their third disc, *Beautiful South*, with two SRO performances at Tramps in NYC. Pictured (l-r) are: The group’s Paul Heaton, Jon Leshay, national director, promotion, Elektra; Linda Ingrisano, national director, video promotion, Elektra; Steve Schnur, vp, AOR promotion, Elektra; Matt Levy, promotion/marketing manager, NY, Elektra; Briana Corrigan and Dave Hemingway of the group.

CAN I GET A WITNESS? Ira Tucker started singing with the Dixie Hummingbirds in 1938 and he was still singing with them when they came to New York last weekend, for a splendid Symphony Show with the Swan Silvertones (with Rev. Claude Jeter), McCollough’s Sons of Thunder and the Angelic Gospel Singers.

I asked Mr. Tucker what he thought of contemporary pop-gospel. Here’s what he said:

“You know, I’ve never downed music. I’ve always been a lover of all types of music. But I would categorize most of the stuff that they’re doing as sacrilegious.

“It’s the same pop sound, it’s just the lyrics that are the difference. And a spiritual, or gospel song is supposed to be treated the way where it either makes you think or puts tears in your eyes or gives you a good, heavy smile. Something to lean on, that’s what gospel used to be all about.

“But now they’ve even got gospel rap. I mean... hahaha... what can you get out of that? It’s just something to do. They’re only hearing the music, I bet there’s not one out of 10 that can tell you three words that they’re saying, other than the sound. There’s nothing to uplift you.

“See, gospel has been kicked and abused. I know, because I’ve been right here. But I always tell God: I don’t care what comes up, how much of this contemporary stuff, I’m going to stick to the old tradition.”

WHEN PUSH COMES TO SHOVE: If there were comeback awareness for instruments, the accordion would be standing on a podium somewhere holding a plaque. The accordion used to be the instrument of dad, of polkas and oom-pah bands and Lawrence Welk. During the past decade however, the accordion has become hip, as the young and restless have discovered Cajun music and zydeco, tango and vallenato, Tex-Mex music and Irish jigs, forro and juja. Tom Waits, John Mellencamp, Bruce Springsteen, Bob Dylan... you never know where the old squeeze-box is going to turn up these days. (Last year, one even turned up in my apartment, much to the chagrin of the neighbors.)

One place I know accordions of all shapes and sizes will turn up is at the World Music Festival’s three-night accordion festival, The Big Squeeze, coming to Symphony Space May 8, 9 and 15. The first night features zydeco (Delton Broussard & the Llewellyn Playboys), avant-polka (Guy Klucsevsek), Colombian merengue (Jose Queveda y los Cinco Diablos) and Irish music (Tom Doher-

By Randy Clark

Bruce Springsteen, for example, managed to borrow Bob Dylan’s substance, and combined it with Phil Spector’s style. The clever and talented Prince, has devised a way to borrow such small amounts from so many, he actually seems innovative.

True U.S. innovators, such as Jimi Hendrix, Janis Joplin, and The Doors didn’t hang on long enough to be revered to their fullest in life, while U.K.’s The Beatles, The Rolling Stones, Eric Clapton, The Who, Led Zeppelin and Elton John all enjoyed long, enduring careers. (Is it the accent?) American artists with the vision for substance without the flash are seldom rewarded with big-time wealth and popularity (Dylan being an exception), and must lie in what must be embittered respect.

The near two-hour concert provided by U2 featured most of their songs from the most recent Achtung Baby album, as well as selected super-cuts from Joshua Tree, thankfully little from Rattel And Hum, but surprised many by not playing songs like “Sunday Bloody Sunday” and “New Year’s Day.” The band made extensive use of video, helping them look amazingly like they do on MTV, with a sparsely designed set that “cost a Pekin’ fortune to look this cheap.” Even though the sound in the arena was too loud and garbled to enjoy the subtleties offered on the recordings, no one seemed disappointed, seeing the group work live being treated right for most fans. After leaving the stage for a costume change, and reappearing in an Elvis-inspired gold lamé suit, Bono apologized for only having two performances in a town that could have easily supported several more nights in the 16,000-seat venue, but he promised to come back, reassuring it wouldn’t be another five-year wait.

Good news for those who haven’t seen them yet, but like I said, now I already have. So if anything else comes up... swallow it. Next week...
Chi, BROTHER: Bread and butter, waffles and syrup, Lennon and McCartney. Combinations of convenience last a lifetime or more. One completely useless without the other.

Siobhan and Marcie, Shakespeare’s Sister. What a box of tricks. The nervous and frail cowed with a tawdry chutzpah. The straggly and the sleek. One multi-instrumentalist, one not musical. One not lyrical, one wants to be Joni. One four-and-a-half octave voice, one in the middle range. One croons neo-oparatic, the other rasps and growls. One has a songwriter pedigree of been-there-done-that, the other trying to bury her girl gang warbling past. One proud, the other paranoid and full of the “just because I’ve got three mansions doesn’t mean I’m not hip, groovy and salt of the earth.”

How deeply and beautifully convenient. As Shakespeare’s Sister they have produced a compelling compromise. Is it slick or is it intoxicating? It’s both, probably.

We meet in a cafe. Siobhan has got a cold. I like her a lot better than Marcie. Siobhan wants to be very quiet, but after all she’s the one with the past to live down. She’s the one more afraid of saying the wrong thing.

Marcie, lovely voiced, technologically sound, soaring all the way to the number one spot. Marcie is a girl with a future. How does she feel about not having a past?

“I do have a past. I wasn’t just beamed down to earth. I think you’re not informed, and I’m here to tell you that before this I worked with Eric Clapton, I wrote “Lay Down Sally,” I sang with Aretha Franklin, I wrote with Philip Bailey, I had my own record on Arista…”

That’s not a path, it’s a pedigree.

The album, Hormonally Yours, they say, expresses the unstable extreme hormonal side of being female. Men don’t like the title, they are scared by it.

“We both conceived during the making of the album. I got pregnant first,” draws Marcie, “and we thought we should both be pregnant at the same time, for the good effect of the delivery of a baby and a record. I bought her an ovulation kit. She got pregnant. But the problem was, I lost mine and she was still pregnant.”

“Both of us are very sensitive and the trauma had a marked effect on the recording of the material. Then I became pregnant again. We were very empathetic when writing.”

Siobhan explains how grounded she becomes when she’s pregnant and how “much more confrontational in personal relationships. So that helped lyrically, I had an outlet.”

Later: “Although Marcie and I come from different countries, our histories are similar. Our families moved, so we were always outsiders. My story is so sad, I don’t want to get into it. I’ve spent the rest of my life since trying to get over school. The girls there liked David Cassidy and the Osmonds and I liked Joni Mitchell.”

Siobhan, as a young girl, lay in her bed wanting to be like Joni. A strong woman. Funny how the line between a strong woman and a spoiled brat, a vengeful cow, can be ludicrously blurred. I find that anyway.

Siobhan confesses, “We were worried about the right balance between being very female and girly.”

Balance. Life after Bananarama. Life with Dave Stewart. Like as Shakespeare’s Sister.

“Getting to the age of 30,” says Siobhan, “made me realize that people go in and out of fashion. And I don’t take any notice of what people are saying about me.”

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**Chenfeld and Balsam: Razor and Tie’s Guys**

By John Carmen

**YOU’D HAVE TO BE CRAZY** to start an independent record label in the middle of a recession.

But that’s what Cliff Chenfeld and Craig Balsam did back in 1989, when they started Razor and Tie Music. Originally conceived as a label for re-issuing some of their favorite out-of-print albums on CD, Razor and Tie has expanded its roster into new artists, the first of which is former Dictators/De-Lords rhythm guitarist and singer, Scott “Top Ten” Kempner.

“So many of our favorite albums weren’t digital yet,” says Craig Balsam. “Unlike ROIR, or other re-issue labels, we’re much more into mainstream acts who’ve been left by the wayside.”

Some of Razor and Tie’s premier re-issues include Graham Parker’s Arista and Elektra catalogue, Little Steven, Cary U.S. Bonds, Gene Clark, and David Johansen.

Razor and Tie licenses the masters from the majors who originally put them out, and pays publishing royalties to the artists. The artists are usually pretty happy about this arrangement. “Of course they like seeing their stuff in print again,” says Balsam. “The response has been fantastic. Graham Parker and Little Steven dug out previously unreleased tracks, and Graham even wrote the liner notes for his CDs. David Johansen was rather funny. We asked him if he wanted to hear our stuff, and he said, ‘ Nah, I’m not judgmental.’ Wouldn’t write liner notes though, because, as he said, ‘I can’t remember those days well enough!’

What motivated the two Razor and Tie guys to begin their business? “We were both making a living as corporate lawyers,” Balsam replies. “We were totally into the downtown suit thing, raking in the big money. But we decided that we hated that world, and it was worth risking it to be happy.” Unlike many indie entrepreneurs who find themselves under-capitalized, Razor and Tie socked away a fair nut to begin operating with. “It’s been really tight, but we’re making a decent living now,” says Balsam.

Like TVT and Priority, Razor and Tie has made a fair amount of cash through TV marketing. “We did this campaign for the ‘70s Preservation Society, with ‘Disco Fever’ being the recording,” says Balsam. The duo’s best-selling re-issue outside of the disco compilations has been that of local (in Ohio) rockers Michael Stanley. “We did a promotion in Northern Ohio when we did that re-issue,” explains Balsam. “The results were intense, we almost charted in the trades that week, and would have, if it hadn’t been Grammy week. It’s amazing how much demand there is for mainstream artists whose work has been deleted.”

As far as their new project, the Scott Kempner debut, Tenement Angels goes, Balsam is positive that they can break into new artist recording. “Scott will tour the States this summer, after we do the necessary radio and press, and hopefully we can get him on a major tour. Kind of like being a real label!”
TALENT REVIEW

Zulu Spear
By Robert Adels

THE ROXY, WEST HOLLYWOOD—When the house band from Garth Brooks' Nashville birthday bash brings the party atmosphere to their company's night stand at the Roxy, they also bring along their own fiery brand of "country music." And although they check in as a massive, eight-piece outfit, these dobro, pedal steel or fiddle player in the group.

That's because the first new signing for Capitol/Nashville's recently renamed Liberty Records comes from the U.S.A. by way of the R.S.A.—the Republic of South Africa.

