DR. BOBBY JONES
Brings Gospel Explosion VII
to Atlanta Civic Center

FEATURED GUEST:
Atlanta Mayor Maynard Jackson
and many more...
INSIDE THE BOX

COVER STORY

Bobby Jones Gospel Explosion VII

Dr. Bobby Jones brings his Gospel Explosion VII to the Atlanta Civic Center this week. The convention will feature many special guests including Atlanta mayor Maynard Jackson, plus artist showcases, musician forums, gospel fan fair, Vision Awards, and nightly concerts.

—see page 27

Jack Gale: Indie Pioneer Blazes New Trails

Jack Gale, president and producer for Playback Records, has some new tricks up his sleeve that could establish the label as more than just the #1 indie country label. In an exclusive interview, Gale discusses some of the innovations he’s trying in the months to come.

—see page 20

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SUPER SCORE FOR MICHAEL: The Dallas Cowboys were not the only ones scoring big at Super Bowl XXVII. King of Pop, Michael Jackson (Epic), in a ratings coup, actually brought in new viewers with his spectacular halftime show. The game, which was broadcast on NBC-TV, drew the largest total audience in American TV history, a whopping 133.4 million people.

Jackson's extravagant, which included performances of his hits including “Billie Jean,” “We Are The World” and his latest anthem “Heal The World,” added five million viewers more than were watching the game to that point. According to A.C. Nielsen, the ratings at halftime were a 45.5 rating with a 65 share. A year ago, the halftime show lost 20% of the audience, which is equivalent to nine ratings points.

WHITNEY TIMES THREE: If Michael is the King of Pop, then certainly Whitney Houston can claim the Queen of Pop title. Not only has her six-million-selling The Bodyguard soundtrack album broken records worldwide, Arista Records has just released the third single from the collection, “I Have Nothing.” Three singles in just 11 weeks, and the first single, “I Will Always Love You,” is still #1; the second, “I’m Every Woman” is #12 and soaring.

The label did plan on releasing “I Have Nothing” as a future single, but the public demand forced its immediate release. Radio stations nationwide have been saturated with call-in requests for the song.

NAB PICKS DICK: The National Association of Broadcasters (NAB) has announced that entertainer-producer Dick Clark will receive the industry’s 1993 Distinguished Service Award (DSA) for his “singular and extraordinary career” in TV and radio.

Clark will receive the award, one of the industry’s highest honors, on April 19, during the opening ceremony of NAB’s annual convention in Las Vegas. Recent DSA winners include former President Ronald Reagan and ABC/Cap Cities chairman Tom Murphy.

CASEY AT THE BAT: “King of the Countdowns,” Casey Kasem, has signed a new multi-year contract with Westwood One Companies, extending his agreement into the 21st century. The popular Kasem has been counting the top hits backwards for almost 23 years, and is currently heard on over 1,000 radio stations around the world.

Casey’s Top 40, for CHR and Casey’s Countdown for the AC format are Kasem’s two weekly series. His daily show, Casey’s Biggest Hits, focuses on both formats.

AL’S GALS—Pictured at MCA Records’ post American Music Awards party in L.A. are some of the label’s top female artists with MCA Music Entertainment Group chairman Al Teller. Shown (l-r) are: Reba McEntire; Patty Smyth; Teller; Patti LaBelle; and Wynonna.

MCA Records’ Nashville has announced two major promotions. Bruce Hinton has been upped to the newly created position of chairman from his former president post. Tony Brown becomes president, vacating his position as executive vice president & head of A&R. John Barbi has been promoted to the position of executive vice president of the PolyGram Label Group. He had been senior vice president. Mitchell Leib has been named vice president, A&R soundtracks for Arista Records. He formally hold a similar position at EMI Records Group.

