American Bandstand Turns 40!
Dick Clark Hosts Anniversary Special
**INSIDE THE BOX**

**American Bandstand Turns 40!**

American Bandstand, the seminal rock ‘n’ roll dance show that debuted in 1952, will celebrate its anniversary with a star-studded television special this week. Host Dick Clark will be joined by over 200 entertainers, both “live” and on tape, for the festivities. A salute to Clark is also included.

—see page 8

**L.A. Retailers React To Riot Losses**

The world will not soon forget the horrendous riots that ripped L.A. apart last week, as many stores were destroyed by looting and arson. Record retailers, mostly chains, were unfortunately included in the devastation. M.R. Martinez reports on the damage, and looks to the future.

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COOLEYHIGHHARMONY CONTINUES TO SELL IN MASS QUANTITIES: Boyz II Men’s album debut, Cooleyhighharmony, continued to keep Motown in the multi-platinum chips according to last month’s RIAA list of gold and platinum albums. Cooleyhighharmony chalked up its fourth million sales, which just between the album’s first million, or below Genesis’s 1986 release Invisible Touch. Amy Grant’s Heart in Motion and Metallica’s And Justice for All each notched their third million, while Metallica’s Ride the Lightning joined Bruce Springsteen’s Greetings from Asbury Park, the soundtrack to Oklahoma and Cat Stevens’ Greatest Hits in hitting the two million multi-platinum mark.

Ringing up platinum numbers in April: The soundtrack to Wayne’s World, Vanessa Williams’ The Comfort Zone, Patti LaBelle’s Burnin’, Mr. Big’s Lean Into It, Indigo Girls, Salt ‘N’ Pepa’s Black’s Magic, Rush’s Chronicles, Sammy Hagar’s Standing Hampton, Cat Stevens’ Greatest Hits, Enya’s Shepherd Moons, the Red Hot Chili Peppers’ Blood Sugar Sex Magik; Nazareth’s Hair of the Dog, and a stack of old Capitol soundtracks and Nat Cole albums.

The Wayne’s World and Rush also went gold in April, as did DJ Magic Mike and MC Madness’ Ain’t No Doubt About It, Eric Clapton’s 24 Nights, The 2 Live Crew’s Sports Weekend, Indigo Girls’ Nomads Indians Saints, Digital Underground’s Sons of the P, Collin Raye’s All I Can Be, Mary Chapin-Carpenter’s Shooting Straight in the Dark and Black Sheep’s A Wolf in Sheep’s Clothing.

USE YOUR TELEVISION III: Guns N’ Roses’ June 6 concert in Paris will be telecast over pay-per-view TV. Westwood One will simulcast Soundgarden will open and there will be “announced guests.”

HONORS SOCIETY: Charles Koppelman, EMI Records chairman and CEO, will receive the first Benjamin J. Cardozo Distinguished Achievement Award at a Yeshiva University banquet, May 13 at New York’s Pierre Hotel. Mikhail Gorbeth, chairman and CEO of nothing, will grab the first Benjamin Cardozo Democracy Award, and deliver an address on anti-Semitism, at the same affair.... The Songwriters Hall of Fame will induct Billy Joel, Elton John & Bernie Taupin, Linda Creed and Doc Pomus & Mort Shuman at its May 7 dinner at the Sheraton New York. Paul Simon, Tony Bennett, Ray Charles and others will be on hand.... The Berklee College of Music bestowed honorary Doctor of Music degrees on Bonnie Raitt and Capitol president Joe Smith at its commencement exercises earlier this month.

POW-WOWS: NAMM’s summer session will be held in Atlantic City June 20-21; call (800) 767-6266 for details.... The fourth annual NewSouth Music Showcase will rock Atlanta, Sept. 30-Oct. 4 and, no, it’s not too early to sign up. Potential attendees, and bands who want to be considered for a showcase, should blow a call to (404) 875-3579.

Atlantic recording artists Marc Cohn and Tori Amos recently performed at New York City’s Lone Star Roadhouse for a special WNEW-FM Earth Day live broadcast. Amos performed several selections from her solo album, Little Earthquakes, followed by a full set by Cohn, featuring songs from the Grammy winner’s self-titled, gold debut album. Shown at the Roadhouse are (l-r) Cohn, Amos, and Atlantic co-chairman/co-CEO Doug Morris.
SINGLES

VAN HALEN: "Man On A Mission" (Warner Bros. 78021-7-12-07) L.A.'s favorite home-grown party band's new single is full of Eddie Van Halen's screaming guitar and Sammy Hagar's screaming vocals. This latest hard rocking release is pure beat-oriented, kick-ass fun and probably kills 'em live, but may lack the commercial appeal for CHR. No matter, the album is still hangin' tough after nearly one year at the top 200 chart, the previous single, "Right Now" is still in heavy rotation on MTV, and the boys are still touring.

CHER: "When Lovers Become Strangers" (Caitlin PRO-CD-4408) Cher's amazing 25-year career has seen many facets, from pop singer to television star, to actress and back to pop singer once again. This Diane Warren-penned and co-produced rock ballad (with Guy Roche) is from Cher's latest album, Love Hurts which has spawned hits, "Love Can Save You..." and "Save Up For Your Tears." This latest release features a more AOR production and seems like more of the direction she wants to go.

MICHAEL BOLTON: "Steel Bars" (Columbia CSK 74294) Grammy winner, Mr. Bolton has had the opportunity to write with some of the most successful songwriters in the business, and the single from his multi-platinum Time, Love & Tenderness is co-written with legendary rock-poet, Bob Dylan. Mike says in his usual style on this slightly more rock-influenced tune co-produced with Walter Afanasieff. Watch for an appearance on Oprah Winfrey's primetime special May 19, on ABC.

DR. DRE introducing SNOOP DOGGY DOGG: "Deep Cover" (Suge/Spice ZSK 74574) Dr. Dre and Snoop Dogg's straight up beat on their contribution to the Deep Cover soundtrack. As usual for Dre, the production is hype and gives you that hard-ass gangsta feel. As far as the lyrics go, Snoop Dogg, one of the hyphy lyricists out of Long Beach, makes his entrance to this biz by putting some of his talent to work. Look out for a lot more in '92 from Dre and Snoop.

CECE PENISTON: "Keep On Walkin'" (A&M 513-27-94-00-7) The amazing CeCe Peniston, who is responsible for the smash hits "Finally" and "We've Got A Love Thing," is back with the third single taken off her finally album. The production on this song is very catchy and sets another pattern for a song that can be classified as pop-rap, with a very clear and smooth, matching up with the music perfectly. Look for more radio rotation on many different music formats.

LISA VALE: "Remember" (East-West CD 5225-2) Lisa Vale, one of East-West's newest and hottest vocalists, has just released the first single taken off her upcoming, And I Love You album. By looking at the packaging of the CD and listening to the quality of the music, it's pretty obvious that Vale's label is definitely behind her, and they're expecting a lot from this project. Top 40 and club music listeners should prove to be the biggest market for this particular single.

ALBUMS

SANTANA: Milagro (Polydor 111 513 197-2) After 22 years and three Sony/Carols Santana releases his debut album on Polydor, a 12-cut lp, recorded virtually live, with the full Santana band in the studio. Milagro is a return to the classic sound and musical values of a career that has spanned three decades and sold over 30 million albums worldwide. Seven of the cuts are written by Carles, some collaborations with greats, Bob Marley and John Coltran. Producers: Carlos Santana & Chester Thompson.

ARSON GARDEN: Wistaria (Vertebra ASRD 66013) This band has been compared to 10,000 Maniacs and Throwing Muses, even a '90s version of Grace Slick. None of these comparisons are too far off. Lead singer, April Combs does have that early Jefferson Airplane sound, but there is a healthy portion of serious, contemporary-alternative sounds blended into this moody and introspective, 11-cut CD, which is currently being by the five member group, with the production credits going to Tom Herbers.

LYLE LOVETT: Joshua Judges Ruth (Carib/MCA MCAD-10475) Texas-born and bred, singer/songwriter Lyle Lovett has been busy since his last album released over three years ago. The reflective and sometimes tongue-in-cheek performer has toured, produced other artists, cut tracks for film, and has his own hit-comedy running film, The Player. This 12-cut lp is filled with blues, gospel, country, ballads and be-bop, showing his chilled-out Lyle shares some production credits with George Massenburg and Billy Williams.

ROXANNE: Go Down (But Don't Bite It) (Select 2-61307) Roxanne (a.k.a. The Real Roxanne) is back with her latest release Go Down (But Don't Bite It). As one of the female rap pioneers, she has always had the respect from both the old and new school. This time around, you can find her labelmate Chubb Rock on the production and also making an appearance on the album. Cuts to check out on this album would be "To Brother Does," "Ceez," and "Latinos Blues."

CANDY FRESH: Just The Way I Like It (Wrapp/Chibanica WBK-5641-CD) Before you give this album a listen, don't expect to hear the same kind of lyrical delivery that you would from Lyte or Latifah, just imagine Sweet Tea and Monica Love rolled into one. The production on this album sounds quite dated along with the lyrics, but there are a couple cuts that have won some fans, mainly because the album's strong songs would be "I Know, You Ain't Got An Ounce Of Mac In You" and "Just The Way I Like It.

MOD SQAUD: Peoples Park (Priority P2-57157) If you're out there looking for some original rap, the Mod Squad is pitchin' out some of the most crazy-ass dope tracks released this year. While listening to the album, it's plain to see that while they were recording the album, they set no barriers or creative limits. Selections "Stroll," "The World" and "Are U 2 C," show the group at their best. The Mod Squad is anything but your average group.