Zulu Spear's mix of syncopated African beat, a cappella tribal harmonies and all-American rock energy makes for some of the most accessible world music this side of Mars. For anyone whose curiosity has been sparked by Paul Simon and Ladysmith Black Mambazo, Zulu Spear is the next big thing.

Zulu Spear leader/singer/composer Sechaba Mokone, a native of Sowato, was one of eight cast members who sought U.S. asylum while in the touring company of the South African musical Ip Utility. From his new home base in the San Francisco Bay area, Mokone recruited fellow cast members from throughout the U.S. to create Gideon Bendle to join his new band as bass player/lead vocalist.

While South Africa's Township Sound, or Mbaqanga, provides the majority of Zulu Spear's African influences, their music also comes from the heart of Nigeria (via keyboard player and musical director Babambele Gaya) and Spain (via bassist Paajo Amisass, a veteran of Hugh Masakela's band). Two Californians help make the group's music mix positively transcendent: guitarist Matthew Jacques and drummer Jerome Leonard) while the scalding guitar work of Ron Van Loonwood (from Surinam, South America) helps it all come together as strikingly transcontinental.

In the course of their 17-song set at the Roxy, Zulu Spear performed 10 of the 11 songs from their debut Liberty release, Welcome To The U.S.A. The title song could be the band's early ticket to a mainstream audience, combining an immediate infectiousness, anthem-like musical chant with the ironies of the pop culture it satirizes. "Welcome To The U.S.A." is the prototype for this band's best original material, offering us the sort of honesty and clarity that could only come from cultural outsiders.

While this Spear literally performs almost half of their material in Zulu, you don't have to be a linguist to feel the electricity. Besides, the English-language messages in "Drug Song (You Better Stop)" and "Come On (Celebration)" offer more than enough to chew on.

This band also has an astounding knack for re-interpreting Motown songs in general and Temptations songs in particular, creating something egotistically kinetic out of both "I Wish It Would Rain (from the "Once Upon a Time" album) and "Papa Was A Rolling Stone" (hopefully from their next album).

But the most haunting song from their album and set is "Moma Lina"—not the Nat Cole standard, but a country-inspired ballad that suggests Charlie Rich standing in for Paul Simon on an African tour. This link to the musical traditions of their Nashville label is further proof that Zulu Spear is a band of serendipitous pleasure and global power.

Lush
By Ken Piotrowski

THE PALACE, HOLLYWOOD, CA—Lush is on tour supporting their second release on 4AD/Reprise Records, Spooky. This London based quartet is full of harmonic energy and driving rhythm. The band's -- "ambience and attitude" kept the packed crowd moving and filled with excitement.

Lush, in town for a two-night stay, had a sold-out show, brimming with devoted fans. The foursome performed fabulously, playing a set which was an even mix of both new and older tunes. The group is based out of London with "Stray", the first cut on Spooky. The number had a spacey quality to it and featured terrific harmonies, setting up an atmosphere of peace and psychedelia that pervaded the entire evening. Lush kept things interesting by rotating the material from new to old.

The highlight of the 55-minute set was the tune, "For Love," the band's latest hit and top crowd-pleaser. The vocals, led by guitarist Miki Berenyi and accompanied by Emma Anderson (also on guitar) were excellent, sounding as if they were right off the CD. Chris Acland and Phil King, drums and bass respectively, added the perfect driving rhythm to complete a class act. Lush ended their set with a song encore, much to the audience's delight.

TALENT REVIEW

Vinnie Moore
By Ray Ballard

CELEBRITY THEATRE, ANAHEIM, CA—An all-instrumental, rock-n-roll project has the odds stacked against it right from the start. To keep an audience entertained in this genre of music without the love of a vocalist requires exceptional versatility. Instrumental rock-n-roll was saved when Vinnie Moore rode into town.

In support of his third solo lp, Meltdown (Relativity Records), Moore brought along a show filled with no-nonsense, non-stop excitement. The only fireworks to be seen were the sparks and smoke from the guitars and drums due to the excessive playing they were undergoing. All three of the band's players were on top form throughout this exhibition of fine musicianship. Moore and the boys performed "Earthshaker," "Lot's Wife," and "Coming Home" from the new album, as well as a few from the two previous records. A non-vocal version of Aerosmith's "Train A Rolling" was tastefully incorporated into the set.

All three bandmembers got their chance to solo starting with bassist, Greg Smith. Smith's solo showcased the finesse, firm and string-pulling techniques. His unique use of bass chords and harmonics iced the cake. Drummer Joe Franco was next in line to dazzle the audience with brilliance. He did so with a perfect meter and flashy fills. Moore was last, but certainly not least to singlehandedly amaze onlookers. While some other guitar sens may be a little faster, few are graced with both the speed and the heart to play in the fast lane with finesse.

Following Moore's solo was their rendition of Jimi Hendrix's "Foxy Lady," with Smith doing lead vocals and Moore laying down the guitar just like Jimi would have wanted it. These set the tone with the title track from Moore's new album.

An encore was inevitable as the crowd demanded more. Moore returned to the stage thanking everyone for their support. He then asked a friend in the audience to come up on stage to jam a blues tune with him. This "friend" turned out to be the one and only Zack Wylde from Ozzy Osbourne's band! These two axes swapped licks on a 12-bar blues till the cows came home. Moore was out of here in no time.

If you wanted to see a hair band playing rock star, sorry. But, if you felt like seeing some top notch musicians playing their asses off, you came to the right place.

TALENT REVIEW

Apostles
By Hilari Greer

THE ROXY, WEST HOLLYWOOD—Despite the images of heavy metal glow-and-doom that their name may conjure up, Victory Music's Apostles are engaging, talented musicians whose material, driven by soaring guitar work and strong three- and four-part harmony recalling the best of the melodic rock bands of the '70s, leaves a decidedly hopeful impression.

Led by singer/guitarist Rob Hotchkiss, whose voice combines a lyrical sweetness akin to Squeeze's Glenn Tilbrook with a strong rock 'n' roll delivery, the band barrelled through a short set previewing their upcoming, self-titled debut album. The opening number, "Shelter," featuring pounding bass by Charlie Colin and some Beatles-style, cascading background vocals, set an upbeat tone carried through most of the show.

The Apostles handled some serious personal and political issues while incorporating a wide open deal of musical finesse, giving a feeling that there is a solution out there to the confusions troubling our lives. "Our Gods," for example, a pointed attack on conventional religion's damaging effects, was marked by a beautiful, swirling search of a guitar solo by Jimmy Stafford, as well as some ringing riffs recalling early Thin Lizzy.

The band fared best on this type of hopeful, upbeat material, which also included a dash of psychedelia in the guitar work. Songs like "Thru Cryin' and the drug trip-inspired, bouncy "Windowpane," made the most of this influence, that also surfaced in a rowdy cover of the Beatles' "She Said, She Said," and the lighting design, that featured projections of multi-colored, floating amoebae on the walls around the stage.

The Apostles weren't quite as successful with moodier material. "I Could Be Anything," for example, was slow-paced and plodding, resulting in a half in the show's pacing. However, the band was able to recover quickly and return to their feel-good material. Their encore set featured a beautiful rendering of "Find The Love," an uplifting tune packed with the type of tight, powerful vocal harmonies that were the foundation for a unique sound.
NONE GREATER: American treasure Ella Fitzgerald was at the recent Los Angeles Urban League’s Whitney M. Young, Jr. Awards, where she was greeted by Nancy Wilson, recipient of this year’s award, and John Mack, L.A. Urban League president. The great Ella sings at Radio City on May 2.

PASSING ON: Winston Churchill, I think, once remarked that nobody ever built a statue to a critic. Maybe so, but the best critics have built their own statues: statues of opinions and ideas that have enriched the arts forms under their scrutiny. Jazz criticism has its duffers—it’s penny-award hacks—but it also has its artists. Last week, it lost one of its finest: Martin Williams. Williams was 67.

The best memorial to Williams is his words, the many books and articles he wrote, including the seminal The Jazz Tradition, still one the best single-volume introductions to jazz. Williams also established the jazz program at the Smithsonian Institution, assembling The Smithsonian Collection of Classic Jazz along the way.

The greatest tribute I ever heard was Dizzy Gillespie’s four-word salute to Louis Armstrong: “No him, no me.” As a jazz critic, one constantly strives for fairness and eloquence, for the right match of a turn of mind and a turn of phrase. As well as hours of benefit of pleasure and a few misfires in books, articles and liner notes—Martin Williams, along with a handful of others, gave me something to strive for professionally, gave me a mountain to climb. The art of jazz was immeasurably enlivened by his presence.

MILES TO GO...: The Miles Davis Quintet of the mid-’60s—Herbie Hancock, Wayne Shorter, Ron Carter and Tony Williams—will be without Miles close to the time for the departed leader—is about to head out on a seven-month world tour. It’s really just another version of Hancock’s V.S.O.P., which began in the mid-’70s with Freddie Hubbard in Miles’ chair and has gone out with different hornmen sporadically over the last 15 years, but this tour will specifically focus on Miles Davis.

EDDIE ANDERSON, WE HARDLY KNEW YE: The jazz quote of the month belongs to Branford Marsalis, who when asked by Down Beat about how much he would kibitz on air with Jay Leno when he becomes head of The Tonight Show band next month, said, “Perhaps I’ll be the Rochester to Jay’s Mr. Benny.” Well...

GOOD IDEA/BAD IDEA: Good idea: I’ve got a letter here from something called the Production Center for the Arts, a Miami-based company that is planning the American Jazz Awards in Miami on May 22. These folks feel, quite correctly, that jazz deserves its own awards show, something that does better by the music than the Grammys (almost anything would). I’ve been asked to be part of the nominating committee, with the nominations then given over to the general public.

Bad idea I: The public doesn’t know its jazz ass from its jazz elbow (just check out the Down Beat Critics Poll vs. the Readers Poll; jazz deserves more than the Grammys, but it also deserves more than a popularity contest).