Warner Bros. Records has appointed Colin Hodgson senior vice president and chief financial officer. Prior to his promotion, he was the label’s vice president of finance. Janette Rogers has been promoted to director of artist relations at Arista Records. She is national manager of the department. Def American Recordings has appointed Gary Richards to its promotion staff, overseeing the promotion of the label’s rave music roster. He co-founded RaveAmerica, which produces rave events across the country. Andrew Jenkins has been named general manager of BMG Music Publishing International, based in London. Most recently, he was general manager of Polydor Records in the U.K. Famous Music Publishing has appointed Mary Beth Roberts creative director, standard catalog. She joins the company from High Standards Unlimited, a music publishing consultancy she founded in 1988. Kim Jackson has been named associate director, marketing/publisher relations at BMI. She comes to BMI from the entertainment law firm of Denise Brown-Noel where she worked as a paralegal. The Nederlander Company has appointed Nancy Akers as director of the company’s newly created special promotions department. Having joined Nederlander three years ago, she previously served as director of marketing. Susan Blond Inc., a music public relations firm based in New York, has made a couple of staff changes. Yvonne Garrett has been named senior account executive. She was vice president of East Coast operations at Set To Run public relations. Meanwhile, Cindy Gray moves from operations manager to director of operations. Uptown Entertainment has announced two appointments. Mark Siegel has been slotted as executive vice president and general manager. He was previously vice president, concert division, at International Creative Management. Lynh LeFlore has been dubbed director of East Coast television and film development. Leflore is a former development/programming staffer at Nickelodeon/MTVN. Rhea Rupert has been appointed director of music video at Propaganda Films. She previously served as head of music video for Fragile Films. Also at the company, Kate Miller was named to the newly created post of director’s representative/music video division. Prior to joining Propaganda, she worked in a development position with De-Passe Entertainment.
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<th>#</th>
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<th>Artist</th>
<th>Week #</th>
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<td>1</td>
<td>&quot;I WILL ALWAYS LOVE YOU&quot; (From &quot;THE BODYGUARD&quot;)</td>
<td>Whitney Houston</td>
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<td>&quot;IF I EVER FALL IN LOVE&quot; (Gosha Alpay/MCA 54153)</td>
<td>Shai</td>
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<td>&quot;A WHOLE NEW WORLD&quot; (ALADDIN'S THEME) (Columbia 74751)</td>
<td>Peabo Bryson &amp; Regina Belle</td>
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<td>&quot;SAVING FOREVER FOR YOU&quot; (Giant 186548)</td>
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<td>&quot;RHYTHM IS A DANCER&quot; (Arista 1-2437)</td>
<td>Snap</td>
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<td>Arrested Development</td>
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<td>&quot;I'M EVERY WOMAN&quot; (From &quot;THE BODYGUARD&quot;) (Arista 1-2519)</td>
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<td>&quot;GIVE IT UP, TURN IT LOOSE&quot; (Aco EastWest 99455)</td>
<td>En Vogue</td>
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<td>&quot;WALK ON THE OCEAN&quot; (Columbia 74706)</td>
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<td>Restless Heart</td>
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<td>&quot;HERE WE GO AGAIN&quot; (Capitol 44465)</td>
<td>Portrait</td>
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<td>&quot;REAL LOVE&quot; (Uptown/MCA 1-4451)</td>
<td>Mary J. Blige</td>
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<td>&quot;I'D DIE WITHOUT YOU&quot; (From &quot;BOOMERANG&quot;) (LaFace/Arista 2-4034)</td>
<td>P.M. Dawn</td>
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<td>&quot;GET AWAY&quot; (MCA 54511)</td>
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<td>&quot;DON'T WALK AWAY&quot; (Giant 186)</td>
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<td>&quot;I GOT A MAN&quot; (Island 864 306/PLG)</td>
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<td>&quot;STEAM&quot; (Geffen 191)</td>
<td>Peter Gabriel</td>
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<td>&quot;NO MISTAKES&quot; (MCA 54554)</td>
<td>Patty Smyth</td>
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<td>&quot;STAND UP!&quot; (KICK INTO MOTION) (Mercury 864 664)</td>
<td>Def Leppard</td>
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<td>&quot;TO LOVE SOMEBODY&quot; (Columbia 74733)</td>
<td>Michael Bolton</td>
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<td>&quot;BED OF ROSES&quot; (Juno 864 852/Mercury)</td>
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<td>&quot;DO YOU BELIEVE IN US&quot; (SBG/ERGO 5004)</td>
<td>Jon Secada</td>
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<td>&quot;I LOVE YOU PERIOD&quot; (Del Amore 18724/Reprise)</td>
<td>Dan Baird</td>
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<td>&quot;NUHTIN' BUT A &quot;G&quot; THANG&quot; (Death Row 53819/Interscope)</td>
<td>Dr. Dre</td>
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<td>&quot;EVE'RYTHING'S GONNA BE ALRIGHT&quot; (Uptown 24532/MCA)</td>
<td>Father MC</td>
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<td>&quot;IT'S GONNA BE A LOVEY DAY&quot; (Arista 1-2489) &quot;The S.O.U.L. SY.S.T.E.M.</td>
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<td>&quot;QUALITY TIME&quot; (Jive 42/109/RCA)</td>
<td>Hi-Five</td>
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<td>44</td>
<td>&quot;FOREVER IN LOVE&quot; (MCA 54551)</td>
<td>Kenny G</td>
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<td>&quot;LOVE IS ON THE WAY&quot; (Third Stone/Atlantic 89809)</td>
<td>Saigon Kick</td>
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<td>&quot;THAT'S WHAT LOVE CAN DO&quot; (Next Plateau/London 857 024/PLG)</td>
<td>Boyz II Men</td>
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<td>&quot;FLEX&quot; (Columbia 74737)</td>
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<td>&quot;WALKING ON BROKEN GLASS&quot; (Arista 1-2452)</td>
<td>Annie Lennox</td>
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<td>&quot;GANGSTA&quot; (MCA 54551)</td>
<td>Bell Biv Devoe</td>
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**Total Weeks:** 11

**Last Week:** 13
MUSIC REVIEWS

By Randy Clark

CASH BOX   FEBRUARY 13, 1993   5

SINGLES

DIONNE WARWICK: "Sunny Weather Lover" (Arista
07822)

The first track to be released from her new Friends Can Be Lovers, Dionne reunited hit songwriters and career_launchers Burt Bacharach and Hal David, who have once again provided another Adult-Contemporary forum for Dionne to show off her time-tested vocal finesse. Warwick fits more comfortably into their tunesmanship than most singers who write their own material. Adding to the ease in this cut is the production by Burt Bacharach along with Barry J. Eastmond.

WEEN: "Push Th' Little Daisies" (Elektra PRCD-8717-2)

Well, okay... if you haven't yet enjoyed the Ween experience, this may well be the easiest way to be introduced. Sound a lot like a Smiths with a record deal, don't they fooled into thinking this is some sort of G-rated cartoon track. These guys are getting considerable enough attention from the college market to warrant a commercial release, although they did have to edit out the "f" word for radio. The track comes from the bizarre droll's Pure Guapa LP. The boys produce themselves.

SACRED REICH: "Independent" (Hollywood PRCD-10538-2)

Have a little socio-political commentary with your speed train? This is the title track from the Arizona-based group's Hollywood Records debut. Having been lifted from their indie label home of Metal Blade in '91, these sun-baked thrashers have already several recordings and done enough roadwork to have solidified their thick and bottom-heavy sound years ago.

CHAN&6 MORE: "It's A Bright" (Silas/MCA CMAS-2194)

Chan's voice is as smooth as silk on this bluesy ballad from her new album, Precious released late last year. Although her sound has a jazz flavor to it (ala Anita Baker) her roots are clearly Rhythm and Blues. The new label created by R&B hit producer Louis Silva seems like a perfect home for the talented young singer-songwriter, and we can look forward to hearing this track on R&B and Quiet Storm stations soon. Co-writer, Vassal Benford produces.

NED'S ATOMIC DUSTBIN: "Not Sleeping Around"
(Chaos/Columbia 42K 74178)

What may have been considered alternative only a few short months ago is being referred to as pop today, and here's a good example of how the same applies to British acts as well. As much as this track's last album was perceived as alternative, this single from their upcoming Are You Normal album is pop, plain and simple... English, but still pop. The highly abused (by many hands) 12-tb guitar drive is the ticket to mainstream here. Andy Wallace produces.

JIMMY NAIL: "Ain't No Doubt" (Atlantic PRCD 4736-2)

This spoken/ sung disco track from Jimmy's Greeting Up In Public album impressively entered the U.K. charts at #1, but then, he's a big television star over there. Here, the hook on this cut sounds more like a military-march training song set to a 70's disco beat. Sound exciting? Well maybe in dance clubs, and obviously on his home turf, but here? We'll see. Keyboardist, Danny Schogger; bassist, Guy Pratt; and Jimmy Nail produce. Sound off. Hat two, three, four...

ALBUMS

BRIAN MAY: Back To The Light (Hollywood HR-6140-2)

Queen's seminal guitarist and co-founder, Brian May has released his first solo album after keeping the project in the closet for over five years. The 12 tracks show a stylistic variety of different guitar styles, images and messages, which represent not only the versatility of this gifted guitarist, but the power and sensitivity that we knew and associated only as the group, Queen. The influence May had on the group, and Freddie's influence on May are clearly evident on this self-produced album.