PICK OF THE WEEK

LIONEL RICHIE: Back To Front (Motown 37163338-4) Lionel Richie, one of the most respected R&B solo artists of the '80s, has finally released Back To Front, his first release in five years. Well, you would think that by being away from the business for so long that his material would sound "rusty" but think again. The album basically consists of his greatest hits both as a solo artist and also when he was a member of The Commodores, but he constructed a few new tracks that should end up hits also. Included is a 14-selection release are the previous hits "All Night Long," "Easy," "Endless Love," "Three Times A Lady," plus new selections like "My Destiny" and "Do It To Me," which is currently being added to playlists nationwide.
L.A. Retailers React To Riot Losses

By M.R. Martinez

WHERE THERE WAS ONCE a Wherehouse Records retail outlet at the corner of La Brea and Rodeo Boulevards in Los Angeles is now a smoldering rubble of wood, plastic, cement, vinyl and polymers. It was a familiar scene at a number of entertainment software stores throughout the city last week, following the verdict acquitting four policemen in the Rodney King beating case, which sparked a literal firestorm of civil unrest in L.A. The looting and burning caused many home-entertainment software stores to close because of looting and burning.

By Wednesday of last week, record retail outlets that had not been looted and then burned, but had closed because of the disturbances, began to open for business. An extensive clean-up effort continues at those destroyed or severely damaged because of the riot. In some cases, it is uncertain if stores will be rebuilt and opened, although Los Angeles government and community leaders have appealed to business to re-invest in neighborhoods affected by the violence.

Brett Orton, director of retail operations for the 13-store Tempo chain, said that the combined loss due to the looting, property damage, limited hours and the closure of three stores resulted in a half-million-dollar loss as of press time.

The attack on a wide range of businesses in Los Angeles was not confined to the predominately African-American neighborhoods of South Central and Southwest Los Angeles and the Crenshaw District, but swept through Hollywood, and inched toward the Westside.

Other than the Wherehouse store at Rodeo and La Brea—considered a major outlet for the sale of urban music—the Tempo Records store on Crenshaw near Jefferson (a virtual tinderbox of rioting activity) was burned down along with an adjacent corner shopping center that included chain fast-food outlets and a check-cashing facility. The Tempo store at the corner of La Brea and Sunset Blvd. in Hollywood, which is in a mall that contains Silo electronics store, escaped serious damage, although some software was looted and the CD and tape players on hand for customers to sample material was taken.

"The Crenshaw store was a total loss," said Orton. "The first night of the disturbances the looters began between 8 and 9 p.m. They took everything— all the product, computers, stereo equipment, and even the safe. On Thursday, they burned the store," Orton said the Tempo Sunset store will probably open next week.

At the same intersection diagonally from the Tempo Sunset store is another Wherehouse which was looted but not burned. Glass was broken, the inventory was stolen and electronic equipment was also taken, according to Mattie Nash, the assistant manager of the location. Nash said the store will not open until May 13. Wherehouse corporate officials could not be reached for comment.

The Tempo Music company's Record Trader outlet on the trendy Melrose commercial strip closed the day after the violence and on Friday employees removed much of the inventory from the store as a safeguard against additional looting. The store was not touched by the violence, but remained closed until Tuesday. The Music Plus outlet near Sunset and Vine in Hollywood sustained broken windows but no significant looting took place. Employees boarded up windows the day following the second day of rioting to avoid further damage.

Many of the mom and pop stores in the affected area avoided damage as rioters seem to carefully select targets for attack.

Tempo's Orton said that the company remains committed to opening another outlet in the affected community, replacing the store lost to the civil unrest. "We firmly believe that the community supported us, and the damage was caused by a few malcontents."
LOVETT OR LEAVE IT: Lyle Lovett’s week-long stint at the Bottom Line was, like his splendid new album, Joshua Judges Ruth, smooth and sly, like the man’s clothes and smile. It was the hottest ticket in town, and as good a reason as I can think of to be grateful for guest lists.

BLOOD ON THE TRACKS: Here’s an Associated Press item, dateline Hobart, Australia, in its entirety:

“A man who trampled his mother to death to the Bob Dylan song "One More Cup of Coffee for the Road" was let out of prison for a night to see his idol perform.

Allowing Richard Dickinson to attend Saturday’s concert was the idea of his doctors, who said he was responding well to treatment for his schizophrenia, Corrective Services division manager Ben Morris said yesterday.

Dickinson, 35, was found not guilty by reason of insanity after he killed his 59-year-old mother five years ago when she complained because he was playing Dylan’s album Desire at 4 a.m.

He told police at the time he thought his mother was an evil character from the album and that the music had given him the strength to kill her. He sprinkled instant coffee over her body afterward.

Dylan is on the West Coast next week, at L.A.’s Pantages Theatre from May 13-17. Think of the potential guest list: Charles Manson, Sthran Sirhan....

EATING FINGER FOOD IS MESSY: Sony brought Rodney Crowell to New York a couple of weeks ago, put him in Tramps with his band, invited a bunch of people to come and listen and eat and drink, and videotaped the whole thing. Why? I don’t know why. They schlepped in a huge stage and an enormous crew, but they didn’t bother to arrange a show for a paying audience—the early evening private set was all she wrote.

Crowell was fine—belting out numbers from his catalogue and a hunk of his new album, Life is Messy—although a country fan there asked me, “Is this country or rock?” and a rock fan asked me, “Is this rock or country?” I imagine that question was the point of the whole thing, but, me, I asked, “Can I have another quesadilla, por favor?”

JUST A-PICKIN’ AND A-GRINNIN’: The 10th annual Peaceful Valley Bluegrass Festival will take place in Shinopple, New York (great names, those, Peaceful Valley and Shinopple; we’re talking somewhere in the Catskills) July 9-12. Among those on the slate: Bill Harrell & the Virginians, Country Ham, Seldom Scene, the Del McCoury Band, the Lewis Family and Raymond Fairchild. Call (607) 363-2211 for more information.

MORE THAN YOUR CHER: Cher is about to make her first New York City concert appearances ever. Ever. She’ll be at the Paramount, May 27-31. Why, you might ask yourself, has Cher never brought her tattooed buttocks to New York City before? One can only speculate that it’s because New York City has generally been inhospitable to the Chers of the world—they usually go right from, oh, Las Vegas and Atlantic City to the suburban theatres-in-the-round or sheds, herewabouts the Westbury Music Fair or the Garden State Arts Center. Things seem to be changing. First Ann-Margret brings her show to Radio City, now Cher’s on tap at the Paramount. I ask you: Can Siegfried and Roy be far behind?

By Randy Clark

FIRST OF ALL: I have to say, due to the mandatory curfew implemented by the City of Los Angeles last week, there were no events citywide. The two planned Van Halen concerts have now been rescheduled for the 12th and 16th of this month, and I hope my tickets are still good, even though The Forum is located in the heart of beautiful, burned-down Inglewood.

Meanwhile, this brings us to a point that all of us should consider. Forget about Rodney King, this mayhem was never about him. So the officers accused were acquitted, maybe there is reason for the community to be outraged by that. But let’s not cry about Rodney King. His Beverly Hills law firm will ensure his economic justice with a civil court, punitive damages settlement, and take a third of the pie. His judgment will no doubt cushion and financially separate him from the jobless and the struggling, who were out in the streets wantonly vandalizing and looting in his name.

This is an issue about injustices within the political infrastructure of this city and the nation as a whole. If anger and outrage are the initial reactions, let’s talk about your choice of weapons. Some people pick up a gun, somebody else a brick, or a baseball bat, others take the opportunity to “get even” by stealing, or setting someone else’s business on fire. Okay, we saw plenty of that. But now, in the wake of the violence that not only ripped through Los Angeles, but spilled over into other urban areas where the feelings of injustice are no less, what weapon can be used without being shot at by the National Guard?

I think the aftermath of this savage, lashing-out against the system, will only educate the communities concerned that violence is clearly not the answer. Civil disobedience and unrest should re-define all of us to the truth: the only real weapon against the system we possess is our right to vote.

We each hold the power to change things in this country, but the anesthetized and placated masses watching television can’t be bothered. We have to get mad. Well, rest assured, there is going to be a bigger voter turnout in California next month. It would be nice to see every one of the frustrated and dissatisfied citizens who were casting stones and Molotov cocktails last week, em-power themselves to be casting their votes in the June ballet, and again in November’s general election.

The MTV networks are currently launching a non-partisan media campaign, targeting the unregistered voter from 18-25 years of age, called, “Choose Or Lose” and not too soon, I might add. Rock The Vote has been actively pursuing the music listening public with the same message for two years now.

A spokesman for Rock The Vote told me today, that a booth set up outside the First A.M.E. Church in South Central L.A. over the weekend, couldn’t hand out voter registration cards fast enough, and had to make two separate trips back to headquarters to pick up more. “You would have thought we were handing out money,” said organization co-founder, Steve Barr.

It’s too bad there can’t be a change in the way we cast our ballots in this state, and this country in general. It has been proven in test states like Minnesota, where they have a “motor-voter” program, that there is a dramatically increased percentage of registered voters when it becomes less of a hassle to do it. The problem is, the incumbents are actually counting on people not voting to ensure the renewal of their license to steal from, ignore, and separate themselves from the people they are elected to represent. It’s time for a change. Word. Peace. ...next week...
Bandstand Turns 40!

Some of the artists performing on the Bandstand special are (l-r): Boyz II Men (with Clark); Gloria Estefan and Luther Vandross.

ALTHOUGH IT HAS BEEN OFF THE AIR for several years now, American Bandstand starring “America’s oldest teenager,” Dick Clark, will be celebrating the 40th anniversary since its first broadcast in 1952. Starting in September of that year (with Bob Horn and Lee Stewart as hosts), Bandstand was initially only seen locally in Philadelphia. Four years later Clark became host, and, in 1957, the show debuted nationwide on the ABC network.

It will be on ABC-TV again when Clark salutes American Bandstand with a star-studded special on Wednesday, May 13, 9-11 p.m. Eastern and Pacific Time (8-10 p.m. Central). A “Who’s Who” of entertainment celebrities of the last 40 years—over 200 in all—will perform on the show, either “live” or via film clips, both recent and vintage.