Bad idea II: It costs $100 to be on the nominating committee. Dear, Production Center for the Arts: Have a nice ceremony.
R&B

CASH BOX  APRIL 25, 1992 11

TOP 75 R&B ALBUMS

1. DANGEROUS (Epic 45400) Michael Jackson 1 20
2. T.E.V.I.N. (Overlap/Warner Bros. 26291) Tevin Campbell 2 21
3. CYPRESS HILL (Ruff House/Columbia 47889) Cypress Hill 3 19
4. DIAMONDS & PEARLS (Paxley Park/Warner Bros. 25379) Prince 4 23
5. FOREVER MY LADY (MCA 10429) Jodeci 5 15
6. MEANT TO BE MINT (AML 10014) Mint Condition 7 13
7. COOLEYGOODSHARMONY (Motown 630701) Boyz II Men 8 48
8. KEEP IT GROOVIN' (Elektra 612116) Keith Sweat 9 20
9. SPECIAL LOVE (Atlantic 181478) Lila Moss 10 22
10. AFFAIRS OF THE HEART (MCA 10355) Jody Watley 11 22
11. BURNIN' (MCA 10439) Patti Labelle 12 27
12. INNER CHILD (Motown 362812) Shani 13 22
13. DEATH CERTIFICATE (Priority 57155) Ice Cube 14 22
15. UNFORGETTABLE (Elektra 6119592) Natalie Cole 16 44
16. COMFORT ZONE (Wong/Mercury 43022) Vanessa Williams 17 6
17. PRIVATE LINE (East West Atlantic 97167) Gerald Levert 18 26
18. PACALYPSENOW (Interscope/Atlantic 97167) Luther Vandross 21 11
19. EMOTIONS (Columbia 479860) Mariah Carey 20 30
20. GET TO THE HEART OF THE STORY (Chick Magnet/A&M 52078) P.M. Dawn 24 28
21. THE POWER OF LOVE (Epic 46789) En Vogue 23 6
22. TO THE RESCUE (Jive 41459) D-Nice 29 20
23. LAW GUIT (Capitol 98161) Salt N Pepa 22 33
24. BLACKS MAJIC (Next Plateau) Salt N Pepa 22 33
25. AS REAL AS EVER (Epic 47310) Shabba Ranks 32 16
26. MR. SCARFACE IS BACK (Priority 57167) Scarface 33 26
27. HOSTAGE (Warner Bros. 67462) The Last Poets 34 21
28. 107 DEGREES IN THE SHADE (Epic 91611) Alex Bugn 35 11
29. SKANLESS (Skailess 61325) Hi C 36 20
30. PENICILLIN ON WAX (Columbia 48707) Tiki Tom 37 21
31. PEACEFUL JOURNEY (Uptown/MCA 10989) Heavy D & The Boyz 38 42
32. 2ND II NONE (Profile 1418) 2nd II None 39 25
33. LOW END THEORY (Jive 1418) Tribe Called Quest 40 29
34. PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715) Big Daddy Kane 41 30
35. HEARD TO YOU (Atlantic/92300) O.C. 42 3
37. SPORTS WEEKEND (Luke/Atlantic 91720) 2 Live Crew 44 27
38. BORN INTO THE 90'S (Jive 41469) R. Kelly & Public Announcement 45 12
39. CHIC-IBM (Warner Bros. 26295) Public Announcement 46 43
41. JUST FOR YOU (RCA 3159) Gene Fuentes 48 13
42. SOUTH CENTRAL MADNESS (GWK/Quality) South Central Cartel 49 3
43. BRIDGING THE GAP (RCA 74769) Sister Souljah 50 24
44. THE SONGSTRESS (Essett 61116) Anita Baker 51 22
45. DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans 52 41
46. THE POWER OF RHyme (Nasty Mix 7010) KID 53 3
47. ACT LIKE YOU KNOW (First Priority/Atlantic) MC Lyte 54 29
48. THE REAL DEAL (Ultra 0033) Mac Band 55 11
49. THE EVOLUTION OF GOSPEL (Perspective/AML 1000) Joe Public 56 3

SOUNDS OF BLACKNESS 57 44

MCA Records recently presented Patti LaBelle with a gold record award, for sales in excess of 500,000 copies of her Grammy-winning album, Burnin'. Pictured at the backstage celebration (l-r) are: A.D. Washington, junior v.p., marketing and promotion, black music division, MCA; Richard Palme, president, MCA; LaBelle; and Ernie Singleton, president, black music division, MCA.
CASH BOX CHARTS

#1 SINGLE: Aaron Hall

TO WATCH: Damian Dame #45

HIGH DEBUT: Michael Jackson #62

CASH BOX • APRIL 25, 1992

1. DON'T BE AFRAID (Soul/MCA 54333) ..... Aron Hall 9 8
2. GOODBYE (WB 19008) ..... Tevin Campbell 8 7
3. HERE I GO AGAIN (Atlantic 87540-4) ..... Glenn Glenn 7 6
4. 4AIN'T IT PROUD TO BE (Arista/La Face 1-4009) ..... TLC 6 5
5. MASTERPEACE (WB/Reprise 4-19076) ..... Atlantic Starr 5 4
6. 6SAVE THE BEST FOR LAST (Mercury 856192-4) ..... Vanessa Williams 4 3
7. 7TIP'S OK (Capitol 44-755) ..... Susan & Calloway 3 2
8. ALL WOMAN (Arista 0782212939) ..... Lisa Stansfield 2 1
9. 9SOMEBODY LOVES YOU (MCA 54315) ..... Patti LaBelle 1 0
10. BREAKING MY HEART (Perspective 2004) ..... Mint Conditions 0 0
11. WHEN YOU GET RIGHT DOWN TO IT (Eco 1407) ..... Phyllis Hyman 0 0
12. MAKE IT HAPPEN (Columbia 74239) ..... Mariah Carey 9 9
13. JUMP (Ruthless/Dub/Colombia 38-74197) ..... Kris Kross 3 3
14. EVERCHANGING TIMES (Arista 1-2994) ..... 8 8
15. 15I'M CRYIN' (Motown 3706019) ..... Shyjean Wilson 18 18
16. TAKE TIME (Pendulum/Euloa 4-66892) ..... Chris Walker 19 19
17. TEARS OF JOY (Tabu 2068018) ..... Cherelle 20 20
18. WHY ME (Elektra 64777) ..... Keith Sweat 22 22
19. THE CHOICE IS YOURS (Mercury 866-087) ..... Blacksheep 24 24
20. LET'S GET SMOOTH (Soul/Ep 36-74514) ..... Calloway 25 25
21. TAKE ME BACK TO LOVE AGAIN (Epic 74121) ..... Kathy Sledge 26 26
22. REMEMBER THE TIME (Epic 92000) ..... Michael Jackson 13 13
23. DIAMONDS & PEARLS (Paiesty/Scot 4-1903) ..... Prince & NPG 15 15
24. BABY HOLD ON TO ME (East West 96939) ..... Gerald Levert 16 16
25. DO NOT PASS ME BY (Capitol 103114) ..... Hammer 17 17
26. SOMETIMES IT'S ONLY LOVE (Epic) ..... Luther Vandross 21 21
27. WHERE WOULD I BE (MCA 54209) ..... Gladys Knight 22 22
28. LOVE YOU FOR A LIFETIME (Warner Bros. 4207) ..... Chaka Khan 32 32
29. SECRETS OF THE HEART (Giant 4-19113) ..... Lisa Taylor 33 33
30. PLEASE DON'T GO (Motown 374931) ..... Boyz II Men 35 35
31. I WANT TO BE WITH YOU (Warner Bros. 5135) ..... Karyn White 36 36
32. NO SO NOISE (Tommy Boy 573) ..... Digital Underground 37 37
33. MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Arista East West 4-98558) ..... 40 40
34. I'M THE ONE YOU NEED (MCA 64278) ..... Jody Watley 39 39
35. TESTIFY (M & M 0006) ..... Sounds Of Blackness 28 28
36. THE COMFORT ZONE (MCA 32050) ..... Vanessa Williams 29 29
37. SMILE (Atlantic 85910-4) ..... Tim Owens 31 31
38. PEACEFUL JOURNEY (MCA 10399) ..... Heavy D & The Boyz 34 34
39. LOVE STORES (Arista 12374-4) ..... Jody Watley 39 39
40. EVERLASTING (Epic 74119) ..... Tony Terry 27 27
41. COME & TALK TO ME (Ouptown 54175/MCA) ..... Jodeci 41 41
42. STAY (MCA 32054) ..... Jodeci 42 42
43. LOVE ME (Capitol 44280) ..... Tracie Spencer 43 43
44. HEAR THE MUSIC (E-Legal 3209) ..... Gypsypmen 47 47
45. GONNA LEARN MY RHYTHM (LaFace/Arista LEPCD 4212) ..... Damien Dame 50 50
46. LIVE AND LEARN (Columbia 74023) ..... Joe Public 52 52
47. THE RUSH (Epic 46079) ..... Luther Vandross 44 44
48. KNOW THE CODE (MCA 54323) ..... Eric B & Rakim 45 45
49. YOU SHOWED ME (Next Plateau 50168) ..... Salt N Pepa 46 46
50. LET'S STAY TOGETHER (MCA 54286) ..... Guy 48 48
51. SHE'S GONNA GET THE VIBE (Jive 420 225) ..... R Kelly/Public Announcement 49 49
52. WHITE MEN CAN'T JUMP (SBK 07394/ERG) ..... Riff 59 59
53. LOVE IS CALLING YOU (RCA 9168) ..... Gene Rice 91 91
54. DON'T MAKE ME BEG TONIGHT (Capitol 44804) ..... Gary Brown 57 57
55. LOVE YOU FOR A LIFETIME (Warner Bros. 4207) ..... Chaka Khan 32 32
56. YOU DON'T LOVE ME (Epic 92000) ..... Michael Jackson 13 13
57. BEYOND THE BOUNDARIES (Giant 4-19113) ..... Lisa Taylor 33 33
58. TAKE ME BACK TO LOVE AGAIN (Epic 74121) ..... Kathy Sledge 26 26
59. REMEMBER THE TIME (Epic 92000) ..... Michael Jackson 13 13
WHAT’S UP IN THA’ INDUSTRY? Not 2 dis, but a couple of weeks ago I received a copy of Mellow Man Ace’s new album, and it was straight doo-doo. If you’re going to release somthin’ commercial (even though I prefer hardcore), put some heart into it. You can’t be hardcore and commercial all in one. Like I said, “I’m not dissin’ because he’s out there makin’ it, and he does have fans (according to record sales, but I don’t know any). If you’re reading this M,M., you need to drop tha’ ego and concentrate on your muzick. Your debut single under Delicious Vinyl was hype, what happened???” Look out for Eazy E’s upcoming album. He’s currently in the studio with Cold 187um from Above The Law completing a couple tracks for the album. Also look out for some collaborations with DJ Quik and possibly Naughty By Nature on the album too...