THE UNLOVED: The Unloved (IRS 7 3333 95924-2)

This Canadian band has managed to come up with their own style of post-punk grunge. The melodies are a bit more defined, and thankfully not destroyed with overkill by the band in the mix, but it would still be a show would dispel that compliment. Lead singer James D. Grant's voice sounds surprisingly like fellow Canadian, Burton (Guess Who Cumings-gone-alternative on first single, "Faraway Smile" and several of the other 13 cuts the band themselves produced.

JOHN CAMPBELL: Howlin' Mercy (Elektra 9 61849-2)

John Campbell does the "dark blues" like someone gave John Lee Hooker Tom Waits' voice. On his 10-cut second album, Campbell does a couple of respectful covers (Led Zeppelin's "When The Levee Breaks" and Waits' "Down In The Hole") and several blood and guts originals with a deep-down heartfelt conviction that comes from living the music he learned to love as a child in Louisiana and years of collecting bus stops (or just gargle with Drano). Dennis Walker produces.

A WESTERN FRONT: The King Is Dead, Long Live The King (Quagmire/QUAG-001)

There are hints of various influences from almost all forms of recorded music from the last 30 years on this 15-track album. This is what I think this is when you put everything from Peter, Paul & Mary to R.E.M. in a blender and pour it out. The songs are all unstructured, freedom and spacey by design (alternative-jazz-rock?). Bizarre as it would seem, and wacked out as the album sounds, there is an unquestionable musical ability here, doing what... I really can't say.

THE HAIR & SKIN TRADING CO.: In Nine G'tells
(Beggars Banquet BEG 61136-2)

Oddly, certainly can come in all forms. Here's an exercise in acid-flashback dementia complete with spooky background noises recorded for effect, feedback, stool played backwards, weird tape loops, chants, and samples with an overall sound you might expect from a cult drug flick. Producer Rolle (Swans, The Thel Mostimann is no stranger to the musically macabre, and assuming they left the studio with the 10 tracks they wanted.

SHONEN KNIFE: Let's Knife (Virgin 86359-2)

These three punk poppers from Osaka have cleverly created a niche for themselves with their bouncy, mossy-silly, garage sound. This is the trio's first all-English-singing album, which reveals lyrical imagery of bubble dolls, spaceships, ice cream and animals. What could be better summed up as Japan's answer to the B-52's, has captured the attention of several of America's top graders. Warning: Too much of this knife might make you want to commit hari-kari.

POP SINGLES LOOKING AHEAD

CASH BOX  FEBRUARY 13, 1993

1. PLASTIC (Gee Street/Island)   P.M. Dawn
2. THIS TIME (MCA) California Dreams
3. ALREADY GONE (Atco) Every Mother's Nightmare
4. HERE COMES TROUBLE (Aco) Bad Company
5. MUSCLE GRIP (EMI) Shabbab Ranks
6. CAN GE LOVE U LIKE THIS? (Virgin) After 7
7. ALL OF IT (Columbia) Artz & Kraitz
8. ROMEO (Columbia) Dolly Parton & Friends
9. SWEET ON YOU (EMI) Lo-Key?
10. HOPE OF DELIVERANCE (Capitol) Paul McCartney
11. BLACK GOLD (Columbia) Soul Asylum
12. TAKE THE TIME (EMI) Dream Theater

PICK OF THE WEEK:

MICK JAGGER: Wandering Spirit (Atlantic 7 82836-2)

C'mon, just try and think of how many rock stars have had anywhere near the life and career this guy's had. Now entering his fourth decade of work, Mick's solo debut on Atlantic (has he hit 'em all yet?) features 10 novel arrangements, as well as five new covers, the best of which has got to be Bill Withers' "Use Me," which takes on a new life with the venerable rocker at the mike. Fresh single, "Sweet Thing" popped onto the chart this week at #73, giving definitive proof to the old adage that at least this Rolling Stone gather no moss. Mr. Jagger co-produces this 14-cut album with hipster knob-god, Rick Rubin.
While NYC Mayor David Dinkins vacationed in Puerto Rico, his henchmen stayed behind to plug New York for next year's Grammy venue at Gracie Mansion last week. We spotted some minor nominees and gowns like Nancy Wilson and Jimmy Scott while the deputy mayor and Jonathan Tisch headlined the propagandist. The announced LL Cool J, however, was also missing from the affair. The Grammy rep still invited the city to Shrine Auditorium in L.A. where the awards will take place February 24 with nine-award nominee Eric Clapton set to perform along with Arrested Development, Vanessa Williams, Bonnie Raitt, k.d. Lang, Natalie Cole and others.

The New York Film Critics Circle announced the results for its awards this year. The Player picked up Best Picture as well as Best Cinematography (Jean Lepine), Denzel Washington received the award for Best Actor for Malcolm X and Emma Thompson, Best Actress for Howard's End. Best Supporting Actor went to Gene Hackman for Lilo & Stitch while Miranda Richardson won as Best Supporting Actress for her performance in Enchanted April, Damage, and of course, The Crying Game which also won Best Screenplay for Neil Jordan. Best New Director was Allison Anders for Gos, Foot, Lodging and Zhang Yimou won Best Foreign Film. Yimou's latest, The Story Of Qiu Ju, which has won The Venice Film Festival and others, is up for an Oscar nomination.

MTV Never Attempted to adopt a cinema verité style from its blue-filtered MTV News program to its overstylized rockumentaries—but the highly orchestrated production of The Real World takes the pseudo-documentarian cake..."This is the true story," begins what came to MTV's most popular series previously slated to be a soap opera. The young musicians and artists that compose the "cast," whose lives were taped while they lived together in a Soho loft, naturally used the promotional network to launch their careers. Most impressive is Heather Parker, a rapper on the show, who was signed with Elektra and is recording an album under her stage name Heather B. Eric Nels, a model that has been photographed by Bruce Weber and previously appeared in numerous fashion rags like Details, now hosts MTV's dance-party The Grind.

Meanwhile Becky Blasband, who performed a folk rock spot on an MTV arranged gig at NYC's yuppie scam palace Tattou during the series, is now seeking a contract as is her grunge co-star Andre Comeau from the New York band Reindance. The show will go into a second season this year with a new cast and crew (the previous director was fired after sleeping with Blasband on location in Jamaica) shot on a soundstage in L.A.