Performing “live” will be Alabama, Boyz II Men, Neil Diamond, Gloria Estefan & The Miami Sound Machine, Little Anthony and The Imperials (making their first TV appearance together since 1968), Luther Vandross and Don McLean, who will mark the 20th anniversary of his classic “American Pie.” Also “live” will be a musical “supergroup” of top contemporary musicians, led by Bo Diddley “jamming” a performance of his rock classic “Hey Bo Diddley.”

Among the many stars scheduled to make special appearances reflecting on their personal memories of American Bandstand will be Paula Abdul, Rosanne and Tom Arnold, Carth Brooks, Natalie Cole, Color Me Badd, Hammer, Evander Holyfield, Barry Manilow, John Mellencamp, Pat Sajak, Pauly Shore and Vanna White. The special will also include film clip appearances by other stars who have graced the American Bandstand soundstage during the past 40 years.

Other highlights will include special film clip montage segments devoted to specific themes such as a tribute to stars who are now deceased, a salute to teen idols, show-stopping superstars, great groups and looks at the events that shaped the music over the last four decades.

The American Bandstand 40th Anniversary 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 LaMaina is executive in charge.

Bandstand Facts & Trivia

Number of years on the air: 37
Number of hours aired: more than 6,000
Number of musical guest appearances: more than 10,000
Number of records played: more than 65,000
Number of on-camera dancing teenagers: more than 600,000

In 1987, American Bandstand was entered into the Guinness Book of World Records as TV’s longest running variety program.

The original podium and backdrop from the show are on display at the Smithsonian Institution.

ABC’s initial response to the show prior to putting it on the network in 1957: “Who wants to watch a bunch of kids dancing in Philadelphia?”

Rate-a-Record gives birth to the expression: “It’s got a good beat, and it’s easy to dance to.”

Dozens of dances that went on to become international crazes were first introduced on the show, including the Twist, Swing, Jerk, Bunny Hop, Pogo, Hustle, Bus Stop and Break Dancing.
Dick Clark: Pop Culture Icon

TO MOST BABY BOOMERS, their children and even their parents, it seems Dick Clark has been around forever. Since the mid-'50s he has been a family member—a big brother, a hip uncle, the guy you’d want your daughter to marry. For nearly 40 years he has had as great an impact on American pop culture than just about anyone else.

Clark began his career at age 17, announcing news, weather and station breaks for WRUN radio in Utica, New York. After graduating from Syracuse University, he moved up to news anchor at TV station WTVT. In 1952, he settled in Philadelphia and went to work for WFIL radio and TV. Four years later, he became the host of the station's local television sensation, Bandstand.

The next year Clark convinced the ABC network to take the show nationwide and within months, the aptly dubbed American Bandstand was the country's highest-rated daytime show. When asked why this show made it when so many wanna-be's failed, Clark replies, "Basically, it hit at the right time. Rock ‘n’ roll was just starting to emerge as the powerhouse it was to become. Also I believe we had the right formula—it had a neighborhood, kids-next-door, mall-shop kind of feeling.

Besides becoming an American institution, the dance show also served as the foundation upon which Clark would rise to national fame. While Clark is most readily identified as the longtime host of American Bandstand, he is also well known for a number of other shows he has hosted. For 15 years, he was behind the podium on the various incarnations of the Pyramid game shows. Clark has also hosted the daytime and primetime Emmy Awards telecasts.

A five-time Emmy winner himself, Clark has also co-hosted Bloopers And Practical Jokes with Ed McMahon. In the 1990-91 season, Clark hosted The Challengers game show for syndication. Overall, he is the only personality to host top-rated series on all three networks and in syndication at the same time.

Clark is also a highly sought-after host for many beauty pageants. He has been master of ceremonies for Miss Universe, Miss U.S.A. and Miss Teen U.S.A.

In the field of radio, Clark hosts two nationally syndicated weekly shows: Rock, Roll & Remember and Countdown America. Both are distributed by the Unistar Communications Group, an organization of which Clark is a founder and director. As one of the nation's largest radio networks, Unistar has over 3,000 affiliates.

On home video, Clark is the host of two historical rock ‘n’ roll series. There are two volumes of Dick Clark's Best Of Bandstand and four volumes of The Rock & Roll Collection: Dick Clark's Golden Greats.

In addition to his presence in front of the camera, Clark is also one of the entertainment industry's most prolific producers. He is the guiding force of such annual events as The American Music Awards, The Academy of Country Music Awards, Dick Clark's New Year's Rockin' Eve, The Golden Globe Awards, Farm Aid and more. His production company, dick clark productions, is also responsible for several TV movies including Elvis, Death Dreams and The Woman Who Willed A Miracle, which garnered 13 major awards, including five Emmys and a Peabody award.

In the corporate area, Clark has served as the host of several select conferences and events. In fact, he has added a corporate productions division to his company which plans and produces corporate events, films and presentations.

Most recently, Clark's company has ventured into the restaurant business, with the Dick Clark's American Bandstand Grill in Miami, Florida in March, 1990. Additional restaurants will soon be opened in locations around the country.

Though Clark's empire reaches all aspects of the entertainment industry, music and radio remain his main loves—and concerns. "Every day is my life," he says, "radio has had an influence on me. Music is interwoven into everybody's life. But music on radio doesn't have the immediate reaction it used to enjoy. It's more specialized now, which reflects how complex today's society is. Radio and music should be symbiotic. Today they seem to be more like enemies."

Quotes from some of Dick Clark's Friends

George Albert: "I've known Dick Clark longer than the 40 years of Bandstand. He is one of the great talents in our industry. As an individual he has contributed more to the music industry than anyone. There aren't enough words to express the talent this man possesses."

Little Richard: "Dick Clark is one of a kind. His contribution to music has made a great impact on the world. He's been a great friend and brother, and he's always there. In fact, he's everywhere."

Fabian: "Dick has been a good friend for over 30 years. He's a visionary, and his staying power is amazing. But it's unfortunate that he doesn't know how to cook a good marinara sauce."

Chubby Checker: "I remember how everyone has always asked me what it was like to get on American Bandstand when I started. Always answer by telling people that you knew you were a hit when you made it to Bandstand, because everyone on Bandstand was a hit. Dick, my life has been much fuller because you've been my friend. Congratulations to you and your entire, incredible staff at the Dick Clark Empire!!!"

Ralph Emery: "I recently had the pleasure of doing two interviews with Dick Clark in which I became aware of what a workaholic and totally driven man he is. He loves his work and his wife, Keri, both with a passion. He has probably had more influence on American popular music than any single American in history. He is a man I admire and respect."

Pat Boone: "Johnny Carson and the Tonight Show notwithstanding, I think Dick Clark and American Bandstand have had the greatest enduring impact on American culture of any television show in history. It helped to focus and shape the thinking of several generations of America's young people—and its influence has been largely wholesome and constructive. It's hard for me to imagine an America without a Bandstand."

Tommy James: "Dick Clark is both a pioneer and a legend. He literally invented and personified the marriage between television and rock 'n' roll. I doubt there would have been a Tommy James if there hadn't been a Dick Clark. His contribution to the music business cannot be measured! I am so very proud to call him my friend. Thanks for everything, Dick! And congratulations."

Bo Diddley: "Dick Clark helped build the foundation that has supported rock 'n' roll throughout the years. To me, Dick Clark is family. He did a lot for everyone, including Bo Diddley, and I take my hat off to him."

Randy Owen: "When Alabama premiered on Bandstand it was a very special time for us. We were both scared and excited. We are very proud to be part of the anniversary show. Dick is a great pioneer and contributor to this business."

Jimmy Angel: "Dick Clark is a great guy. He and he alone brought rock 'n' roll into the homes of America. He helped so many artists along the way. I wrote a song about Mr. Clark called, 'Elvis, Marilyn and Dick,' which appears on my new Polydor album."
By Bryan DeVaney

R&B NEWS BOX: Warner Bros. recording artist Al Jarreau is getting ready to release his long-awaited album. With famed producer Narada Michael Walden contributing to the project, this album should prove to be very successful...Here's some good news from Warner Bros. Musical legend, Miles Davis may no longer be with us, but you will have a chance to hear his last project that he was working on, and it will be on the streets in June. Blow is a new collaborative project with legendary jazz trumpeter Miles Davis and some extraordinary sounds that are a mixture of R&B, jazz and hardcore Hip-Hop. "Doo Bop Song," will serve as the first single and also get the listeners ready for a truly outstanding album. Charts and radio lookout!!! JVK recording artists Club Nouveau have recently released "Oh Happy Day," a remake of the gospel hit by the same name. As announced, they have released the single with perfect timing. This year marks the 20th anniversary of the original version performed by Edwin Hawkins.

San Francisco: EastWest Records, "divas" En Vogue recently celebrated the release of their sophomore album titled Funky Divas. Pictured (l-r) are: Sylvia Rhone, chairman/C.E.O, Atco/EastWest; Denzil Foster, producer; Dawn Robinson, En Vogue; Terry Ellis, En Vogue; Maxine Jones, En Vogue; Cindy Herron, En Vogue; and Narada Michael Walden, producer.

MORE MUSIC NEWS FOR THE RHYTHM & BLUES: Last week, an advance cassette of Troop's new album under Atlantic titled Demain arrived at Cash Box. It's been a while since they've been in the public eye, now I know why. The album has a lot more depth in the production and shows the group is maturing. Songs to watch out for would be "Keep You Next To Me," "Set Me Free," "Whatever It Takes (To Make You Stay)," and "Deep."

R&B singer/songwriter Al B. Sure is finishing up his new album and is picking the material that will stay and what will go. Expect this one to be his biggest release... Giant Records will be releasing a new album by none other than the soulstress herself, Miki Howard... Siedah Garrett is also scheduled to release a new album under West in July... Attention all you funketeers, George Clinton will be back in August with his newest album titled Hey Man, Smell My Finger, under Paisley Park...