Kris Kross

The little guyz, ya’ know Kris Kross? Well, some inside snitches say that Another Bad Creation is planning to retaliate due to Kris Kross’ debut single “Jump” that puts a dis down on ABC. We’ll be sure to look out for dat 1. By the way, the single is now certified platinum and the album is currently gold (damn!). My homeboy G-Money over at Hip-Hop One Network is keepin’ himself busy with his local hotline for events and thangz in that nature. Give’em a ring at (310)294-8058... Just reminiscin’ about those artists that aren’t doin’ 2 much now. Do you remember Teddy Tee, Sweet Tee, King Tee, T-La Rock, MCT (Mantronix), Mix Master Spade, Just-Ice, Roxanne Shante, Davy D, Sparky D and U.T.F.O.?

DR. DRE’S FIRST SOLO VIDEO: Dre, former member of N.W.A. (that’s right, former member) recently shot his first solo video performance which is the talk cut from the motion picture Deep Cover. The soundtrack album was released April 13 and features Who Am I?, Snoop Doggy Dogg, Shabba Ranks, Calloway, Times 3, Po’ Broke & Lonely and others. Also, be sure to look out for Dre’s debent solo album under Death Row Records (some real hype shizit jumpin’ off dis’ 1).

LYTE SIGNS TO PYRAMID: Pyramid Entertainment Group will now be the worldwide booking agency for MC Lyte, Eric B. & Rakim, AMG and Lidell Townsell. “We made the move to Pyramid because they take care of their artists. They have the experience and the foresight to put long-term career growth over short-term gain, and they have committed to making Lyte a top priority. We’re looking forward to a long and prosperous relationship,” stated Lyte’s manager Nat Robinson.

Pictured are Sal Michaels (left), president of Pyramid Entertainment Group and MC Lyte.

**TOP 30 RAP ALBUMS**

1. CYPRESS HILL (RuffHouse/Columbia 47389) . . . Cypress Hill 1 18
2. DEATH CERTIFICATE (Priority 57155) . . . Ice Cube 2 22
3. TOO LEGIT TO CUIET (Capitol 16519) . . . Hammer 3 22
4. APOLCALYPSE 91...ENEMY STRIKES BLACK (Def Columbia Jive/9719) . . . Public Enemy 4 26
5. MR. SCARFACE IS BACK (Priority 57167) . . . Scarface 5 24
6. NAUGHTY BY NATURE (Sony Boy 91044) . . . Naughty By Nature 6 30
7. 2ND II NONE ( Priority 1416) . . . 2nd II None 7 22
8. AIN’T NO DUBT ABOUT IT (Cypress Hill 64828-4) . . . D.J. Macci & M.C. Madness 8 20
9. BONE THUGS N HARMONY (MCA 21642) . . . Digital Underground 9 24
10. BITCH BETTA HAVE MY MONEY (Select 21642) . . . AMG 10 16

**TOP 30 RAP SINGLES**

1. JUMP (RuffHouse/97199/Columbia) . . . Kris Kross 1 5
2. THE INT’L ZONE COASTER (Elektra 46289-4) . . . Leaders Of The New School 2 10
3. HAND ON THE PUMP (RuffHouse/Columbia 38-74103) . . . Cypress Hill 3 4
4. SHUT’EM DOWN (DeJam/Columbia 74185) . . . Public Enemy 4 16
5. STEP TO ME (RuffHouse/Columbia 74150) . . . 2 Live Crew 5 9
6. THE JAM (Elec 47049) . . . Shabba Ranks 5 3
7. JAZZ (WE’VE GOT) (Jive 42035) . . . Tribe Called Quest 7 9
8. BRENA’S GOT A BABY/IF MY HOME CALLS (Interscope-Atlantic 492212) . . . 2Pac 11 4
9. Oochie Coochie (Motown 2146) . . . MC Brains 12 12
10. JUICE (Know The Ledge)/Soul/Columbia 54333) . . . Eric B. & Rakim 13 12
11. THE CHOICE IS YOURS (Mercury 88668764) . . . Blacksheep 17 8
12. FIRE & EARTH (Polydor 86094) . . . X Clan 12 11
13. THEY WANT EPX (Atoe EastWest/Columbia 496000) . . . Das EFX 15 2
14. AGE AIN’T NOTHING BUT A # (Relativity 1081)-4) . . . Chi Ali 19 2
15. EVERYTHING’S GONNA BE ALLRIGHT (Tommy Boy 999) . . . Naughty By Nature 13 12
16. MIND OVER MATTER (Warner Bros. 40321) . . . Ice T 3 10
17. RING THE ALARM (Jive 42020) . . . Fu-Schnickens 17 11
18. WHAT’S ON YOUR MIND (MCA 54312) . . . Eric B. & Rakim 18 11
19. ONE TIME’S GONNA BE ENOUGH (Def America/Reprise) . . . LL Cool J 14 12
20. ALL FOR ONE (Elektra 642464) . . . Brand Nubian 16 10
21. SOMETIMES I HRYME SLOW (Interscope/Columbia 38-74167) . . . Nice & Smooth 21 13
22. BABY GOT BACK (Def America/Reprise 4-18947) . . . Sir Mix-A-Lot 28 2
23. THE PHUNNY PELL (Atrak/Atlantic) . . . Cypress Hill 23 27
24. MR. SCARFACE (Rapp/Lot/ Priority 496038) . . . Scarface 24 13
25. COOL-O-ICE (Qboro 20005) . . . Groove DEBUT
26. POOR GEORGE (First Priority/Atlantic) . . . MC Lyte 24 14
27. MISTADODALINA (Elektra 46289-4) . . . Del Tha Funky Homosapien 27 14
28. RETURN OF THE FUNNY MAN (Mercury 88668729) . . . Lord Finesse 29 23
29. STEADY MOBBIN’ (Priority 72474) . . . Ice Cube 29 18
30. AIN’T 2 PROUD 2 BEG (LaFace/Arista 40001) . . . TLC 30 3

**CASH BOX** APRIL 25, 1992
MTV TOP 20 VIDEOS
APRIL 25, 1992

#1 ALBUM: Def Leppard
HIGH DEBUT: Wynonna #6

1. Bohemian Rhapsody (From Wayne's World) (I'm Not a Brit)
2. Come as You Are (I'm Not a Brit)
3. One (I'm Not a Brit)
4. Right Now (I'm Not a Brit)
5. Let's Get Rocked (I'm Not a Brit)
6. Human Touch (I'm Not a Brit)
7. Under the Bridge (I'm Not a Brit)
8. Ain't 2 Proud 2 Beg (I'm Not a Brit)
9. Nothing Else Matters (I'm Not a Brit)
10. Live and Learn (I'm Not a Brit)
11. Hiphop (I'm Not a Brit)
12. Jump (I'm Not a Brit)
13. Everything About You (I'm Not a Brit)
14. This Is the Way We Roll (I'm Not a Brit)
15. Make It Happen (I'm Not a Brit)
16. Smells Like Nirvana (I'm Not a Brit)
17. My Loving (I'm Not a Brit)
18. I Drove All Night (I'm Not a Brit)
19. Money Don't Matter 2 Night (I'm Not a Brit)
20. Don't Rock the Jukebox (I'm Not a Brit)

21. She's the One (I'm Not a Brit)
22. Home (I'm Not a Brit)
23. Eyes Without a Face (I'm Not a Brit)
24. The Tears of a Clown (I'm Not a Brit)
25. The Sound of Music (I'm Not a Brit)
26. The Sound of Music (I'm Not a Brit)
27. The Sound of Music (I'm Not a Brit)
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40. The Sound of Music (I'm Not a Brit)
And The Dove Goes To...

By Steve Giuffrida

SANDI PATTI, AMY GRANT AND MICHAEL ENGLISH were the big winners at the Gospel Music Association's 23rd Annual Dove Awards live telecast on TNN: The Nashville Network on Thursday, April 9.

Ms. Patti won a total of four Dove Awards including Inspirational Recorded Song of the Year ("For All The World"), Children's Music Album of the Year (Open For Business), Short Form Music Video of the Year ("Another Time, Another Place"), and for the 11th consecutive year Female Vocalist of the Year. Ms. Grant's awards included Song of the Year in collaboration with Michael W. Smith and Wayne Kirkpatrick ("Place In This World") and Artist of the Year. Michael English took home Doves for the first time in the following two categories; Male Vocalist of the Year and New Artist of the Year.

Other winners include: Contemporary Recorded Song of the Year—"Home Free" Wayne Watson Instrumental Album Of The Year—Beyond Nature Phil Keaggy Praise & Worship Album of the Year—Sanctuary Twila Paris Contemporary Black Gospel Recorded Song of the Year—"Addictive Love" BeBe & CeCe Winans Traditional Black Gospel Recorded Song of the Year—"Through The Storm" Yolanda Adams Rock Recorded Song of the Year—"Simple House" Margaret Becker Metal Recorded Song of the Year—"Everybody Knows My Name" Bride Rap Recorded Song of the Year—"I Luv Rap Music" DC Talk Recorded Music Packaging of the Year—Brave Heart Kim Hill Musical Album of the Year—The Big Picture creators: Michael W. Smith, Andy Stanley and Robert Sterling, arranger Choral Collection Album of the Year—The Michael W. Smith Collection creator: Robert Sterling, producer and arranger, and Dennis Worley, executive producer Southern Gospel Recorded Song of the Year—"Where Shadows Never Fall" Glen Campbell Country Gospel Recorded Song of the Year—"Sometimes Miracles Hide" Bruce Carroll Long Form Music Video of the Year—Rap, Rock & Soul DC Talk Rap Gospel Album of the Year—Mike-E and the G-Rap Crew Mike-E Metal Gospel Album of the Year—In The Kingdom Whitecross Rock Gospel Album of the Year—Simple House Margaret Becker Contemporary Album of the Year—For The Sake Of The CallSteven Curtis Chapman Inspirational Album of the Year—Larnelle Harris Southern Gospel Album of the Year—Homecoming The Gaither Vocal Band Country Gospel Album of the Year—Sometimes Miracles Hide Bruce Carroll Contemporary Black Gospel Album of the Year—He Is Christmas Take 6 Traditional Black Gospel Album of the Year—For The Rest Of My Life Mom & Pop Winans Group of the Year—BeBe & CeCe Winans Songwriter of the Year—Steven Curtis Chapman

The show was hosted by superstars Glen Campbell and Marilyn McCoo live from Nashville's Grand Ole Opry House and was produced by Reg Dunlap, who has produced a number of top-rated specials and series during his career including Dolly, Elvis Memories, and Emmy Awards For Sports. Marking the third year to be telecast on TNN, the Dove Awards featured performances by DC Talk, Twila Paris, and Ricky Skaggs, just to name a few.