A Hollywood Birdy tells us that though Body Of Evidence is not living up to the hype for Madonna's newfound Maverick Productions, she has snagged Bad Lieutenant director Abel Ferrara for her next film as well as its lead Harvey Keitel, whom she will star opposite...Meanwhile, Madonna's poor Sex partner Vanilla Ice, probably still recovering from his own unfortunate film debut in the straight-to-video attraction Cool As Ice, is being sued for $75,000 by a fan who claims she was trampled after Vanilla threw a towel into a crowd of fans (in 1991 when he had fans)....In other suits, Geffen Records has sued Don Henley for breach-of-contract, and George Michael continues his spat with Sony while writing material for his upcoming album Trojan Souls which will feature collaborations with Elton John (who Michael sang with on John's last album), Aretha Franklin (who Michael sang with on the single "I Knew You Were Waiting"), Anita Baker, Bryan Ferry, and possibly Stevie Wonder, which will be coming out on Hardback Recording/WEA UK.

At the recent BMG Distribution Convention in Beverly Hills, Ariaster president, Clive Davis and his crew had plenty to dance about with their record-breaking sales performance over the last few months.

Next Up: The Grammys Just as soon as they finished cleaning up the mess from the American Music Awards after-show party at the Shrine Auditorium in downtown Los Angeles, did the crews start making the preparations necessary for the 35th Annual Grammy Awards presentation which will take place at the very same venue on Wednesday, February 24.

The event, which bounces back and forth from New York to Los Angeles (depending on where they think the biggest television ratings will be), was initially intended early last year to take place at the Great Western Forum (an 18,000-seat sports arena that's home to the L.A. Lakers) under the auspices of having more room to accommodate the hundreds, if not thousands of industry ticket requests that don't get met at theatre-size venues such as Radio City Music Hall in New York, (just over 6,000 seats) and the Shrine in L.A. (which is about the same size).

In a brave, leap-first-try-it-out-later move, last year's MTV awards pulled the stunt first by deserting their Universal Amphitheatre home, opting for the alluring, wide open space available at UCLA's Pauley Pavilion (another sports arena) only to hear the endless cries of dismay from unhappy attending industry-ites, whose whining yelps echoed their way into the ears of those folk at the National Academy of Recording Arts and Sciences, and almost immediately, the plans for the Forum were scrapped.

Well, the Shrine still stands proud and will graciously accept the show, despite the fact the wuzla-buzzing Grammies have morally deserted her, only to return once again, like a roving-eyed husband coming home after a few drinks with the boys. No, it's not the most glamorous of venues, but it's easier and less expensive to televise from than the elegant Radio City Music Hall, which makes the producers happy. (Although if they aired the show live on the West Coast, just as they do to the East, so people wouldn't have to wait three hours to find out the results, then maybe more people would stay at home to watch, and there'd be less a demand to look for a bigger venue.).

Meanwhile, the set builders, the television and technical people, the performing talent, and everyone else associated with the upcoming broadcast, will transform the old Shrine Auditorium once again, into the location of the music industry's biggest event.

Scheduled to appear this year so far are: Peabo Bryson, Eric Clapton, Natalie Cole, Celine Dion, Julio Iglesias, k.d. Lang, Bonnie Raitt and Vanessa Williams with more in store to be sure.

Worldwide expected audience will be in excess of 1.2 billion viewers in 110 countries. Wow, let's just hope it isn't as dull as the Super Bowl was. Next week...
Lazy Cowgirls

ONE OF THE TRUE, and some would say, few advantages to being free and independent in the record biz, is that an act can put out as many records at any time as they please. Makes for prolific careers in some cases, and in the case of the Lazy Cowgirls, extremely prolific.

Neither lazy, nor country/cowpoke-ish in the least, the Lazy Cowgirls have been churning out a mixture of revved-up rock, standard punk, and collegiate grunge since 1984. Relocating to L.A. from Indiana, singer Pat Todd and guitarist D.D. Weekday have been through rhythm sections and the wringer since making L.A. their home.

“We’ve put out five albums and God knows how many singles since we’ve started,” says Todd. “And we’ve still got 15 new songs ready to go.” Todd says their next project will be a 10" on the Sympathy For The Record Industry label. The Cowgirls have been on indies from coast-to-coast including Sub-Pop when it was a baby label.

Recently, Todd and Co. have begun the process of shopping for a major deal. “I always thought if you were good, the labels would come to you,” Todd remarks. “How naive, I know, but it seemed that that was the way to do it.” The Lazy Cowgirls have just completed a new demo for Goffen, among others, that features the hit single to be, “Who Are You Callin’ A Slut?”

“I’m glad that I’m coming up with the best songs of my life right now,” says Todd. “With the business end of this career thing so treacherous and all, it’s great that you can at least enjoy the music.”

The Lazy Cowgirls’ endless touring and record-making has paid off on at least one level, anyway. “We have offers to tour Europe and Australia, as well as the States,” says Todd. “We kind of stopped at the end of 1990, because there was a little friction in the band. Some of the guys weren’t as into it as we would have liked. But we’re gearing up for a West Coast trek in May, and then we’ll see.”

Todd adds that being a favorite of other bands has helped the Cowgirls immeasurably. “We landed a Mudhoney date at the Palace simply because they loved us, our reputation is kind of cool.” Hopefully Todd and his band will be tearing it up in the big leagues, but if not, Todd has had a rather colorful day job. “I worked with Stan Winston, the special effects guru, on Batman 2, Edward Scissorhands and Predator 2, doing production work. It was the first day gig I could actually stand, the people weren’t idiots, it was cool to go into work every day. But all in all, being unemployed has helped me catch up on my real job, which is managing this band.”

(The Lazy Cowgirls are performing at the Coconut Teaser in L.A. with the Lunachicks on February 25, and on the 27th at Bogart’s, Long Beach, also with Lunachicks.)

ARTIST SPOTLIGHT

Mary Cleere Haran
By Felicia Sersanneff

"HOLLYWOOD IS MY FAVORITE TOPIC," purrs Mary Cleere Haran from the stage of the elegant Rainbow and Stars in Rockefeller Center. She can tell stories about Hollywood in the 1940s all night long, and she does. In between forgotten, but far from forgettable songs from the magical 40's, her audience is enlightened and thoroughly entertained by talk and tales about Arthur Freed, Doris Day, Frank Sinatra, Charlie Boyer, Judy Garland, Bing Crosby and Dorothy Lamour. "Dorothy Lamour was underrated as a singer, though never underrated as an actress," she playfully adds at the end of a long, yet witty Lamour story and before a sexy Lamour rendition. "Most of my songs are from the 40's, when my look was fashionable."