Warner Bros. recording artist Chaka Khan recently was at the St. James Club in Hollywood celebrating the release of her new album, The Woman I Am. Pictured (l-r) are: Hank Span, vice president of promotion, black music, Warner Bros.; Ray Harris, senior vice president, black music & jazz, marketing and promotion, Warner Bros.; Khan; Benny Medina, senior vice president, A&R/general manager, black music, Warner Bros.; and Steve Margo, Khan's manager.
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AS A RAP JOURNALIST, my job is to write about Rap, which revolves around the streets, that's why my column is appropriately titled “Street Beat.” If you read my column regularly, you'd notice I keep it strictly Hip Hop. Because of what went on here in Los Angeles last week, I feel I have the right to write about the streets. The power of the media is great, and now I would like to exercise that power.

These writers and reporters who have been covering the riots don't know shit about living in the middle of hell with your pleas not listened to, so they need to shut the f**k up, kuz they don't understand the language. If you're not fully educated about something, how the hell can you report it correctly? That just misinforms everyone. So as a Rap journalist, or, if I may say, “street journalist,” I'm going to write about what is happening in the streets from a real view and hopefully teach some people what all this is about.

On Thursday, April 30, I was driving down Vermont Avenue shocked, but not in disbelief. The community I grow up in has finally been pushed to the limit, just like in '65. I'm looking at businesses burning to the ground after having all of their merchandise stolen. Why did it happen? Well, everyone who was involved had their own reasons. It's picked to be the media basically referred to the situation as a “free-for-all,” or it was just an excuse to act like animals. I'm sure that some of the people feel that it was a “free for all,” but it definitely wasn't the majority. If you look at the statistics, you'll see that very few of the businesses that were destroyed were black-owned. So a point was made, and a good one at that. If “Amerikkka” doesn't want to treat the Black and Hispanic communities the same as the Whites, why should they take the money out of our community?

Now, if you've ever been to South Central L. A., you would know that there is practically a liquor store on every corner. You will never see close to that many in Beverly Hills or any other White or Korean-based 'hood. For example, I eat at this Chinese restaurant in Lakewood, and they used to serve beer. One day when I was looking at the menu, I noticed they covered up the liquor section. I asked why, and the waiter replied, “The city refused to give us a liquor license, so we had to stop selling it.” If you were to drive through Lakewood, you can practically count on two hands the number of bars and liquor stores there. By the way, Lakewood is basically a White community, and by making it possible for a lot of people to get drunk in that city would be “unacceptably,” because the crime rate would go up.

During these riots, a lot of liquor stores were burned down. Now, there's a lot of talk about rebuilding these stores, I sure as hell hope not. With a lot of these government-planned trains or, should I say, “liquor trains” or the way that leaves space for liquor, they're rebuilding the only way. The same way a Korean person can come into the country and easily get a government small-business loan, the Black and Hispanic communities should be able to do the same, so we can rebuild and keep the community within just like Chinatown and the Wilshire District. Until “Amerikkka” can treat people in the 'hood as equals, they should stay the hell out, and everyone else too.

At this point, our communities have to start over from scratch. It may not seem like now, but since a lot of these outsiders are forced to close their shops, there is a chance to finally keep the money within the community, and that's good. We're not rich in these communities, but recycling the money makes it possible to expand and grow. We don't have the money to pay someone else so they can build their communities off our money. If things are handled right, South Central could turn into a pleasant place to live.

For years rappers have tried to get those problems out in the open, but nobody really listened. The voices of the communities were ignored. Now, since people that live on the outside of the community are losing money because of the anger, this problem is being addressed. If this wouldn't have happened, all the police killings, beatings, and poisoning of those communities would have continued—mute to world.

There are many more communities just like South Central, that are fighting to be treated equally and with justice. If their problems aren't dealt with soon, the same thing will continue somewhere else to be, and who knows where it will be next—New York, Miami, Detroit, Chicago?

The rage and frustration was dealt with the same way the government deals with its problems. They'll try to talk it out, and if nobody wants to listen, you know what happens. Remember the Gulf War?
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The New Orleans Jazz & Heritage Festival is a microcosm of what America would be like if America were perfect: all sorts of people would live in peace and harmony, eating abundantly, dancing ecstatically, singing songs of celebration and joy, dressing in nothing more than their own skins in the natural warmth of a big orange sun.

And that's what brings them back. That's what makes people who've been to the festival bubble so effusively about it, begin planning their trips around Columbus Day of the year before, and talk about the "Test" in worshipful, giddy tones.

"Oooh, you must have put voodoo on me," sang Aaron Neville twice within 20 hours last Sunday, "you know, you must have cast a spell."

The New Orleans Jazz & Heritage Festival is a spell: People come there, drape themselves with beads, feathers and plastic alligators, dance to different beats, listen to different tongues ("let me tell you about ooh-oooh-pah-do..." "jacko-mo-tee-oo-ah-nah-neh"... "allys a Lafayette..." "hey, pocky way..." lots of talk about spicy boys and flag boys and big chiefs with golden crowns), eat different foods (vegetables they've never heard of, animals they've previously only encountered in zoos), and lose themselves in the myth of New Orleans: its jazz, blues, gospel, rhythm and blues and rock and roll, its neighboring Cajan and zydeco music, its gumbo, jambalaya and etouf-fee, much-discussed "let the good times roll attitude.

If it's all a myth—this, remember, is also a city wracked by unemployment and decay in a state whose majority of voting white citizens decided a Nazi would make a nice governor—it's a myth that comes to life for seven days a year on the infield of the Fairgrounds Racetrack. You can gain admittance to eight hours of music on a sunny day and get yourself a heaping plate of spicy boiled crawfish for less than 10 bucks. To quote just about every act that paraded through the gospel tent: Can I hear you say amen?

The oddest blending and/or juxtaposition of this year's festival came towards the end of the last Sunday. The festival is really a celebration of local musics and musicians, but it's pumped up with visiting national acts whose music, or demographic attraction, somehow fits the mix. Boz Scaggs, Johnny Winter, Johnny Griffin, Rickie Lee Jones, Bobby Womack, Little Feat... acts like that. The Neville Brothers still outdrew them all, still close the festival, but people can't resist revisiting the musical pleasures of their youth, those golden oldies who performed during the late '60s and early '70s, when rock concerts were frequent events of mass celebration, were frequently like the Jazz Fest.

Anyway, Carole King was one of this year's golden oldies, and while nobody was surprised when she dragged Aaron Neville out for "You've Got a Friend," almost everybody rubbed their eyes as Slash plugged in his Gibson Les Paul to jam through "Locomotion" and a few others. What was Slash, all curly hair and glistening tattoos, doing on stage with Carole King? Who knows? But there was something startling about it, about the final curtain call that featured King and Neville and Slash hugging and bowing like the cast of Les Misérables. Weird.

So what else can I tell you? The weather was perfect, the best, they say, in the Festival's 22 years. They also say they broke an attendance record, but they say that every year the full attendance always seems to hover around 300,000 for the whole shebang. I missed some good sets (word is Charles Brown tore the place up), but, on my second weekend trip, I heard some fine, fine music: from the Nevilles (who performed brilliantly during an evening show, flatly outdoors), Michael White, the ReBirth Brass Band (the most ecstatic set I caught), Bausoleil, Cow-boy Mouth, the Hackberry Ramblers, Terrance Simien & the Mallet Playboys, and the achingly sweet-voiced Jimmie Dale Gilmore.

In the eats department, there was nothing new worth talking about. There were plenty of old standards worth talking about again though: softhell crab po'boys, sweet potato pie, crawfish Monica, oyster Rockefeller bisque, turtle sauce piquante, stuffed artichokes, oyster socks, fried chicken, Mr. Williams sweet potato pie, blackened fish, Cajun chicken & tasso, jam-bulaya, crawfish etouf-fee, oyster po'boys, spinach/artichoke casserole and the almost indescribably delicious cobbler de lait.

TALENT REVIEW

Sarah McLachlan

By Hilario Grey

THE VARIETY ARTS THEATRE,
LOS ANGELES—Making her Los Angeles debut, Canadian singer/songwriter Sarah McLachlan, whose current Arista release, Solace, has been receiving well-deserved critical praise as an "alternative" radio airplay, performed a set of unusual musical texture and emotional depth at the Variety downtown. From the opening strains of "Drawn To The Rhythm," McLachlan treated a mesmerized audience to a powerful show at the eye of the post-Rodney King verdict storm.

McLachlan led an outstanding five-piece band through some meticulously layered compositions, from the beautiful pathos of "I Will Not Forget You," and the free ebb-and-flow melody of "Out Of The Shadow," to the steady build of "Back Door Man" and a rocking version of "Into The Fire." There was a visible chemistry on stage as the band painted detailed backdrops and moved effortlessly through tense transitions.

One of the best examples of how music and poetry worked together to create a mood was "Black," with its haunting refrain: "If I cried a river of all my confessions/Would I drown in my shallow regret?" (McLachlan dedicated this song to "all the corporate pigs out there"). The accelerated reading, grounded in Dave Kershaw's chilling organ work and the rumbling thunder of Ashwin Sood's drums, was augmented by an eerie mandolin strum and strong violin accents. The effect was a relentless evoking descent into darkness.

The power of McLachlan's writing was brought out in her evocative, resonant voice, which recalls a bit of Sinead O'Connor in its inflection and range. Through her vocal control, she was able to perfectly capture the shifting moods of songs like the Irish-influenced "Lost," "Home," which built from gently introspective verses to a rapturous conclusion, and her delicately mournful solo reading of "Ben's Song," which was truly haunting in the high register. This song also sparked the first of five standing ovations for the soft-spoken singer, who was visibly touched by the audience's warm response.

McLachlan ended her set with a solo acoustic rendition of the Billie Holiday classic, "Gloomy Sunday." The devastatingly beautiful reading underscored the emotional power which made her performance such an absorbing experience.