The 23rd Annual Dove Awards were voted on by approximately 3,000 members of the Gospel Music Association (GMA). The GMA is currently celebrating its 28th year of furthering the growth of gospel music. Membership in GMA represents all facets of the industry including radio and television broadcasting, record labels, promoters, talent agents and publishers. With the success of this year's Gospel Music Week, Gospel music will undoubtedly transcribe into the realm of world outreach and continue to cross all musical barriers.

ASCAP recently celebrated with their Gospel Music Association Dove nominees at a luncheon at the Stouffer Hotel in Nashville. Pictured following the luncheon (l-r) are: Front row—Kurt Kaiser, Bruce Carroll, ASCAP Southern executive director Connie Bradley, Twila Paris, Katherine Bird and Si Simonson. Back row—Don Koch, C. Aaron Wilburn, Jerry Park, Dave Clark, Andrea Whitaker, Shawn McSpadden, Wayne Watson, Debbie Atkins, Al Denson, Jonathon Watkins, ASCAP's Tom Long, Don Cason, Tony Turner and Robert Wogliemuth, who gave the invocation. (Photo credit: Alan L. Mayor.)
PETRA FEATURED PERFORMER ON FARM AID V—Grammy and Dove Award-winning Petra recently performed at Farm Aid V in Dallas, Texas. Petra, the first Christian group ever to appear at Farm Aid, brought the house down with their renditions of “Destiny,” “Creed” and “Who’s On The Lord’s Side.” OTHER PETRA NEWS—Petra recently announced that their Unseen Power-20 Years of Rock Tour will feature the stage and lighting techniques of veteran Jim Lenahan. Known for his work with Tom Petty, Bob Dylan, Stevie Nicks and the Motels, Lenahan is looking forward to working with Petra. “The group’s presentation offers a lot of opportunities musically, dramatically, and morally. I feel that Christianity offers a number of romantic images to draw ideas from.” The complete stage and lighting package debuts this month.

TAKE 6 LONG-FORM VIDEO AVAILABLE—Take 6’s All Access long-form video is now available and offers an up-close and personal look at Take 6. It profiles the members, how the group met and where the group’s career is headed. Alvin “Vinnie” Chea, a Take 6 member, acts as a roving reporter and catches the group on rare offstage footage. All Access also features live performances and several videos. Take 6 will also be featured on two Sesame Street episodes. The first show, scheduled to air on April 29, features Take 6’s arrangement of “The Alphabet” song, and the second show, scheduled to air May 4, features Take 6’s version of “I Like To Sing.”

“NO WED? NO BED” CAMPAIGN KICKS OFF—Connecticut-based PepperCo Records, has kicked off its own anti-promiscuity campaign with the release of the single, “No Wed? No Bed!” The rap song, written and performed by the “Marriage Doctor,” Apostle Louis Greenup, Jr., was produced by Commissioned’s Fred Hammond. The campaign was instituted in light of Magic Johnson’s announcement of having contracted the HIV virus, along with the continual growth of AIDS to epidemic proportions. The company has also coordinated a “sunup to sundown” simulcast of the song via radio, Tuesday, April 21.

ON A SAD NOTE—We at Cash Box regretfully announce the passing of the mother of gospel music veterans Andrae & Sandra Crouch. In a gesture of respect, BeBe Winans dedicated the Dove Award, which he and his sister CeCe received at the recently concluded ceremonies, Crouch, stating that Crouch, “opened many doors of which today’s artists are enjoying.”

SESAC vice president Tom Casey (left) recently presented Petra’s founding member, Bob Hartman (right), with a plaque commemorating the 20th anniversary of the Christian rock supergroup’s establishment. The presentation was made at SESAC’s annual gospel awards show and luncheon, where Hartman was also presented a SESAC Outstanding Achievement Award for his number one hits “I Need To Hear From You” and “Destiny.” (Photo Credit: Alan L. Mayor.)

TOP BLACK GOSPEL ALBUMS

1. GOD GET THE GLORY (Malaco 6008) Mississippi Mass Choir 1 14
2. HE LIVES (Savoy 14807) Shun Pace Rhodes 2 37
3. HE’S WORKING IT OUT FOR YOU (Word/Epic 48785) Shirley Caesar 4 14
4. LIVE (Malaco 4450) Dorothy Norwood/No Ca G.M.W.A. Mass Choir 3 38
5. I’M GLAD ABOUT IT (Malaco/Savoy 14004)

WEBSITE

Www.gospelmusic.com

Bobby Jones Top 5 Videos

1. BeBe & CeCe Winans
2. Margaret Bell
3. Daryl Coley
4. Williams Brothers
5. Vickie & Marvin Winans

CASH BOX  APRIL 25, 1992

17
CHAMPION OF THE ARTS: REV. ROBERT E. MAYES DIES

By Gregory S. Cooper

ONE OF THE MOST SIGNIFICANT CONTRIBUTORS AND INTERPRETERS OF AMERICAN AND WORLD MUSIC

Rev. Robert E. Mayes

recently made his transition Thursday, March 19, after having suffered a second massive heart attack in his luxurious Cornell Village condominium apartment located on Chicago's south side in Hyde Park. Mayes, 50, a native of St. Louis, Mo., studied piano at the St. Louis Art Institute and privately with the late Professor A.B. Windom. After winning a full music scholarship, he enrolled at Howard University in Washington, D.C., where he graduated with a Bachelor of Music Education degree with minors in piano and voice.

After an honorable discharge from the U.S. Army in which he served two years, he entered into a professional music career giving concerts and playing club dates around the country. Encouraged by gospel music pioneer Eugene Smith of the famed Roberta Martin Singers, Mayes moved to Chicago in 1968 where he found employment playing club dates. He worked with veteran producer Quincy Jones, Roberta Flack, the late Donny Hathaway and Minnie Riperton, served as musical director for the Chicago company of Don't Bother Me I Can't Cope, and recorded radio and television jingles for Coca Cola, McDonald's, Camay and others.

In 1974, Mayes came to serve as Minister of Music for the Christ Universal Temple pastored by the unique and controversial Rev. Dr. Johnnie Coleman. Mayes embraced the New Thought religious philosophy of Dr. Coleman, who now pastors more than 10,000 members. After coming to Christ Universal Temple, Mayes organized the dynamic Christ Universal Ensemble which boasts being a powerful 90-voice choral group performing music ranging from Bach to Broadway weekly. This singing aggregation has also had the privilege of performing with Dr. Margaret Tillis and the Chicago Symphony Orchestra and Chorus.

Through the music of the Temple Ensemble and the people that the music attracted coupled with the teachings of Dr. Coleman, they built and dedicated an architecturally stunning $5 million worship facility and complex (August, 1965), which is filled to capacity weekly. Hunted on 52 acres of land is a megaphone-shaped auditorium seating 4,000—the largest among Chicago churches; as well as the following: a separate 470-seat chapel; the Johnnie Coleman Institute, with over 1,300 adult students in weekly classes; administrative offices; classrooms; a print shop; a complete music department with a library, rehearsal rooms, and a private suite and office; a bookstore; a computer/data center; an annex banquet facility and much, much more.

Mayes, an ordained minister by Coleman, also shared in the administrative duties, responsibilities and privileges that accompanied the church, which presently boasts an annual budget that exceeds $10 million. Mayes, through his music with the Temple Ensemble and his newly formed group Meta Four, has traveled abroad to perform at music festivals in Germany, France, Switzerland, Austria and England. With the Ensemble he recorded four gospel albums, two of which feature the Ensemble soloists diva Connie Kinnison and others, one featuring Alberta Walker, “Queen of Gospel Music,” which was nominated for a Grammy award, and another one featuring Della Reese, of recording, television and motion picture fame (also an ordained minister by Dr. Coleman).

Mayes also received with, traveled and accompanied Deloris Barrett Campbell and the Barrett Sisters, stars of the film documentary Say Amen, Somebody, (where they introduced his most popular arrangement of the irresistible “I Want To Walk And Talk With Jesus”). In 1991, Meta Four, which included singers Connie Kinnison, Sarah Harper, Shirley Whals-Goodwin and Valerie Harrod, recorded two albums in Germany on the Jaro label. Mayes also served as the musical director for the very prestigious gospel television show, The Stellar Awards.

It was only befitting that Dr. Coleman during his memorial service, which was packed and jammed with artists and friends that had been touched by the light, life and music of Mayes, announced that the new performing arts building presently under construction would be named the Robert E. Mayes Building.

Other touching moments during the celebration of life was a stirring piano tribute given by personal friend and mentor Dorothy Donegan. Finally, the Temple Ensemble, who had already performed three of Mayes' compositions and arrangements, closed the tribute at the benediction with an excellent performance of the ever popular "Hallelujah Chorus" from Handel's Messiah, highlighting the precision, diction and phrasing that Mayes required.

Rev. Robert E. Mayes lived a full, productive and unique life in God's service. The light of God surrounds you, the love of God enfolds you, the power of God protects you, the presence of God watches over you, wherever you are, Bob, God is!
Fan Fair '92 - Record-Breaking Sellout

WITH MORE THAN 24,000 TICKETS SOLD, the 21st International Country Music Fan Fair is the fastest selling in Fan Fair History. This year's event to take place June 8-12 in the Music City marks the second year the event has sold out in advance. The event sponsors, the Country Music Assn. (CMA) and the Grand Ole Opry have officially closed registration.

"The early sellout is further evidence of Country Music's exploding popularity," said Ed Benson, CMA executive director. "We're very pleased with the response, but it's unfortunate we don't have facilities large enough to accommodate all the people who want to come.