It may seem as though a mistake was made. Was Mary born two decades too late? "I used to think that I was," she remarks. However, she thinks it is interesting to grow up in the 1940s and be able to "look back at an era." "It was my parents’ generation, and I enjoy listening to things from that look at at afar. It adds romance."

Romance is what she exudes as she sinks to the stage in an elegant, long white jacket and floor-draping white skirt, her thick, strawberry-red hair loosely pinned back. She is sultry, she is spunky; she is Ginger Rogers, Myrna Loy and Shelly Long all wrapped up in one. After that Old Black Magic and a song from You’ll Never Get Rich she sings "Put The Blame On Mame," during which she drops her jacket to the ground to reveal a silver, sparkling, spaghetti-strapped bustier and a sleek figure. After the middle-aged men in the room pick their jaws up from off the ground and the song is done, she informs her fans, "Rita Hayworth sang that song." After a second’s thought she corrects herself, "Rita Hayworth lip-synced that song."

Mary grew up in San Francisco with eight brothers and sisters, each of whom studied an instrument. The violin was Mary’s choice. Trying to master the intonation and pitch she became frustrated. She turned to singing instead, finding it easier to locate the pitch with her voice rather than her fingers. Her dad was a "classical freak," as she puts it; listening to Beethoven and The RCA Orchestra; her mother listened to Big Band. Mary, on the other hand, was a big Dionne Warwick and Burt Bacharach fan. Finally, her insomniac sister, who used to stay up late watching old movie musicals, said to Mary, "Burt Bacharach is great, but you should try singing some of these old songs." Mary wasn’t into the idea at first but she admired and trusted her sister so much that eventually she started to learn and love the music of the 1940s. "From there," Mary recalls, "I started listening to great singers like Frank Sinatra, Peggy Lee, Joe Williams and Nat King Cole. I just fell in love with their singing." Her love for the music and the era from which it comes are apparent on her Columbia recording debut There’s A Small Hotel (Live At The Algonquin). It seems natural that Columbia wanted Mary’s first album to be live. She has performed live on Broadway in The 1940s Radio Hour and has a warm rapport with her audiences. She told Cash Box that she would like to stay with Columbia and do a studio album next. She went on to say, "There is a level of excellence (at Columbia)... I’m sort of low on the totem pole there, cabinet is not..." she trailed off thoughtfully. A lot of her idols worked at Columbia—Frank Sinatra, Doris Day, Barbra Streisand, and Rosemary Clooney. "Columbia," she adds "has a certain cachet."

Dr. George Butler, Columbia’s vice president of Jazz and Progressive A&R, along with Darryl Pitt, produced A Small Hotel (Live At The Algonquin). The album was recorded live at the Oak Room in New York City’s well known Algonquin Hotel. It is full of Mary’s usual wit, class and style. The songs are not exactly as they were originally done in their heyday. Instead, they are her interpretations of timeless classics. "What is this song saying?" and "How do I feel about this song?" are questions she asks herself before approaching a song. The album features Lee Musiker on piano, David Finck on bass, and Dave Ratajczak on drums. The trio worked together before as the rhythm section for Broadway’s City Of Angels.

In the just-around-the-corner future, Mary would like to record more great songs, sort of songbook albums. She wants to focus on certain unappreciated lyricists. She gets a kick out of their individual points of view, their styles—Johnny Burke who writes about the moon and stars, Johnny Mercer’s songs about trains, Dorothy Fields and her lyrics about charm and how it affects her. Some Dorothy Fields lyrics can be found on Mary’s current album.

The Golden Age there was a healthy competition among songwriters," Mary points out. "The level of excellence was high. The lyrics were written like little poems with perfect rhyme." The songs are gratifying for her. She adds, "The baby boomers are becoming attracted to this music...and we are a big generation." Thinking about the songs, dreamily she says, "The more I sing them, the more I love them."
In Their Own Words III
By Robert Adels

Guy Clark
TROUBADOUR, WEST HOLLYWOOD, CA—Despite the rowdy nature of some of its performers, the latest touring edition of In Their Own Words is a songwriting workshop of quiet surprises.

Joe Ely (MCA), the Texas country-rocker who’s toured with The Stones, Patti Smith and The Clash, chose wry humor over high-energy—and old favorites over new wonders from his powerful Lex And Danger album. “Me And Billy The Kid” remains the ultimate enemy song, while “For Your Love” still produces more smiles per minute than Roseanne. Ely teased us with one unreleased tune, the loopy, dream-inspired “Locked In A Boxcar With The Queen Of Spain.”

The songs of Nashville icon and expat Guy Clark (Asylum) have been hits for Johnny Cash and Waylon Jennings. But Guy largely stuck to more personal catalog (Sugar Hill/BCA/Warners) to give us subdued yet solid versions of “Old Friends,” “Better Days” and “L.A. Freeway.” He performed only one song from his gently intense new album, Boats To Build—the vivid all-nighter tale “Ramblin’ Jack & Mahan.” Applause has rarely sounded more reverent.

Alternative iconoclast Michelle Shocked (Mercury) was the only performer to showcase more than one cut from a new album, her Grammy-nominated Arkansas Traveler. “Come A Long Way,” the package’s anti-L.A. odyssey, has become an ironic municipal anthem (like Clark’s “...Freeway”). “Over The Waterfall” is a fiddle tune she’s spruced-up with new lyrics without desecrating its traditional soul.

Shocked also unveiled two impressive new works: “Still Born” and “Custom Cutter.”

As the show’s most reticent participant, New Orleans legend Allen Toussaint made news just by showing up. Although his #1 resume straddles from Ernie K-Doe’s “Mother In Law” to LaBelle’s “Lady Marmalade,” this soft-spoken genius rarely appears on stage and is most at ease producing other artists.

But Toussaint’s steampy piano was anything but shy, especially on his opening “Play Something Sweet” (a hit for Three Dog Night). His lesser known “Cover Girl,” “What Do You Want The Girl To Do” and “What Is Success?” showed off the tender, philosophical facets of his Big Easy magic. Word that he’s back in the studio producing himself was loudly cheered by the crowd.

Australian Paul Kelly (formerly with The Messengers & A&M) has no U.S. hits to his credit, but is part of a story-song tradition that’s already crossed The Pacific with artful ease. When asked to perform something she wished she had written, Michelle Shocked chose Kelly’s tale of mistrust and murder “Everything Is Turning To White.” Kelly’s own choice was John Cale’s “Andalucia.”