TALENT REVIEW

Hard Rock Cafe Tijuana Grand Opening Party

By Ray Ballard

HARD ROCK CAFE, TJIJUANA, MEXICO—A most gala celebration took place as the Hard Rock Cafe Tijuana opened its doors for the first time. On hand to christen this new entertainment vessel were: host, Riki (MTV) Rachman, Bang Tango, House Of Lords, Rhino Bucket, Johnny Crash, Kitty Tracee, Bangaloo Choir, actress Cynthia Gibb, Guns N' Roses (Gilby Clarke and Dizzy Reed), Babylon AD, East Of Gideon, Ten Inch Men, Taimie Down of Faster Pussycat, Philip Campbell of Motrhead, Mike Starr of Alice In Chains, Robert Trujillo, Rocky George, Dean Pleasants of Suicidal Tendencies, Infectious Grooves, and Jim Ehinger's Pro Jam Band.

It all began with an Amtrak train ride from Los Angeles to the Mexican border earlier in the day. Several hundred rockers occupied the private party cars for an out-of-control descent on Tijuana. The liquor cabinet was loaded by some thirsty chaps too clever to get caught (unless the cameras were rolling like they were during the Los Angeles riots).

In addition to the grand opening attended by so many special guests, the new Hard Rock venue made a $10,000 donation to the TJ Martell Foundation for Leukemia, Cancer and AIDS Research.

Those invited to this invitation-only fiesta were treated to a complimentary buffet dinner and drinks for the entire night. Cocktails were produced in mass quantities from the 25-foot Gibson guitar bar as the crowd knew they all had a designated driver (buses took the guests back to their hotels).

Several bands played a song or two and as the evening progressed, a fair share of all-star jams were made up on the spot. This unrehearsed, unplanned chain of musical events helped make this grand opening one to remember. Welcome Tijuana, you have just crossed into... The Hard Rock Zone!

INDIE MUSIC

Surrey Down To A 3-D Picnic

By John Carmen

SOME PEOPLE GET no respect. Rodney Dangerfield's famous hallmark line applies more often than not in the music industry, especially to those on the outside looking in.

One of the hardest luck stories so far concerns L.A.'s 3-D Picnic. Unsung and unsigned after nearly six years on the club circuit hereabouts, 3-D is a strange case, because their eclectic blend of punk, post-punk, folk, country and everything else is, well, poppy!

"I think what it is, is that people really don't know where to classify us," says 3-D leader "Dallas" Don Burnet. "They'd like to pigeonhole us if they could, but we just go for it, in terms of the songs we do. We don't think, 'Well, is this fitting in with the flavor of the minute?' We just do what we do."

What they do is an oddball blend of all of the above and then some. Formed in 1986, Burnet and co-leader Carolyn Edwards started the band after Burnet's hardcore bands fell apart. The original 3-D was a lot different than now. "We were kind of folkier back then, I guess," says Burnet. But as soon as we started recording, we started branching out from just acoustic stuff into punk, into whatever. The majors would ask us, 'Why don't you stick to one genre, so we can market you.' But we can't do that!"

At 3-D Picnic live shows anything is possible. The band has massacred classic rock songs by Meatloaf and REO Speedwagon with terrific aplomb. They'd do more of the same except, "Carolynn won't allow me to wallow in the bad covers," says Burnet. "She tends to walk off the stage. Although she did take part in our amazing version of Frankie Valli's 'You're Just Too Good To Be True' (sic) sung over the chords from 'Smells Like Teen Spirit.'"

"Lunatics, clearly," says 3-D Picnic has recorded two lps and an ep for the indie label Cargo, with whom they have a semi-adversarial relationship. "We're done with Cargo," says Burnet. "At first, they were the only people who'd put our records out, because they wanted to branch out from the hardcore, we even ended up on an offshoot called Earth. But our records don't get into the chains, or end up on the radio, so it is time to move on."

3-D Picnic's most recent outing for Cargo is a collection of covers entitled, New Wave Party, a tribute to late 70s to late 80s post-punk-done 3-D style. Most amazing is the band's deconstruction of the Police's "Message In A Bottle," done as a dissonant Birthday Party/Contortions mess. "We did that record as a total lark in a couple of days," says Burnet. "In a way, I'm glad that it hasn't caught on too much, because people might only think of us as a novelty act."

Burnet's advice to young musicians is to "learn how to play baseball, where the money is." Bitter? "A little. Although we really haven't gone about selling ourselves like a typical L.A. band with a lawyer or manager. That's been my job since day one, and I guess I kind of suck at it!"
Artists In Action

**MIRACLE FOR MANDY**—A benefit concert and celebrity auction was held last week to raise money for Amanda Jo Moore, a 20-month-old Nashville who needs more than $600,000 for a liver and small intestine transplant. Earl Thomas Conley, B.B. Watson, Mark Collie, Holly Dunn, Lionel Cartwright, Billy Dean, Marty Brown and John Conlee headlined the fundraiser. Items donated by Garth Brooks, Emmylou Harris, Dolly Parton, Hank Williams, Jr., Patty Loveless and Vince Gill were just a few Nashville celebrities who donated items for auction. Buddy Killen served as Master of Ceremonies, hosting the event in his Stockyard’s Restaurant. Clint Black recently taped a television public announcement asking for donations.

**“STARS FOR SECOND HARVEST FOOD BANK”** presents its fourth annual benefit in Nashville. Proceeds go to Second Harvest Bank of Nashville, a non-profit organization established in 1978 to alleviate food waste, provide meals for the hungry and raise emergency food resources. Comdata of Nashville is sponsoring the May 12 event with guest performances by Chet Atkins, Emmylou Harris, Mac McAnally, Riders in the Sky and Alison Krauss & Union Station. WSIX radio personality Hoss Burns will serve as Master of Ceremonies.

**BATTLING UP FOR CHARITY**—The second annual Music City Celebrity All-Star Softball Challenge will host a star-studded competition June 7 at Greer Stadium in Nashville. The “Challenge,” which benefits the City of Hope Medical and Research Center and the W.O. Smith Community Music School, raised $70,000 last year. Nashville radio stations WSIX and WSM-FM will sponsor the teams attended by Faith Ford, Lisa Hartman, athletes Phil Niekro and Doug Flynn and a host of Music City recording artists.

**“Hats” Off To 1992 ACM Winners**

A FEW NEWCOMERS WERE ADDED to the winners circle of the 1992 Academy of Country Music Awards. Congratulations to first-time award winners Brooks and Dunn who were named Top Vocal Duo and Top New Vocal Duo or Group. Also garnering first-time honors were Diamond Rio for Top Vocal Group and Billy Dean for Top New Male Artist. Song of the Year was awarded to the Billy Dean—Richard Leigh composition “Somewhere In My Broken Heart.” Garth Brooks and Reba McEntire continue to reign as Top Male Vocalist and Top Female Vocalist respectively.

Also presented during the telecast was the Pioneer Award which is also voted on by the Academy of Country Music’s board of directors. The award, presented to an outstanding pioneer in the field of country music, “in recognition of outstanding and unprecedented achievement,” went to Willie Nelson.

Other winners presented “hat” awards at the April 29 telecast are as follows:


**TOP NEW FEMALE VOCALIST**: Trisha Yearwood.


**ENTERTAINER OF THE YEAR**: Garth Brooks.

Awards handed out prior to the April 29 telecast in the instrumental categories include the following: Bass—Roy Huskey, Jr.; Drums—Eddie Bayers; Fiddle—Mark O’Connor; Guitar—John Jorgenson; Keyboard—Matt Rollings; Specialty Instrument—Jerry Douglas (Dobro); Steel Guitar—Paul Franklin.

Country News Box

**DOUG STONE OUT OF DANGER**—After undergoing quadruple bypass surgery April 29 in Nashville, Doug Stone is reportedly “doing well” according to his attending physician, Dr. Phillip Brown. Stone was transported to Nashville after experiencing chest pains during a performance April 26 in Prineville, Oregon. Stone was touring with Kenny Rogers and Hank Williams, Jr. in Budweiser’s Rock ‘n Country Tour. Due to the recent operation, 19 dates have been cancelled.

**CAN I QUOTE YOU ON THAT?**—“Quiet On The Set,” an ASCAP showcase packing in crowds each month at Los Angeles’ Largo, recently featured a “Special Edition” show. The “writers-in-the-round” night (a feature of Nashville’s Bluebird Cafe) welcomed Nashville singers/songwriters to the L.A. showcase. Those participating included Jon Vezner (“Where’ve You Been” with Don Henry), Allen Shamblin (“He Walked On Water”), Pam Rose (collaboration on “I’ll Still Be Loving You”), Jill Colucci (“Anymore”) and Steve Sasikin (co-written on “Baby, I’m Missing You”). The showcase has been an industry must-see since its debut last July.

**COUNTRY ABROAD**—Trisha Walker of Trisha Walker International recently announced the production of 45 country music shows in Europe between April and July. Artists going abroad include Mark O’Connor, Little Texas and Jim Lauderdale. Warner/Reprise added more names to that list in a recent announcement saying, “country music’s time overseas has come.” Artists named include Dwight Yoakam, Texas Tornadoes, Take 6, Emmylou Harris, Dan Seals, Holly Dunn, Forrester Sisters, Molly & The Heymakers, Beth Nielsen Chapman and Kevin Welch.
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<th>Artist</th>
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<td>HIGH STEPPING WOMAN</td>
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<td>IF ANYBODY HAD A HEART</td>
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<td>I'M OKAY (AND GETTING' BETTER)</td>
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<td>FAMILAR PAIN</td>
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<td>SHE IS ONLY NEEDED</td>
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<td>THEY'VE BEEN TALKIN' ABOUT ME</td>
<td>Mercury (6289)(CD)</td>
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COUNTRY MUSIC

Thanks Radio...

TOP 75 COUNTRY ALBUMS
CASH BOX • MAY 16, 1982

The square bullet indicates strong upward chart movement.