Confirmed acts include Garth Brooks, Travis Tritt, Alan Jackson, Wynonna Judd, Trisha Yearwood, John Anderson, Billy Joe Royal, Shenandoah, Kathy Mattea, Ricky Van Shelton and Joe Diffie. Acts recently added to the roster include Hal Ketchum, Charley Pride, Wayne Newton and Sawyer Brown. Artists to be announced include Lee Roy Parnell, Martin Delray, Collin Raye, McIntyre & The Ride, Clinton Gregory and Diamond Rio.

Wilson/Mack Form Production Team

Dave Mack, Norro Wilson

Photo Credit: Beth Gwinn

NORRO WILSON AND DAVE MACK recently announced their partnership in the new company, Norro Productions. The partnership joins the longtime friends in an arrangement providing artist development, promotion and publishing services, as well as music consulting.

Wilson, a noted producer and songwriter, has produced 27 number one singles, including the recent Lorrie Morgan hit, "A Picture Of Me Without You," and has earned 37 BMI songwriter awards. In addition, he has produced Mercury/Bluebird artist Sammy Kershaw, has just completed a special Epic Records project for Ray Price, and he is currently working on artist development with PolyanGram Records for Bo T.

Dave Mack recently served as vice president of operations for Starway Records in Nashville. Previously he served as director of promotions for Warner Bros., Elektra, MGM and RCA records.

The Grand Ole Opry Show Comes To Memphis

ON JUNE 13 the AI Chymia Shrine Temple and William Warren Productions of Memphis, Tennessee will host the legends of the Grand Ole Opry at the Mid-South Coliseum for two shows, 3:00 p.m. and 8:00 p.m.

Grand Ole Opry legends confirmed for the outdoor concerts include Bill Anderson, Little Jimmy Dickens, Del Reeves, Johnny Russell, Elmer Fuddpucker, Faron Young, Myrna Lorrie, Hank Thompson, Jeannie Seely, Billy Walker, Narvel Felts, Keri Reeves, Johnny PayCheck, Glenda Sue Foster, Joe Stampley, Eddie Thompson, David Frizzell, Bill Phillips, Ernie Ashworth, Jim Cl Newman and Bobby Killingsworth.

Eddie Bond, producer and director of the first-time event, explained that the Opry show grew out of regular May fundraisers held by the Shrine Temple in Memphis. The Shriner's are currently sponsoring a charity circus and are gearing up for the May 16th "Fire Festival," the annual event held in Stantonville, Tennessee which has raised money in the past for the city's fire station and town hall. This year the May event will host Del Reeves with the door open to more acts.

As for the Grand Ole Opry show, Bond gives credit to Bill Warren and Warren Music Productions for planning the June show. Bond takes responsibility for booking the stars. Bond guarantees a "true" Opry stage show, with each artist performing a 10-minute set. A fast-paced package of individual shows, assures Bond, will keep the audience and the entertainment fresh and enthused. Other shows will follow, with plans for two a year, pending the success of this premiere. According to Bond, things are looking pretty good, and with 12 Shrine temples, the results could be very impressive.

Just To Name A Few...

EDDIE RHINES has joined Dale Morris & Associates as a vice president of the booking agency. A 16-year veteran of the music business, Rhines' first appointment at Dale Morris & Assoc. will be for booking new Atlantic act Confederate Railroad...STEVE NAVYAC has been named to the position of coordinator/artist development for Gurlay & Company. Navyac will be responsible for working with clients' managers and labels while developing marketing and video strategies...ARISTOMEDIA has added two new members to its staff and at the same time announcing a new logo and the joining of Aristo Music Associates companies, Aristo Video Promotions, Aristo Publicity and Media Services. Leanne Guthrie has been named executive assistant for AristoMedia, and Jon Howard joins the company as video distribution assistant...MIKE SEBASTIAN, formerly of New Clarion Music, has joined the Starstruck Writers Group as professional manager. In his capacity at the two-and-a-half-year-old company, Sebastian will be responsible for acquiring new cuts.

Country News Box

DOLLY AND FRIENDS CELEBRATE PARK OPENING—Dolly Parton has invited a few close friends to the 7th annual grand opening of her Pigeon Forge theme park, Dollywood. The April 25 gala will also unveil the park's biggest addition, "Showstreet." Those joining in the festivities are longtime Dolly friends, Reba McEntire, Burt Reynolds, Asleep at the Wheel's Ray Benson, Bobby Goldsboro, Lily Tomlin and Jane Fonda and her new hubby, Ted Turner. McEntire and Reynolds will both perform benefit concerts during the two-day event.

ACM ANNOUNCES WINNERS in the Country Night Club of the Year and Radio Station of the Year. The Crazy Horse Steak House & Saloon in Santa Ana, California picks up its sixth straight win for Country Night Club of the Year. Disc Jockey of the Year went to two-timer winner and Nashville's WSIX dj, Gerry House, while Station of the Year honors went again to WAMZ radio in Louisville, Kentucky. Winners were determined by promotional personnel employed by record labels, independent promoters and promotion/public relations, artist entertainer and publication category members of the ACM. The Academy of Country Music Awards will be telecast April 29th from the Universal Amphitheatre in California.

LEE GREENWOOD TIES THE KNOT with former Miss Tennessee, Kimberly Payne. "Romantic" was an understatement as the couple exchanged vows in a Nashville ceremony day, Dressed as "traditional, with a fairy-tale theme from beginning to end." A "lavish" hotel reception complete with an 18-piece orchestra also included the release of two white doves and a horse-drawn carriage ride. The newlyweds met in 1989 while in transit to a USO tour in Northern Europe.

SHE PLAYED ALL THE WAY TO #1—When Clinton Gregory sang "Play, Ruby, Play," he had no idea just how much she would play—all the way to his second #1 hit on the Cash Box Top 100 Country Singles Chart! Gregory and his producer on the #1 smash, Step One Records vice president, Ray Pennington, recently visited the Cash Box Nashville office where they were given #1 plaques for the single. Pictured are (l-r): Pennington, Gregory, and Cash Box's Nashville director of operations Mark Wagner.
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Total Weeks</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>Vince Gill</td>
<td>Take Your Memory With You</td>
<td>MCA 54269(CD)</td>
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<td>2</td>
<td>Tanya Tucker</td>
<td>Some Kind of Trouble</td>
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<td>Steve Wariner</td>
<td>The Tips of My Fingers</td>
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<td>Tracy Lawrence</td>
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<td>Atlantic 8439(CD)</td>
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<td>5</td>
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<td>Burn Me Down</td>
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<td>Brooks &amp; Dunn</td>
<td>Neon Moon</td>
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<td>Marv Chetwyn</td>
<td>Old Flames Have New Names</td>
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<td>8</td>
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<td>Hal Ketchum</td>
<td>Part Time In Love</td>
<td>Curb 089(CD)</td>
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<td>Sammy Kershaw</td>
<td>Don't Go Near the Water</td>
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<td>Collin Ray</td>
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<td>12</td>
<td>Dixiana</td>
<td>Waitin' For The Deal To Go Down</td>
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<td>13</td>
<td>Clinton Gregory</td>
<td>Play Ruby Play(Step One Sor-437(CD)</td>
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<td>BNA 61045(CD)</td>
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<td>Familiar Pain</td>
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<td>Come In Out Of The Pain</td>
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<td>McBride &amp; The Ride</td>
<td>Sacred Ground</td>
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<td>Diamond Rio</td>
<td>NORMA JEAN KILEY</td>
<td>Aristas 3070(CD)</td>
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<tr>
<td>26</td>
<td>Ronnie Milsap</td>
<td>All Is Fair In Love And War</td>
<td>RCA 62171(CD)</td>
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<td>27</td>
<td>Merle Haggard</td>
<td>Two More I Learn (I've Less I Understand About Love)</td>
<td>Mercury 600(CD)</td>
<td>34</td>
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<tr>
<td>28</td>
<td>Ronna Reeves</td>
<td>I'M OKAY (AND GETTIN' BETTER)</td>
<td>Aristas 3060(CD)</td>
<td>36</td>
<td>36</td>
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<tr>
<td>29</td>
<td>Bob Rosby</td>
<td>WORKING WOMAN</td>
<td>Aristas 4937(CD)</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>30</td>
<td>Michelle Wright</td>
<td>TAKE IT LIKE A MAN</td>
<td>Aristas 3060(CD)</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>31</td>
<td>Paul Overstreet</td>
<td>Billy Can't Read</td>
<td>RCA 62189(CD)</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>32</td>
<td>Billy Dean</td>
<td>ONLY THE WIND</td>
<td>Liberty/SK 79035(CD)</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>33</td>
<td>Shonadock</td>
<td>ROCK MY BABY</td>
<td>RCA 62196(CD)</td>
<td>42</td>
<td>42</td>
</tr>
<tr>
<td>34</td>
<td>Randy Travis</td>
<td>I'T'D SURDALL Anyway</td>
<td>Warner Bros. 5450(CD)</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>35</td>
<td>George Strait</td>
<td>GONE AS A GIRL CAN GET</td>
<td>MCA 54370(CD)</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>36</td>
<td>Confederate Railain</td>
<td>SHE TOOK IT LIKE A MAN</td>
<td>Atlantic 4468(CD)</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td>37</td>
<td>Pam Tillis</td>
<td>BLUE ROSE IS</td>
<td>Aristas 3408(CD)</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>38</td>
<td>Billy Ray Cyrus</td>
<td>ACES (&amp; Berry 79252(CD)</td>
<td>Columbia 63177(CD)</td>
<td>45</td>
<td>45</td>
</tr>
<tr>
<td>39</td>
<td>George Jones</td>
<td>HONKY TONK MYSELF TO DEATH</td>
<td>MCA 45543(CD)</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>40</td>
<td>Ray Cyrus</td>
<td>ACHEY BREAKY HEART</td>
<td>Mercury CDP 628(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>41</td>
<td>Billy Ray Cyrus</td>
<td>JEEZELBAN KANE</td>
<td>Curb (096)(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>42</td>
<td>Jeff Knight</td>
<td>DON'T MESS WITH MY &quot;TOOT TOOT&quot;</td>
<td>Tug Boat TG 1028(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>43</td>
<td>Jeff Knight</td>
<td>THEY'VE BEEN TELLIN' ABOUT ME</td>
<td>Liberty 6358(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>44</td>
<td>Fats Domino &amp; Doug Kershaw</td>
<td>POWER OF LOVE</td>
<td>Columbia 74727S(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>45</td>
<td>Mike Reid</td>
<td>I GOT A LIFE</td>
<td>Columbia 74269(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>46</td>
<td>John Anderson</td>
<td>WHEN IT COMES TO YOU</td>
<td>BNA 62235(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>47</td>
<td>Joe Diffie</td>
<td>SHIPS THAT DON'T COME IN</td>
<td>Epic 74285(CD)</td>
<td>48</td>
<td>48</td>
</tr>
<tr>
<td>48</td>
<td>Patty Loveless</td>
<td>JEALOUS BONE</td>
<td>Aristas 54211(CD)</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>49</td>
<td>Mark Collie</td>
<td>DON'T TAKE A LOT</td>
<td>MCA 54234(CD)</td>
<td>38</td>
<td>38</td>
</tr>
</tbody>
</table>
Most Active
1. BWYONNAJUDD—Wynonna—(Curb/MCA—#9
2. LITTLE TEXAS—First Time For Everything—(Warner Bros.—#9
3. SAWYER BROWN—The Dirt Road—(Curb/Capitol—#22