This “wish list” round—during which each performer delves a most-admired piece of outside material—continues to be this workshop series’ most surprising highlight. Guy Clark brought writer Gary White up from the audience to perform “Long, Long Time” (Linda Ronstadt’s first solo hit). Joe Ely sang former bandmember Butch Hancock’s “If You Were A Bluebird” and Allen Toussaint brought us to tears with a song Bob Dylan wrote for Joan Baez, “Mama You’ve Been On My Mind.”

In Their Own Words remains the freshest concept on the concert circuit.

TALENT REVIEW

John Wesley Harding
By Hilario Grey

McCABE’S GUITAR SHOP, SANTA MONICA, CA—The lone decoration on the little stage at McCabe’s was an old west traveling show-style banner reading, “The Fabulous John Wesley Harding—Mediocre Show.” This bit of self-deprecation set the tone for the British troubadour’s loose and low-key solo acoustic performance (the first of four sold-out shows) which was driven by wry, often wickedly funny observations of the world and its residents.

The most compelling and unusual aspect of the Sire/Reprise recording artist’s story-songs are their use of real-life character examples to get their underlying messages across. On “Kill The Messenger,” (from his latest album, Why We Fight) for example, Harding portrays our obsessive need to point fingers through a clever parallel between a military scampering to place blame after a failed mission, and the spread of small-town secrets. “July 13, 1985” is a first-person account of watching the Live Aid concert—an indictment of self-aggrandizing celebrities who pay lip service to a cause (Harding added to the mayhem here by including digressions into Madonna’s “Like A Prayer” and a savage parody of “We Are The World”).

Harding also has a great knack for ironic inflation-deflation, likening Hitler to a scared little boy pulling the covers up over Europe in “Hitler’s Tears,” and setting a shopping list of the evils of human behavior (“I blew up the bus I started World War Ill I assassinated Rushdie”) to a catchy rock beat on “The Devil In Me.”

Even Harding’s gentler selections, eliciting pathos rather than laughter, were infused with irony—like the successful man whose “broken heart exceeds his wildest dreams” in the country-toned “Things Snowball,” and the quietly content blue-collar worker whose sudden wealth only makes him sad in “Millionaire’s Dream.” “Everyone wants the truth/But it’s easier to lie,” he lamented in The World (And All Its Problems), holding the last “world” until his voice gave out with the weight of it.

Harding, whose vocal inflection recalls Elvis Costello, showcased some evocative guitar work as well. Where “The Red Rose And The Briar” was set off by light, clipped picking, the strong strum and manic, accelerating solo on “Scared Of Guns” felt like a raging panic attack. Throughout the set, the personable Englishman (self-described as feeling mellow and “Jimmy Buffet-like”) kept things light by telling stories, taking requests (like his hero, Bob Dylan; he never performs the exact same set twice) and joking with the audience. He was particularly sensitive to the wishes of the die-hard fans in attendance, telling those who admitted to buying tickets to all four shows to “get a life” (“to quote William Shatner, he joked), while offering treats like the rhapsodic, unreleased love song, “Dark Waltz,” in a show that easily transcended the promised mediocrity.
TALENT REVIEW

Garth Brooks
By Mitt Petty

THE FORUM, INGLEWOOD, CA—Garth Brooks came through big time both artistically and financially when he met his pledge to raise $1 million for the regeneration of riot-torn Los Angeles via the donation of proceeds from his two concerts at The Forum on Friday, January 29. Brooks not only raised the better part of the seven figures by attracting 35,000 mostly idolatrous fans to this break in his self-imposed live performance hiatus (we’re talking an absolutely uproarious din of noise throughout, marked by feminine shrieks), but he didn’t shortchange anybody like some artists do for benefit shows. He did make a concession to the fact that in the parlance of the biz, he turned the room over, as he cut the proceedings short just a bit. But we got at least eight of the whole nine yards.

Garth was on for a total of two hours, during which time he performed essentially the entire catalogue of songs from his first two albums, which entailed the playing of the entire show three times through. When the first show was over, Brooks had everybody in home town for Letterman, and not a soul complained.

During the concerts, as well as at his other appearances in town Super Bowl week leading up to his flawless rendering of the National Anthem at the Super Game, The Garth Man said and did all the right things.

Brooks, who happened to have been in Los Angeles when the civil unrest broke out last April, earmarked the concert proceeds to You Flower Education Town, an educational and recreational center in South Central’s Compton to be constructed yards away from where a Taco Bell franchise had been burned. The project was put together by former Cincinnati Bengal linebacker Reggie Williams.

Brooks’ commitment to his earlier pledge addressed the public for what the music industry already knew, that he is a man who delivers.

In a 90-minute first show, Brooks manifested all of the reasons he has become country music’s biggest draw ever (name me a bigger one), and certainly the most surprising individual industry phenomenon of the decade. At each concert’s end, he asked the people not to forget him while he kicks back awhile. Fat chance. Those who touch all bases hit home runs.

When the mature, lifetime country music fans with a familiar, folksy, ultra-polite manner and with songs that speak of comfortable Southern country homes, many of the Oklahoma-native Brooks’ material appeals stronger to the western half of the C&W marriage, the rodeo crowd and the musical descendants of Ernest Tubb, Bob Wills and Hank Thompson.

And just as there is an ample portion of barroom, steel guitar emotionality in his music, there is a maturity, lifetime country music fans with a familiar, folksy, ultra-polite manner and with songs that speak of comfortable Southern country homes, many of the Oklahoma-native Brooks’ material appeals stronger to the western half of the C&W marriage, the rodeo crowd and the musical descendants of Ernest Tubb, Bob Wills and Hank Thompson.

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By M.R. Martinez

Celebrating release of her debut album for Capitol Records, titled, Tisha, singer/actress Tisha Campbell was surrounded by colleagues and company executives at the New York restaurant Romeo Saita. Co-star of the popular Fox-TV program Martin, Campbell's current single is titled "Love Me Down." Pictured are (l-r): Singers Chante Moore (Silas Records) and Al B. Sure (Warner Bros. Records); Campbell; actress/singer Sheryl Lee Ralph; and Bruce Lundvall, East Coast general manager, Capitol Records/president of Blue Note Records.