Last Week • Total Weeks •
(•) = Gold (RIAA) Certified • (••) = Platinum (RIAA) Certified

#1 ALBUM:
Garth Brooks

TO WATCH:
Aaron Tippin

1. ROPIN' THE WIND (Liberty 96330)(•)
   Garth Brooks 31
2. NO PENSES (Liberty 96596)(•)
   Garth Brooks 28
3. IT'S ALL ABOUT CHANGE (Warner Bros. 26560)(•)
   Reba McEntire 3
4. WYOMING (Curb/MCA 10259)(•)
   Travis Tritt 4
5. FOR MY BROKEN HEART (MCA 42203)(•)
   Vince Gill 5
6. DON'T ROCK THE JUKEBOX (Arista 0601)(•)
   Alan Jackson 6
7. POCKET FULL OF GOLD (MCA 10140)(•)
   John Anderson 7
8. GARTH BROOKS (Liberty 93927)(•)
   Garth Brooks 8
9. SEMINOLE WIND (BNA 61029)(•)
   John Anderson 9
10. ALL I CAN BE (Epic 47409)(•)
    Reba McEntire 10
11. WHAT DO I DO WITH ME (Liberty 96596)(•)
    John Anderson 11
12. STICKS AND STONES (Atlantic 82026)
    Alan Jackson 12
13. PAST THE POINT OF RESCUE (Curb 7745)
    Alan Jackson 13
14. ACHIEVEMENT (Arista 0601)(•)
    John Anderson 14
15. PUT YOURSELF IN MY PLACE (Arista 8642)
    Kenny Rogers 15
16. THE DIRT ROAD (Capitol/Capitol)
    Alan Jackson 16
17. DANGNATION MAN (Arista 08722)(•)
    Kenny Rogers 17
18. PUT YOURSELF IN MY SHOES (RCA 23737)(•)
    Lorne Morgan 18
19. SOMETHING IN RED (RCA 3021)(•)
    Lorne Morgan 19
20. TEN STRAIGHT HITS (MCA 10256)(•)
    Garth Brooks 20

21. BACKROADS (Columbia 66519)(•)
    John Anderson 21
22. SHOOTING STRAIGHT IN THE DARK (Columbia 4637)
    Garth Brooks 22
23. DON'T GO NEAR THE WATER (Mercury 51061)
    Sammy Kershaw 23
24. MAVENICK (Curb/Capitol 25008)
    Hank Williams Jr. 24
25. READ BETWEEN THE LINES (Atlantic 82026)
    Alan Jackson 25
26. DIAMOND RIO (Arista 86723)(•)
    Diamond Rio 26
27. GREATEST HITS II (Curb/RCA 61016)(•)
    The Judds 27
28. IF IT WOULD HAVE BEEN A WAY (Reprise 12353)
    Travis Tritt 28
29. GREATEST HITS II (RCA 61040)(•)
    The Judds 29
30. I THOUGHT IT WAS YOU (Epic 43457)
    Alan Jackson 30
31. I AM READY (Arista 18961)(•)
    Alan Jackson 31
32. EAGLE WHEN SHE FLIES (Columbia 46687)(•)
    Dolly Parton 32
33. COUNTRY CLUB (Warner Bros. 26560)(•)
    Travis Tritt 33
34. HIGH LONESOME (W censor 26560)
    Travis Tritt 34
35. TOO COLD AT HOME (MCA 10063)(•)
    Travis Tritt 35
36. AT THE RYMAN (Reprise 26664)
    Emmylou Harris 36
37. RURAL MAN (MCA 10161)(•)
    Reba McEntire 37
38. UP AGAINST MY HEART (MCA 10063)
    Reba McEntire 38
39. GREATEST HITS I (Curb/RCA 8318)(•)
    The Judds 39
40. FIRST TIME FOR EVERYTHING (Warner Bros. 26560)(•)
    Garth Brooks 40
41. HERE IN THE REAL WORLD (Atlantic 86023)(•)
    Garth Brooks 41
42. HOLDING MY OWN (MCA 10553)
    Garth Brooks 42
43. BILLY THE LONE STAR (Liberty 96728)
    Garth Brooks 43
44. WHEN I CALL YOUR NAME (MCA 42203)(•)
    Garth Brooks 44
45. ELECTRIC BARNYARD (Mercury 84304)(•)
    Kentucky Headhunters 45
46. JOSHUA JUDGES (Curb/Capitol 25027)(•)
    Garth Brooks 46
47. THE BEST OF RESTLESS HEART (RCA 61004)(•)
    Restless Heart 47
48. REGULAR JOE (Epic 42777)
    Joe Diffie 48
49. I'VE GOT THAT OLD FEELING (Rounder 2273)
    Joe Diffie 49
50. INGENUE (Supper/Warner Bros. 26680)
    Joe Diffie 50
51. FIGHTING FIRE WITH FIRE (Mercury 84291)(•)
    Sammy Kershaw 51
52. BACK HOME AGAIN (Warner Bros. 26560)(•)
    John Anderson 52
53. KENTUCKY BLUEDR. (Curb 4156)
    Keith Whitley 53
54. LONGNECKS AND SHORT STORIES (MCA 10530)
    Keith Whitley 54
55. CHILL OF AN EARLY FALL (MCA 10259)(•)
    Keith Whitley 55
56. TRISHA YEARWOOD (MCA 10297)(•)
    Trisha Yearwood 56
57. AND ALONG CAME JONES (MCA 10398)
    Trisha Yearwood 57
58. FREEBORN MAN (Liberty 96728)(•)
    Joe Diffie 58
59. KILLIN' TIME (RCA 66680)
    Trisha Yearwood 59
60. TEMPTED (MCA 10161)
    Joe Diffie 60
61. GREATEST HITS (RCA 2277)
    Keith Whitley 61
62. THE PATSY CLINE COLLECTION (MCA 10427)
    Patsy Cline 62
63. TIME PASSES BY (Mercury 84978)(•)
    Sammy Kershaw 63
64. THE PLANK (Liberty 96728)(•)
    Sammy Kershaw 64
65. PICKIN' ON NASHVILLE (Mercury 83774)(•)
    Kentucky Headhunters 65
66. LOVE GOES ON (Liberty 9771)
    Sammy Kershaw 66
67. A THOUSAND WINDING ROADS (Epic 42777)
    Joe Diffie 67
68. HIGH AND DRY (MCA 10300)
    Sammy Kershaw 68
69. PASS IT ON (RCA 2106)(•)
    Sammy Kershaw 69
70. A COLLECTION OF HITS (Mercury 84304)
    Sammy Kershaw 70
71. BETH NIELSEN CHAPMAN (Warner Bros. 26175)(•)
    Beth Nielsen Chapman 71
72. ZONE OF OUR OWN (Reprise 26688)
    Alabama 72
73. TRIBUTE (RCA 90024)
    Alabama 73
74. PURE HANK (Curb/Warner Bros. 26560)(•)
    Alabama 74
75. BING BANG BOOM (Warner Bros. 26560)(•)
    Alabama 75
NEW SINGLE RELEASES
OUT OF THE BOX

MARY-CHAPIN CARPENTER: "I Feel Lucky" (Columbia 74345)
Producers: John Jennings/Mary-Chapin Carpenter
Writer: Mary-Chapin Carpenter/Don Schlitz

Jazzy schmazzy, spunky and fun. "I Feel Lucky" keeps ringing in your ears long after the CD player stops. With hot piano licks and unpredictable lyrical rhythms, Carpenter combines her creative songwriting (as well as that of Schlitz) with musical and vocal hoopla. A lot of personal pizzazz puts a twist on hackneyed honky tonk.

FEATURE PICKS

JEFF KNIGHT: "I Wish She Didn't Know Me" (Mercury 668)
Producer: Bud Logan/Harold Shedd
Writer: T. J. Knight

Knights says he overheard two neighboring patrons talking at a bar and that conversation inspired his latest single release. "I Wish She Didn't Know Me," the second cut from Knight's debut album They've Been Talkin' About Me, embraces the artist's laid-back singing style, offering universal appeal.

B.B. WATSON: "Say Goodbye" (BNA 62260)
Producers: Jim Zumwalt/Clyde Brooks
Writer: B.B. Watson/Jay Davis/C. Michael Spriggs/Larry Watkins

Without as much tear-wrenching as his "Eye For An Eye" single, B.B. continues to unsettle the dust on heartbreak songs with his honest, gritty vocals.

Thank you to all the Cash Box Reporting Stations & Music Directors for charting my first record release.

SOMETHING'S WRONG
on MBS Records

Debut 88*

Watch for my new CD coming soon.

Thanks to Kerry Tolley, my producer, and the Gene Kennedy Promotion Team.

GARTH BROOKS PROUDLY DISPLAYS THE TWO "HAT" TROPHIES HE RECEIVED WHEN HE WAS NAMED BOTH TOP MALE VOCALIST AND ENTERTAINER OF THE YEAR AT THE ACADEMY OF COUNTRY MUSIC AWARDS. BROOKS ALSO PERFORMED ON THE SPECIAL.
High Debuts
1. LORRIE MORGAN—“Something
   In Red”—(RCA 62219)—#46
2. DAVIS DANIEL—“Still Got A
   Crush
   On You”—(Mercury 574)—#17
3. DENNIS ROBBINS—“Home Sweet
   Home”—(Giant 5354)—#19

Most Active
1. JOE DIFFIE—“Ships That Don’t Come In”—(Epic)—#27
2. ALAN JACKSON—“Midnight In Montgomery”—(Arista)—#26
3. BILLY RAY CYRUS—“Achy Breaky Heart”—(Mercury)—#21

POWERFUL ON THE PLAYLIST—Chart movement picked
up this week, replacing one-notch moves with six-, eight- and
10-slot advancements. Joe Diffie made the greatest move as his
single, “Ships That Don’t Come In” gained 14 points, jumping
this week to #27 on the Top 100. With 11 notches added this week,
Alan Jackson moves just above Diffie at #26 with last week’s
most active single, “Midnight In Montgomery.” Billy Ray
Cyrus’—“Achy Breaky Heart” rounds out the three biggest-
moving singles this week as a 10-point conversion positions
this chartbreaker at #21.