New Releases
(April 27, 1992) Dan Seals—Songwriter—(Liberty)
(April 28, 1992) McBride & The Ride—Sacred Ground—(MCA)

POWERFUL ON THE PLAYLIST—When we say that an album has moved through the chart by leaps and bounds, we mean it. A typical debut at #73 last week on the Top 75 Country Album chart has turned into a phenomenal standing in the top 10 for the debut solo project from Wynonna Judd. Produced by Tony Brown and with songs hand-picked by the artist herself, Wynonna is an excellent combination of classic Juddisms infused with the soul/gospel/rock-sound of the solo performer. Already shipped in excess of 600,000 records, Wynonna is becoming the hottest commodity in country listening (present Garth company excluded?). At #9 this week, Wynonna is easily the most active album, the retailer's product pick, and a definite "album to watch."

Meanwhile, Little Texas maneuvers an eight-point conversion for their debut project First Time For Everything now at #59 on the Top 75. Sawyer Brown's The Dirt Road advances seven points to #22 while their "Some Girls Do" single climbs to #17 on the Top 100 Country Singles chart.

THANKS MD'S AND PD'S FOR PLAYING DON SIMMONS "CAJUN BOY" ON PLAYER RECORDS
Produced by JOHN FISHER

NATIONAL PROMOTION: ROBER (615) 452-5070
FOR BOOKING INFORMATION: KATHARINE SIMMONS (504) 635-6537
COUNTRY MUSIC

High Debuts
1. SUZY BOGGUS—“Aces”—(Liberty 79323)—#41
2. GEORGE JONES—“Honky Tonk Myself To Death”—(MCA 42720)—#42
3. BILLY RAY CYRUS—“Achy Breaky Heart”—(Mercury 6381)—#43

Most Active
1. RICKY VAN SHELTON—“Backroads”—(Columbia)—#18
2. GEORGE STRAIT—“Gone As A Girl Can Get”—(MCA)—#38
3. SHENANDOAH—“Rock My Baby”—(RCA)—#36

POWERFUL ON THE PLAYLIST—Debuts dominated the Top 100 Country chart this week as plenty of major league players batted in high numbers with their latest singles. Suzy Bogguss scored the highest debut with the title cut to her current album Aces while veteran Jones and Mercury newcomer Billy Ray Cyrus tag her lead. Other debuts include the new male trio Matthews, Wright & King, Mike Reid, John Anderson, Joe Diffie and Step One’s latest addition Jack Robertson.

Cruising up the chart for Most Active status this week is “Backroads,” the spring fever single from Ricky Van Shelton. Debuting four weeks ago, “Backroads” rides up 10 slots to #18 on the Top 100. Watch for a new avenue of music from this good-ole country boy.

The latest George Strait single “Gone As A Girl Can Get” sparks a nine-point conversion this week. The just-released single hit the chart last week at #47 and breaks into the Top 40 at #38 this week.

Shenandoah is still on the rise, maintaining last week’s Most Active momentum with a strong showing at #36 this week. Eight more points put this supergroup on the trail to the top of the charts.

INSIDE RADIO VideoMorning man Al Wyntor has assumed the host position for Emerald Entertainment’s Saturday Night Party. The weekly, three-hour live radio show began over two years ago with Nashville radio personality Gerry House as original host. House steps down to commit more time to his writing and publishing interests. Wyntor, an award-winning DJ and co-host of the popular TNN show VideoMorning takes over the position with high praises from Emerald president Dale Moore. The program, which is broadcast via satellite throughout the U.S., offers a “festive” show combining country music, artist interviews and updates and plenty of off-beat humor.

President Bush says he’s given the thumbs up to country music and Washington, D.C. country station WMZQ. While in attendance at the 4th annual Joe Gibbs Benefit Gala, the President said, “I don’t know about you all, but I listen to 98.7 on the dial, and I can’t wait to hear the Gatlin’s.” The Youth For Tomorrow Fundraiser, in honor of the center’s founder Joe Gibbs, was attended by the President and first lady, members of Congress and cabinet officials. Country performers included Larry Gatlin and the Gatlin Brothers, Charley Pride, Baillie and the Boys and Holly Dunn.

WJAG in Norfolk, Nebraska has announced that they will soon begin broadcasting in AMAX compatible stereo. A ceremonial “throwing of the switch” later this month will end the station’s mono broadcasting as well as initiate some new programming. WJAG also celebrates the eight awards they picked up at the Nebraska Associated Press Broadcasters meeting held recently in Columbus.

SHIPPING TO RADIO at month’s end is a new Bellamy Brothers’ single entitled “Cowboy Beat.” Released under Bellamy Brothers Records, this single is the first to bear the new label name. An entire Bellamy package, The Bellamy Brothers—Best of the Best is available through television and includes such singles as “Let Your Love Flow,” “Redneck Girl,” “Old Hippie” as well as “Cowboy Beat.” A second album entitled Beggars & Heroes, for the German-based label Jupiter/BMG will be out this month also.

NEW SINGLE RELEASES

OUT OF THE BOX

[**ALAN JACKSON:** “Midnight In Montgomery” (Arista 2418)  
**Producers:** Scott Hendricks/Keith Stegall  
**Writer:** Alan Jackson/Don Sampson  
A chilling song, “Midnight In Montgomery,” is a tribute to Hank Williams, Sr., and while this could be chalked up as another hit-assured tribute, Jackson crafts fresh lyrics with attention to expression as much as respect for one of country music’s legends. Producers Keith Stegall and Scott Hendricks balance strong acoustics, with a tenderness in steel and fiddle, allowing Jackson’s voice to stand in the forefront of the song.]

FEATURE PICKS

[**GREAT PLAINS:** “Iola” (Columbia 74310)  
**Producers:** Brent Maher/Don Potter  
**Writers:** Jack Sundrud/Sue Braswell/Keith Miles  
Since their debut with “A Picture Of You,” Great Plains has offered a fresh approach to country music. Still constituting a slight Eagles pulse, these music veterans have also added a lyrical originality not yet realized until “Iola.” The single, that tells the story of a drought-in-fested land and a rainmaker girlfriend, shines through with the characteristic Plains’ acoustical bent.]

[**JACK ROBERTSON:** “Come And Get Us Mama (We’re In Trouble With The Law)” (Step One SOR 438)  
**Producers:** Ray Pennington/Jerry Cupit  
**Writer:** Jack Robertson  
The anthem of rural America, “Come And Get Us Mama,” traces the life and times of a good-ole country boy as he blossoms from prankster to policeman. The newest act from Step One Records, Jack Robertson blasts out of the starting gate with a clever, debut single backed by skillful production.]

[**LARRY GATLIN & THE GATLIN BROTHERS:** “Pretty Woman Have Mercy” (Liberty 79206)  
**Producers:** Larry Gatlin/Steve Gatlin/Rudy Gatlin  
**Writer:** Larry Gatlin  
The traditional Gatlin harmony rings through loud and clear on this first release from the Adios LP. “Pretty Woman Have Mercy” is a traditional, piano-licking number, which may be shy to the “young country” audience, but still holds plenty of Gatlin charm.]

LOOKING AHEAD

(Listed are major single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. **MIDNIGHT IN MONTGOMERY**—Alan Jackson (Atlantic)  
2. **NOT WITH MY HEART YOU DON’T**—Paulette Carlson (Liberty)  
3. **FAMILY TREE**—Lionel Cartwright (MCA)  
4. **I CAN'T STOP MYSELF FROM LOVING YOU**—Patty Loveless (MCA)  
5. **TEXAS SIDE STEP**—DeAnna Cox (Warner Bros.)  
6. **THE HEART THAT YOU OWN**—Dwight Yoakam (Reprise)
COUNTRY MUSIC

INDIE NEWS Sugar Hill Records recently released a 17-song collection of Doc and Merle Watson entitled "Reminiscing Merle." The collection is billed as a "joyous celebration" of the duo’s performances from 1971-1976. T. Michael Coleman, producer, bass player and long-time friend of the two artists, compiled the song collection which includes "Black Mountain Rag," "Blue Suede Shoes," "Southern Lady" and "Thoughts Of Never."

Country/blues artist Razzy Bailey lost up to $7,000 in personal items last week after his van was broken into in Nashville. Bailey was performing on Printer’s Alley when the break-in took place. Bailey commented that the setback is especially hard considering that he is currently undergoing a Chapter 11 bankruptcy.

Soundwaves artist Debra Burns debuted on the Top 100 Country chart four weeks ago with her first single cut "Runway Heart." She currently holds the #74 slot and plans to entertain the Music City at a special performance at the Ace of Clubs on April 23.

COUNTRY INDEX SEE PAGE 20 FOR COUNTRY SINGERS' CHART

(1) Lovin' All Night/Sony Tunes-AASCAP/20
Making Love Don't Make It Right/Tom Hill Music/ASCAP/87
(2) Making You My Own/Tommy Turner/ASCAP/76
Neon Moon/Sony Tunes-ASCAP/17
Norma Jean Riley/Rascha Beach Music/ASCAP/27
(3) Nothing Short Of Dying/Paul Overstreet/ASCAP/29
Oak Pub/BMI/16
(4) Old Ford/Deborah/ASCAP/41
Neon Men/Sony Tunes/BMI/17
(5) Norma Jean Riley/Rascha Beach Music/ASCAP/27
Nothing Short Of Dying/Paul Overstreet/ASCAP/29
Oak Pub/BMI/16

SPEAKING OF DEBRA BURNS—The new artist had a chance to talk with fellow entertainers at this year’s Country Radio Seminar. Pictured at the Artist Attendee Welcome Reception are (l-r): Burns, her manager Lloyd T. Kelso and Crook & Chase’s co-host Charlie Chase.