IRIE, MAHN: Long Beach, CA is the site of the 12th Annual Bob Marley Day, "A Renaissance of Reggae Music," which is being held Feb. 12-14 at the Long Beach Aroma. For the third year, the Los Angeles date is part of a tour that started February 6 (Marley's birthday) at the Santa Cruz Civic Auditorium. The Long Beach show is being promoted by Barbara Barabino and her Reggae Muffin Productions with Moss Jacobs formerly of Avalon Attractions. The show will cover a diverse range of Jamaican sounds, including the ever-increasingly popular dancehall, smooth and mellows, R&B-influenced sounds and roots music.

The dancehall bill on Friday includes acts such as Tiger, Cutty Ranks, Coco Tea, Tony Rebel, Lady Levi and Preacha. The "Love's Rock Day" will be headlined by Maxi Priest and also feature The Wailers, Freddy MacGregor, Mykal Rose, Coco Tea and Ed Robinson. The "Roots N' Culture Day" on Sunday will again feature Priest and The Wailers with the addition of Half Pint, Andrew Tosh, Donovan, Foundation and the Wailing Souls. Lloyd Parks & We The People, Soul Vibrations and Wendell Shaw will also appear over the three-night, two-day festival, which also features a plethora of arts and crafts.

ADD MARLEY: As a tribute to their father, Ziggy Marley and the Melody Makers donated all the proceeds from their Bob Marley Day performance at Seattle's Emergency Housing Service. Although exact figures could not be obtained at press time, tickets in the 600-seat venue were selling for $100 apiece and corporations were expected to donate as much as $1,000 each. Ziggy and the Melody Makers have an album due out in April.

SAMPLES: Uptown Records got unplugged Saturday on Universal Studios Stage 2 where Jodeci, Mary J. Blige, Father M.C., Heavy D and Christopher Williams will tape MTV Unplugged with Uptown Records..."Men Who Dare" is the award theme this year of the Black Women's Forum, who will honor Russell Simmons, Ice Cube, Bill Cosby, among others, Feb. 20 at the Biltmore Hotel in Los Angeles. Proceeds for the event will benefit a project placing model child care centers throughout South Central Los Angeles and area schools.

TOP 75 R&B ALBUMS
Soul Train Music Awards Get Arrested

By M.R. Martinez

En Vogue

THE SEVENTH ANNUAL SOUL TRAIN MUSIC AWARDS, which will air through syndicated TV March 9 from the Los Angeles Shrine Auditorium, will provide Atlanta-based Arrested Development with six opportunities to come away with the coveted kudo, which is the annual centerpiece of the TV season for the 25-year-old dance music show Soul Train, executive-produced by Don Cornelius. It was evident that the awards program is more a soul music family affair than other programs because last Tuesday’s audience award nomination brunish was heavily-laced with some of the most important executives and industry professionals responsible for soul music. And a few performance luminaries in well. Motown recording act Shantice Wilson, Giant Records vocal stylist Miki Howard and S-lastic chartreuse Chante Moore revealed the nominations following comments from Cornelius.

Among other stars heard on were En Vogue, who in addition to becoming the latest winners of the Sammy Davis, Jr. Award as Entertainer Of The Year, earned four nominations among the 26 categories which cover R&B, rap, jazz and gospel. Joining Chrysalis recording act Arrested Development and WestRock-diving divas En Vogue as multiple nominees were Epic recording artist Michael Jackson, Motown’s Boyz II Men and Uptown singer Mary J. Blige, with three each; and MC’s Bobby Brown, Wing artist Vanessa Williams and Columbia Braks kres with each two.

The complete list of nominees includes:

Best R&B Single, Female


Best R&B Single, Male


Best R&B Song, Band or Duo


R&B Album Of The Year, Female

What’s The 411? Mary J. Blige, MTV Unplugged EP Mariah Carey, Finally CoPe Pentission, Love Dealer Stuiddio

R&B Album Of The Year, Male

Bobby Bobby Brown, T.E.V.I.N. Tevin Campbell, Dangerous Michael Jackson, Brian McNich Scott McNich

R&B Album Of The Year, Group or Duo

3 years, 5 Months & 2 Days In The Life Of... Arrested Development, Funky Dinos En Vogue, Symbol Prince and The New Power Generation Oooohhh...On The TLC Tip TLC

Best Rap Album

3 Years, 5 Months & 2 Days In The Life Of... Arrested Development, Dead SeriOus Das EFX, Class To You: Father M.C., Totally Krossed Out Kris Kross

Best Jazz Album

Live At Birdland Gerald Albritt, Snapshot Duke Do, I Ever Cross Your Mind? George Howard, Just An Illusion Naje

Best Gospel Album

My Mind Is Made Up! Rev. Milton Brunson & The Thompson Community Singers, He’s Working It Out For You Shirley Caesar, Number 7 Commission We Walk By Faith John P. Kee & The New Life Community Choir

R&B Song Of The Year


Best R&B New Artist

 Arrested Development, Mary J. Blige, Kris Kross, Shell

Best R&B Music Video

“People Everyday” Arrested Development, “End Of The Road” Boyz II Men, “Giving Him Something He Can Feel” En Vogue, “Remember The Time” Michael Jackson
EastWest Records recently signed the rap/hip-hop act To Be Continued, which will be the first project produced for the label by the production duo of Debniz Foster and Thomas McElroy. Pictured clockwise, beginning top center, are: Debniz Foster and Thomas McElroy, producers; Spunky D of the group; Byron Phillips, co-manager; Whane Wayne of the group; Michael Traylor, co-manager/attorney for the group; and M & M Sweet (center).

**LONG, TALL, COLD-BLOODED ICED-T:** While Priority Records is, by the measure of most pundits, the frontrunner in the sign-Ice-T-derby, other companies have made bids, including Orlando, Fla-based Cheetah Records Distributing. The company has offered a more than half million dollar advance for the rights to distribute Ice-T’s Home Invasion album, which was languishing in the can prior to the recent split after a long-time relationship between the rapper and Warner Bros.-distributed Sire Records. Industry insiders are expecting the independent deal that is decided upon to yield Ice-T greater royalty payments and his own custom label (Rhyphl Syndicate?). At the very least, the deal would give him greater control over his product and also provide him more money.

While Ice-T, his manager and the folks at Priority declined comment at press time, Cheetah chief Tom Reich said an offer was made to T’s manager Jorge Hinohosa. “We have tremendous respect for Ice-T as an artist with an important message and we strongly believe that his album will be successful in independent distribution as it would via such major labels as Warner Bros.,” Reich commented in a statement. What Reich probably suspects, like Priority, is that the controversy over Ice-T’s departure from Warner Bros., which was sparked by last year’s rift over his song “Cop Killer,” will usher the Home Invasion album out of the box with a platinum flourish. While Cheetah does indeed rely on indie distribution, Priority ships most of its product through CEMA, the Thorn-EMI giant. Some sources believe that Priority would surely gain negotiating leverage with whomever it courts when its deal with CEMA runs its course late this year.