Dwight Yoakam pulls a nine-point break from last week’s #16
position to lead the rest of the many restless singles on the Top
100 Country Singles chart. Eight-point moves were garnered by
Trisha Yearwood now at #15 with “The Woman Before Me,”
Matthews, Wright & King now at #35 with “The Power Of Love”
and Patty Loveless now at #36 with “Can’t Stop Myself From
Loving You.” Wayne Newton, Dan Seals, Jack Robertson and
Martina McBride scored seven-slot advancements as well.

INSIDE RADIO—KFDF radio of Wichita, Kansas and Fidelity
Savings Association of Kansas have announced the 8th Annual
Charity Golf Classic to be held June 6, 7 & 8. The weekend event
includes a Saturday concert at Century II, a celebrity
shootout Sunday at the Rolling Hills Country Club and
the golf classic tournament Monday, June 8 also at the Country
Club. Over 30 celebrities, including Moe Bandy, Asleep At The
Wheel, Red Steagall and Mason Dixon, just to name a few, are
expected to join host Charlie Daniels to raise money for The
Starkey Development Center and compete for the chance to win
a new Cadillac. Interested golfers should contact KFDF at (316)
838-9141 or Starkey Development Center at (316) 942-4221
for information on entering the tournament.

KNOT in Prescott, Arizona is now “The New FM 99 KNOT”
according to Paul Hurt, program and music director for the
station. Effective May 4, KNOT doubled their power to the
new slogan, “Twice The Power, Double The Pleasure.”
Congratulations!

INDIE CHART RESULTS—Dec
Holiday assumes the leading inde-
pendent chart position this week with
the Tug Boat Records release “Two
Room Walk Up.” At #50 on the Top
100 Country Singles Chart, this latest from
the man who calls himself the “hit-
man,” seems to be another hit off the old block. Holiday steals
the lead from labelmate pairing Fats Domino and Doug Ker-
shaw, whose slap-happy number, “Don’t Mess With My Toot
toot” found a suprisingly receptive country audience, making
it the top indie pick for the past four consecutive weeks.

Indepedent artists debuting on the singles chart this week are
Jesse Alane (Liberty) at #79 with “I Fell In Love
With Your Eyes.” Leading the next wave of indie chart starters
this week is Cody Austin’s “The Coldest Night Since 1951”
debuting at #85 followed by “Should’ve Known Better,” Bo
Harrison’s latest release at #86. “I’m On Your Side” by Debbie
Williams comes in at #87 and Gene Ellis rounds out the list with
“Something’s Wrong,” at #88.

INDIE NEWS—Nu-View Independent TV Network has just
begun its third month of filming the show Down Home. The series
is filmed on the road in both major cities and small towns with
interviews of late-breaking, legendary and independent country
music artists. Jeannie C. Riley was a recent guest of the show,
co-hosted by Royce Clark and Charlie Borchert.

Janie Fricke has been winding up her latest project Crossroads
for Intersound Entertainment. Concerning her decision to record
a strictly Gospel album, with a blend of old hymns and adult
contemporary singles, Fricke says, “I have always included a
Gospel number in my shows, and fans regularly asked me when
I was going to do a whole album.” The album will be released
this summer.

In more Intersound news, Norman Lee Schafer has been
confirmed to perform on the Multi-Label Show at Fan Fair, June
12. He joins other country artists such as John Anderson, Clinton
Gregory, Ray Price and Charley Pride.Following his debut
release, “The Way She Said Goodbye,” Schafer has released a
second single and video entitled “Dallas Darlin’.”

Becky Hobbs, now “out of Africa,” is shown here in the midst of her
tour (Ray, that’s all, just Ray) at #79 with “I Fell In Love
With Your Eyes.” Leading the next wave of indie chart starters
this week is Cody Austin’s “The Coldest Night Since 1951”
debuting at #85 followed by “Should’ve Known Better,” Bo
Harrison’s latest release at #86. “I’m On Your Side” by Debbie
Williams comes in at #87 and Gene Ellis rounds out the list with
“Something’s Wrong,” at #88.

INDIE INSIGHT

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

1. WHAT A FRIDAY NIGHT IS FOR—Jessica Boucher
   (Mercury)
2. I SAW THE LIGHT—Wynonna Judd (Curb/MCA)
3. RIDING FOR A FALL—Chris LeDoux (Liberty)
4. FAMILY TREE—Lionel Cartwright (MCA)
5. YOU DO MY HEART GOOD—Cleve Francis
   (Liberty)

INDIE FEATURE PICKS

WYLIE & THE WILD WEST SHOW: “This Time” (Cross Three 9204)
Producer: Will Roy
Writer: Erik Gustafson
Wylie & The Wild West Show have already been making waves in the
California country music scene (winning honors with the state’s
country music association) and with “This Time,” the boys submit even
more raw western flavor with major appeal. No pretty boys’ harmony
for these musical hardliners. Wylie and the boys spill out country with
their own twangy innuendos.

Producer: Dan Mitchell
Writer: Dave Nowlin
Rich, gritty vocals envelop this mid-age crisis song with depth and
honesty. Carrington’s voice stands alone well and really shines through
as the brightest feature on this song, outside of good production.

JAMES BECKWITH: “I'd Be Lying” (Bogart 3061)

NIGHTRIDER: “We Had It All” (Pleasure 10792)
First Call's Human Song Tells It Like It Is

Not only does First Call have a new sound, but they also have incorporated a new stage show. They have hired the services and talents of some phenomenal people to pull the show together. Nashville artist Miles Mailie was brought on the scene to design a visually stimulating backdrop for their concerts. They also solicited the choreography skills of Rusty Martin, another Nashville native who holds dance sessions in Nashville and New York and is currently training teams for the opening ceremonies of the Summer Olympics in Spain. In addition, Human Song was produced by Michael Omartin, who also produced Michael Bolton, Michael W. Smith and Amy Grant, just to name a few.

"This record now feels like it represents what we've been doing for two years," states Marty McColl, the third member of the trio. "We're comfortable with our philosophy, our purpose, our stage, our show, everything.

With a new stage show, a new look and a development of an already phenomenal sound, First Call is pressing toward their mark that God has planted for them.

—Steve Giuffrida

By Gregory S. Cooper, Steve Giuffrida & Jim A. Smith

DR. MATTIE MOSS CLARK HONORED—The legendary Dr. Mattie Moss Clark, long noted as one of the innovative forces behind the growth and popularization of the choir in gospel music, was recently honored through two evenings of celebration. Dr. Clark, who has been battling ill health, was graced with a banquet in her honor the first night, held at the Days Inn Hotel. This was followed with a musical celebration the second night. The musical, held at the enormous Straight Gate Church in Detroit, Michigan, featured artists from far and wide. A special treat was a reunion of her famed Michigan State Community Choir.

JODI BENSON DAZZLES BROADWAY—Sparrow recording artist Jodi Benson is currently starring on Broadway in the new Gershwin musical comedy, Crazy For You, at the Shubert Theatre. The production—and Benson's performance—have been drawing rave reviews since opening on February 19. Benson stars in the musical as Polly Baker, the only female resident of Hard Rock, Nevada, in the 1930s. Bobby Child, a rich New Yorker played by Harry Groener of Cats fame, storms into town to foreclose the mortgage on a long-dormant theatre. The two sing and dance their way through classic Gershwin compositions while displaying the twists and turns of their relationship.

Bible Echoes Presents Gospel Music America—Bible Echoes will begin presenting a gospel show in Gallatinburg, Tennessee, entitled, Gospel Music America, starting May 23 and running through October 31. Gospel Music America encompasses songs from yesteryear and combines them with the hits of today. The show features the musical styles of old-fashioned singing, southern gospel melodies, contemporary selections and patriotic medleys. For ticket information call 615/436/7881. @FL = NEWSBOYS ROCK DUBUQUE—Last year radio station KLYV reported that the Newsboys beat out top mainstream acts like David Lee Roth and The Rolling Stones on the stations' Battle of the Sounds. This year, the boyz returned to Dubuque with a bang, performing to a sell-out crowd. While in Dubuque, they also hosted a successful in-store appearance at the local Musicland, where Newsboys product is sold. With the success of the their latest project, Boyz Will Be Boyz, doubling the sales of their first project in half the time, the boyz will be releasing a new project in the fall and are looking forward to a promising remainder of the year.

Pictured on their new Human Song concert backdrop are from (l-r): Marabeth Jordan, Marty McColl and Bonnie Keen of First Call.

Pictured at the Newsboys in-store appearance at Musicland (l-r) are: (Back row) John James, Corey Pryor, Sean Taylor, Vernon Bishop. (Front row) KLYV DJ Scott Thomas and Peter Furlier.
New Releases...

1. THE COUNTRY BOY GOES HOME (Malaco 6010)Willie Neal Johnson & The New KeyNotes
2. LIVE IN DETROIT (Malaco 6009) — Rev. James Moore
3. LOVE IS THE BETTER WAY (Warner Alliance 4115) — Vince Ebo
4. THE KIDS' PRAISE! CLUB WITH MISS CARTER VOL. 1 (Maranatha! Music 84418-8820-4) — Various Artists
5. LIFE CHANGES (Giant 3692) — Kellye Huff

Benson recording artist JAG slowed down the tempo for a duet with Larry Stewart, former lead singer for Restless Heart, entitled "Long Lost Friend." JAG's new project, Fire In The Temple, is scheduled to be released this month. Pictured (l-r) are: Greg Guldry (background vocals), Larry Stewart and John Garies of JAG.
Chris Willis

By Gregory S. Cooper

JUST AS EVERY YOUNG ASPIRING ARTIST has experienced dismay, bewilderment and don't forget the pain and struggle that go along with any career of meaning or substance, all of the above have been just a portion of the ascent of singer extraordinaire Chris Willis.

Born into a loving family February 26, 1968, in Dayton, Ohio, Chris soon found himself as most children do, combining the talents of his brother, himself, and two sisters, gaining early fame as the Willis Children. They appeared in countless local churches on special programs and youth-oriented events.