MAKING SOME GOOD IMPRESSIONS—backstage at KULP’s Listener Appreciation Show in Portland, Oregon is “The Singing Impressionist” Johnny Crook (left) and one of the evening’s other performers Nikki Nelson of Highway 101. Appearing with Johnny and Highway 101 were The Nitty Gritty Dirt Band and Collin Raye.

INDE Feature PICKS

KATHY FORD: "Knock-Knock" (ESU 1218) Producer: Ray Doggett
Writer: Kathy Ford

"Knock-Knock" is a hard-edged single solidified and strengthened by Ford’s vocals. With a hearty delivery, Ford throws a few good punches at Mr. Wrong.

DEBBIE WILLIAMS: "I’m On Your Side" (Killer KCD-103) Producer: Tommy Doe
Writer: Tommy Doe

"I’m On Your Side" wins approval on all counts with good music, delivery and production. A definite ‘50s pulse, this Williams number also incorporates a good dose of saxophone solos.

—Cory Cheshire
Showtime At C.A. Robinson & Co.

LOS ANGELES—The future (in the guise of new pieces of equipment) arrived at C.A. Robinson & Co., and the largest turnouts ever were reported by the company, as operators and other tradesmen turned out in record-breaking numbers for C.A. Robinson & Co.'s post-ACME spring shows held in San Francisco on April 1, and in Los Angeles on April 3. C.A. Robinson & Co. vice president/sales manager, Hank Tronick, told us that over 600 people checked in up north while over 1,000 came through the doors here in the company's headquarters office and showroom in a steady flow throughout the day. Naturally, the gracious hospitality of Leah, Ira and Sandy Bettelman is unmatched in the industry as everyone was treated to a dazzling array of food and beverage. Yet, much serious attention was given to everything displayed as evidenced by the amount of orders written by the sales staff. On display, Tronick reported there were plenty of video games, conversion kits, pinballs (Williams/Bally/Midway), Darts (Arachnid), Pool Tables (Valley), CD Jukes (NSM), Arcade sitdowns, and for the first time, a huge display of redemption games. The following photos captured only a part of the excitement at the Los Angeles show!
Three Charities Receive AAMCF Galante-Dunis Fund Contributions

CHICAGO—Robert C. Fay, executive director of the American Amusement Machine Charitable Foundation announced that generous contributions from the AAMCF Galante-Dunis Northwest Children’s Endowment Fund have been made to three worthy charities/institutions.

In 1991, AAMCF honored Ray Galante, president of Music-Vend/Denis Distributing (Seattle, WA), and the late Lou Dunis, founder of Denis Distributing Co. (Portland, OR), at its annual Appreciation Dinner in Las Vegas. The proceeds from the dinner and the AAMCF annual raffle were used to establish the Galante-Dunis Northwest Children’s Endowment Fund which supports various children’s charities in the northwestern United States.

Ray Galante recently presented a check to Pat Stusser, co-chairman of the Cornish College of the Arts in Seattle, which will be used to further develop the institution and fulfill the Cornish’s promise to be an outstanding center for education in the arts.

In memory of the late Lou Dunis, a donation was made to the St. Vincent Medical Foundation in Portland and it will be used to support the HEF/Dialysis Fund. The Dunis children—Stuart Dunis, Elaine Salberg, Nancy Dunis and Paula Dunis Kelley—presented the check to Carolyn P. Winter, executive director of the foundation.

A third contribution was made to the Rotary PIPE Resource Bank, Seattle Rotary Club, a hands-on educational program with Seattle schools in which business leaders become involved in working with the students and schools.

Bo Jackson honored at Sox game

”Bo Knows You Don’t Hit Kids” is the message from baseball star Bo Jackson who is helping to spread the word about child abuse prevention (Cash Box, March 28, 1992); and these words along with a photo of Jackson and his own two children appear on an AAMA produced poster that is being widely circulated to schools, libraries, businesses and youth-serving organizations throughout the country.

Jackson was honored on Wednesday, April 15, at White Sox Park, prior to the Chicago White Sox vs. Seattle Mariners game for his participation in the 1992 National Child Abuse Prevention program. He received a mounted poster, presented by AAMA executive vice president Bob Fay and AAMA board member Frank Gumma, Jr., vice president of American Vending Sales. In addition, Dr. John Holton, executive director of the Greater Chicago Council for Prevention of Child Abuse and Dr. Anne Cohn Domenel, executive director of the National Committee for Prevention of Child Abuse (Chicago) presented him with a specially inscribed plaque.

In accepting, Jackson said, "I am delighted to participate in this worthwhile cause. Everyone should take an active role in preventing child abuse because, as the poster says, 'it shouldn’t hurt to be a child.'"
Arachnid Seeks License To Produce Gaming Equipment

CHICAGO—Arachnid, Inc. of Rockford, Illinois received word from the Atlantic Lottery Corporation (ALC) of Moncton, N.B. Canada and the Louisiana State Police of Baton Rouge, Louisiana, that the background investigation phase of the two-phase licensing process required for granting video lottery license has been successfully completed. In the second phase, Arachnid will submit their Lucky Touch video lottery terminal to the proper authorities for approval as well.

Once Arachnid has successfully passed the testing of the game, the firm will be granted licenses in the above mentioned jurisdictions.

Arachnid’s Lucky Touch is available in both a wood upright and a metal casino-style model.

Midway’s Total Carnage

THE NEW ONE- OR TWO-PLAYER video game from Midway Manufacturing Company is called Total Carnage and, to quote consumer magazine Electronic Gaming Weekly, it offers “more gut-wrenching action than any other quarter muncher out there... (and) awesome intro and cinema display!”

The scenario focuses on the year 1999 when a war had supposedly ended; except that some reporters and other civilians were still missing in the Kookistan desert war zone so the government was forced to send in the Doomsday Squad—Captain Carnage and Major Mayhem—to rescue the hostages and capture the evil dictator who was holding them. An all out assault is then waged against General Akhboob, who is creating mutant life forms at his well defended bioclonal research facility.

Swirling warp disks, secret codes, a full arsenal of bombs, air-to-surface missiles and detailed maps help players as they attempt to get through three major battlefields. A full scrolling adventure is experienced as each battlefield presents its own challenging mission where the onscreen heroes must avoid such obstacles as landmines, flame-throwers, toxic slime, runaway jeeps and nuclear time bombs, as well as legions of some of the most treacherous adversaries ever presented in a video game.

As the rescue is in progress, players can pick up a variety of icons for bonus points and upgrades; and, by knowing secret passwords, can also skip ahead toward the final confrontation against the villainous General Akhboob. Upon completing their mission, players receive the ultimate reward—entry into the inner sanctum of a magnificent Pleasure Dome.

Total Carnage delivers a solid storyline and high energy excitement to fully satisfy the demands of today’s players! Further information may be obtained through factory distributors or by contacting Midway at 3401 N. California Ave., Chicago, Ill. 60618.

By Camille Compasio

IT’S BEEN NEARLY A MONTH since the news broke that three major hotel executives (representing Circus Circus Enterprises, Inc., Hilton Hotels Corp. and Caesar’s World, Inc.) approached Chicago Mayor Richard Daley with a proposal for a $2 billion casino-theme park-entertainment complex to be built in Chicago. The meeting with the mayor climaxed months of discussions between the hotel developers and Edward Hanley, president of the Hotel and Restaurant Employees International Union, with Hanley looking at the high potential this venture holds in terms of employment opportunities and increased tourism for Chicago. The mayor expressed enthusiasm, based on his desire to consider just about anything that would create jobs and also generate tax revenue. A gaming commission was subsequently formed and meetings have been in progress on a regular basis between its members and the hotel developers. This subject has been dominating the headlines in the Chicago press. Support has been mounting, but there has been opposition, especially from various factions of the religious community not to mention the race-track people who feel this complex will take a toll on their revenues. Will it happen? Who knows? The bandwagon keeps attracting passengers, the latest of which is the Greater State Street Council, which represents a significant group of State Street (downtown Chicago) merchants. While this is news, it does not seem to conflict with a much more pressing issue involving the local trade—video lottery. After all, locations (of all varieties) have much more potential for VLTs!

VIDEO LOTTERY UPDATE. Sen. Robert Raica (R) of Chicago introduced a bill on April 8 (Senate Bill 1758) to approve video lottery in the state of Illinois. A bill was expected to be introduced in the House within the same week. Needless to say, ICMAO, the Illinois state ops association, has been mobilizing its troops within the trade (mfrs, ops, distrbs, et al) to step up letter-writing campaigns and personal contact with local officials, senators and representatives. Hopes are high that a go ahead could occur before the summer adjournment. Keep tuned for further developments.

A REALLY BIG SHOW! We’ll have full coverage of the recent 2nd annual AMOA-International Flipper Pinball Assn.’s world pinball championships, which took place March 27-29 in Milwaukee, in next week’s edition of Cash Box. But for now, suffice to say, it was a “spectacular” event!

ACCENTUATE THE POSITIVE! Those of you who have been attending the post-ACME showings distrbs have been hosting across the country must have noticed that these functions have been attracting much bigger numbers than in recent years. Betson’s John Margold has... and so have I... along with other tradesters as well. This certainly looks like a positive sign. Equipment is being purchased at these showings. However, as John pointed out, ops are only buying the “10s”... the hits! Third best or below just won’t do, it seems... By the way, this past March was the biggest sales month Betson has had in the five years John has been with them—and, based on how it started up, April is heading in the same direction!
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Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE: Subscribers add $8.00 to your present subscription price. Non-subscribers: $200.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year. 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week’s issue.

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... FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing. M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

... DIGAMART OWNERS: Is your Digamart “dome” scratched, broken, in need of replacement? Call Stone Amusement Co. for prices/quantity discounts. Kyle Copeland, 1-800-WM STONE.

... FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starlites, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starlites Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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