By mom and dad maintained that their children be well-versed, they also exposed their children to a varied selection of artists. “It would be no surprise for dad to bring home a jazz, rock, classical, pop, blues or even gospel album on any given day and play it for us,” says Chris. “That broad appreciation for music was incorporated into the music we shared as a group and even influenced our lives. The Edwin Hawkins Singers were the best, Stevie Wonder, and don’t forget Bach, yes don’t forget Bach.”

After graduating from high school in Dayton, Chris entered Oakwood College in Huntsville, Alabama, in 1986 and graduated in June of 1988, with an Associate of Sciences degree in Graphic Arts. Chris returned home working odd jobs, deliberating whether or not to continue to pursue music as a career. His parents had so strongly urged him to go to school and have something else to “fall back on,” just in case music (his heart’s desire) didn’t pan out. They wanted him to further sharpen and develop his sight-reading skills and lean less on his tremendous ability to play by ear.

As time went on, Chris continued to develop his vocal and piano skills. Then a lifetime mentor called one day and petitioned his services as an accompanist. Eleanor Wright, a close friend whom Chris had played for many times in the past, was scheduled to do a concert appearance in Nashville and requested him to be her accompanist. She also allowed him to be featured in this particular performance of her concert as a solo vocalist. As fate would have it, Gail Hamilton, president of Choice Management, a firm that represents internationally acclaimed artists Take 6 and others, was in the audience. Immediately after the concert Hamilton approached Chris and asked if he was interested in a record deal.

Thus, the wheels began to turn. Gail set up a showcase in the spring of ‘89 for Jim Ed Norman, president of Warner Bros. Nashville. Mervyn Warren, then a Take 6 member, was commissioned to assemble the band and play the set with Chris. Norman was so excited after hearing Chris that he almost committed to sign Chris then. As time developed, Mervyn was commissioned to produce a demo of four songs on Chris, then a decision would be made. Mervyn produced the first cut, "Shine Your Light," Norman heard it and signed Chris on the spot!

Although Warner Bros. has controversially signed Chris as a secular artist, Chris has a heart commitment to be an advocate of "good music/message music." Chris, a former Heritage Singer, (a white contemporary Christian group), proclaims "I’ll attempt to grey the lines that separate what is secular and what is Christian. I’ll care For You" is the theme of this record, the hub, if you will. All the other songs are spokes that come or flow from that hub. More than anything, I want people to get what they need!"

Chris, under the tutelage of producer Warren has showcased in this album project a wonderful mosaic of musical styles. It is their collective effort and aim, that this panacean approach will minister to the hearts of men and women, boys and girls, secular and Christian everywhere, and cross the lines of any boundary. The best experience, however, would be to attend a Chris Willis concert and let the power and anointing of his ministry move your very soul!

Twila Paris was recently a special guest on TNN’s Nashville Now. After performing two of her popular favorites, “The Joy Of The Lord” and “Lamb Of God,” to a packed television audience, Twila is pictured here talking with guest host, Charlie Daniels.

The Nelons took a break from the studio to celebrate the 21st birthday of group member, Tammy Britton. The Nelons are currently working on their new release entitled, Right On Time. Pictured in the studio are (l-r): producer Russell Mauldin, Rex Nelson, Canaan’s Terry Exley and Kathy Fleming, Paul White, Tammy Britton, Todd Payne and Charlotte Tenhollow.
By Camille Consolazio

**THE CHICAGO FLOOD IS NO LONGER** dominating the headlines and that's a good sign. The city is well into recovery, occupancy has returned to the hardest hit buildings in the downtown business district and the subways were expected to be back in motion last week. One thing most Chicagoans marveled at, in the wake of all the flood-related devastation, was theโชว์ of heroism. (Thank God! most of reported human casualties. The damage, estimated at $1 billion plus, is confined to itself, properties, businesses and revenues. How did this affect the operator community? Chicago op Ken Thom of Western Automatic Music has a wing for the sixth annual Valley North American Dart Championships, during which he returned to his route. He told told that during the initial two-week, “bad period,” Western experienced a 60% drop in revenue. Fortunately enough, no equipment was lost or damaged. His lower level locations were temporarily out of business during the crisis. Unoccupied buildings do not produce producers. However, as he told us, “we’ve been coming back fast and are very close to normal at this point.” That’s good to hear. Puttering the flood aside, we asked Ken about the current pieces that are making it on the route. Capitol’s Street Fighter—1st, 2nd and Champion Edition—are “bringing in the bucks!” Those locations who already have a unit will not relinquish it, preferring instead to add the latest one! As Ken said, “If ever I wanted a piece that was comparable to Pac-Man, Capitol’s Street Fighter is it!” Jukeboxes and pins are “going like gangbusters” at Western! “We enjoyed a fantastic 1991 and are very optimistic regarding this year’s outcome,” he added... On a sad note, the folks at Western Automatic Music are mourning the death of veteran employee Betty Schott, who passed away on April 25 at the age of 74. Betty was with the company for 25 years. She programmed all of the jukeboxes, purchased the records, was an expert in the field. She was so well liked... and will be much missed. May she rest in peace.

**DATELINE ALBUQUERQUE**, home of American Laser Games and the newly introduced Gallagher’s Gallery, which is currently on test and bringing in “excellent results.” As previously reported, firm has also been concentrating on setting up a distrub network for its 25” line (Cash Box, May 2, 1992). Latest to climb aboard are Mountain Coin (with all of its branches) and Jim Nilbeck’s Canadian Coin Machine, which will represent the line in British Columbia. The network is certainly shaping up!

**HAPPY DAYS!** Jaleco’s Larry Berke couldn’t be more pleased over the response the firm’s Grand Prix Star driving game has been receiving since its debut at the ACM convention. Machine is in full production— and volume delivery! He also advised that Jaleco’s R.O.T.S. (initially shipped about Dec. of ‘91) will be back on the assembly line the second week of May to satisfy current back-orders!

**HOLLYWOOD BOUND.** Although Data East Pinball is still concentrating on filling orders for Hook, their follow-up pin, Lethal Weapon 3, is getting a lot of press coverage. A number of these machines will be on hand at the May 11 premier of the movie, in Los Angeles. The star of Lethal Weapon 3—Mel Gibson, Danny Glover and Joe Pesci—recorded their voices for the game. It promises to be a biggie—but release is down the road—so be patient.

**AT THE LOS ANGELES!** Spoke with Sandy Betelman at C.A. Robinson & Co. early Monday morning (May 4) and was relieved to learn that the distrub suffered relatively minor damage from the L.A. riot, but experienced many anxious hours threatened by the possibility that the building could be destroyed. The doors ripped off the gate, tossed molotov cocktails into the facilities, and actually started coming into the building and pouring lighter fluid about in an attempt to ignite it. C.A.’s Pico Blvd. facilities are located about midway between Vermont and Western, two of the hardest hit streets that are right in the thick of the turmoil we’ve been witnessing on our TV screens. Sandy drove down to the office on Friday morning to do what he could to reinforce security. He said the neighboring business people were most helpful in defending the property during those treacherous first days of the riot. A couple of C.A.’s customers were totally burned out. The presence of the national guard, federal troops, police, et al, allowed a semblance of normalcy to return by Monday, but it will take a bit more time for the apprehension to pass. Our hearts and our prayers go out to those who suffered through this most horrifying ordeal. Let us hope this can all be put to rest and permanent peace restored.

**NEW TEAM U.S.A. IS CREATED AT VALLEY’S 6th ANNUAL NORTH AMERICAN DART CHAMPIONSHIPS**

**CHICAGO**—The Grand Ballroom of the Sahara Hotel and Casino in Las Vegas provided the setting for the sixth annual Valley North American Dart Championships, climaxing six months of regional tournaments that took place throughout the country. Over 120 of the nation’s top dart players competed on 38 new Valley Cougar Dart machines in the hope of winning a position on Team U.S.A. and a grand prize trip to London for the Valley Cup World Championships.

As explained by promotions manager Dave Kristal, “This tournament program was designed so qualified Cougar Dart operators can offer the advantages of a large tournament with guaranteed prizes for their local patrons. Cougar Dart operators continue to report overwhelming player response, benefits and growth.”

The championship field in Las Vegas was separated into equal single divisions of men and women. A round-robin format was used within divisions, playing 301 double in/double out, cricket, and 501 double out. The divisional players with the most wins advanced to the championship round, which ultimately produced Team U.S.A. The individual members of Team U.S.A. are:

- Karen Zimmerman of Waukesa, WI, Marie McMahon of New Port Richey, FL (women’s division), John Gray of Phoenix, AZ and Larry Clark of Fond Du Lac, WI (men’s division).

At the player awards banquet, Valley’s vice president of marketing Alan Schafer promptly challenged the newly formed Team U.S.A. to “bring the Cup home!” He was referring to the prestigious Valley Cup, which is presently held by Team Germany and will be defended at the sixth annual Valley Cup Championships in London. Team U.S.A. will fly out of Chicago on Sunday, Oct. 4 and arrive at Heathrow the next day, where they will go through the championship format and meet the other team players who will be arriving from countries across Europe.

“We expect the number of international teams to double this year,” commented James Griffiths, vice president of Valley International Marketing, “and as the country involvement and interest grows, so too does the standard of competitiveness.”

The championships will take place from Thursday through Saturday, climaxing at the awards banquet on Saturday night. Negotiations are underway for television coverage of the event.

“We expect Team U.S.A. to be worthy ambassadors of our country, our sport and Valley,” stated Chuck Milham, president of Valley Recreation. “We have promoted the sport over the past few years in many different forms, and the Valley World Cup represents our total commitment, together with that of our master distributor for Europe, NSM/Loewen, and we believe it is the most sought-after trophy in the sport of soft-tip darts, internationally.” he added.

Pictured in the accompanying photo (l-r) are: Larry Clark, Karen Zimmerman, John Gray and Marie McMahon—Team U.S.A.!
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE: Subscribers: add $5.00 to your present subscription price. Non-subscribers: $25.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to 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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FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starlitters, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brimage: 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/Starlitters Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

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