**SOUND NIBBLES:** Run D.M.C’s Down With The King on Profile Records is due in April, but the album (the group’s first after a two-year break), will be preceded by the title track, produced by Marcus Raboy and due next week (February 16)...D.J. Pooh claims to be the latest African-American rapper to experience the rakish whirl of the Los Angeles area police. Pooh, a respected producer and president of Da Bomb Records, is filing a civil suit against the LAPD and the Santa Monica Police Department, who detained him and business associate Rick Freeman as suspects in a bank robbery. The robbers were allegedly driving a Suburban RV that resembled Pooh’s...M.C. Ren recently suspended work on his Priority Records album Life Sentence to complete a track and video on the Universal Pictures film CB4, starring Chris Rock. Ren’s “May Day On The Front Line” will be the first single from the film’s soundtrack.
NEWS

NEWS FROM JAPAN

According to a survey conducted by Cash Box Tokyo, the sales at 15 mainstream record outlets in Tokyo and surrounding cities were down in comparison with the comparable season of the prior year. Ten dealers reported an increase in the year-end season while reporting sales down at the beginning-of-the-year season. Weak sales reported were brought on by the recession was the consensus and fewer smash hits in this season than the prior. Both catalogue and video software sales were low. A few performers ended strong. They were: Dreams Come True, Yumin., Checkers, Miki Imai and Whitney Houston.

Another survey reports the total revenues of Nippon Columbia at the first six months of fiscal 1992 (April to Sept. 1992) were $382 million, down 7.1% from comparable period of the previous fiscal year. As a consequence, net income after taxes dipped into the red by $14 million. According to the company, the main reason was the drop in sales of audio hardware. Software department reported a 5% CD increase.

Japanese society for rights of Authors, Composers and Publishers (JASRAC) has published a booklet titled "JASRAC" in English and distributed it to many associations concerning copyrights throughout the world. Following is an excerpt headed: "JASRAC Annual Royalty Collection and Distribution."

"Royalty collections for fiscal 1991 were somewhat over 70.464 billion yen ($587 million), an increase in excess of 7.8 billion yen ($65 million) over preceding year and more than triple the amount of a decade ago. Collections were thus up 12.6% in annual terms, making five consecutive years of double-digit growth since 1987 and bucking the downward trend the Japanese economy took in 1991 following over four years of sustained high growth.

"By category, royalty collections for performing rights totaled 18.567 billion yen ($154 million), up 15.2% over the previous year. The general performance category in particular has displayed steady growth since collection of Karaoke royalties commenced in 1987, topping 9.53 billion yen ($79 million) in fiscal 1991. This means an increase over five years of more than three times as compared with 1986, the year before Karaoke royalty collections began. Royalties from Karaoke alone were in excess of 5.077.96 million yen ($43 million), for the first time accounting for over 50% of this category. This tremendous growth in revenue is attributable to aggressive expansion in the number of new regional licensing offices (eight over the past seven years), coupled with such efforts as the establishment of Judicial Affairs Section responsible for the pursuit of legal action, and the implementation of 57 lawsuits against 70 establishments over the course of fiscal 1991.

"In the field of broadcasting, a set of tariffs for royalties applicable to commercial satellite broadcasts has been instituted, while tariffs for wire diffusion have been revised.

"In the field of mechanical rights, royalties from audio-discs showed a sharp increase of 28.9% over the previous year with collections in excess of 27.642.94 million yen ($230 million), in part reflecting growth in compact discs. Nevertheless, the total for this category, affected by the slump in royalties from audio-tapes (only 85.4% of the year before), remained just above 43,777.66 million yen ($364 million), a year-on-year increase of 14.4%.

"The share of combined earnings from audiocdiscs and audiobooks in total collections was 45% in fiscal 1991, down considerably from the 68% they accounted for ten years ago. This decrease in share as overall revenues have continued to rise is its testimony to the extraordinary growth in the other categories such as the general performances, videograms, lending.

"Recordings for broadcast and Recordings for broadcast of commercials are two new categories established to reflect the switch over implemented in 1990 from per program licensing to the blanket licensing system employed universally by BIM member organizations. Both categories recorded a substantial increase in revenues in fiscal 1991 as the new system took root.

"Administration of lending rights began in 1984, and earnings in this category recorded steady increases for several years thereafter. In fiscal 1991, however, they fell for the first time as royalties from video rentals slumped, while those from record rentals leveled off as many stores switched businesses or shut down in response to a ban imposed in August 1991 on rentals of new Japanese records for a fixed period after their release, as well as fears aroused in January 1992 of a similar ban on rentals of overseas records.

"Royalty collections from foreign sources were down, totaling a mere 236,82 million yen ($2 million). By contrast, JASRAC made net disbursements to overseas sister societies of over 3,449.71 million yen ($26 million), or 14.6 times that amount. In addition, JASRAC overhauled administrative commissions during the course of 1990-1991 in order to make sure that the steady increases in revenues of the past several years were reflected in distributions to the membership. Thus commissions in the broadcasting category have been cut from 17 to 10%, in audiocdiscs from 8.5 to 7%, in recording for broadcast from 15 to 10%, in videograms from 14 to 10%, and in lending from 22 to 15%."
QUARTERLY RAP SPECIAL

Featuring Profiles & Interviews
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Time To Go To The Movies Again

By Milt Petty

THE GROUNDHOGS HAVE SEEN THEIR SHADOWS so it must be time to go to the movies again. There were no especially memorable films released in January, as the big studios held their product back while the roads were slick and the nights long. There was no Hand That Rocks The Cradle to make big money this year. But early February brings us a winner and two maybees. (See one of the maybees, The Vanishing, on opposite page.) – The winner. Sommersby, Warner Bros’ romantic drama starring Richard Gere and Jodie Foster, has Gere as Jack Sommersby returning home to the family farm and to wife Laurel (Foster) some seven years after he left to fight in the Civil War and three years after its conclusion. It seems Jack had been missing so long he was presumed dead. Neighboring farmer Bill Pullman (as Orin Meecham) was so sure of it, he was even courting the widowed Foster. Upon his return, the formerly coarse, difficult Sommersby is a changed man. He rekindles his love with Laurel, is much more passionate, and he even brings the whole town of Vine Hill, TN back to prosperity by pioneering the cultivation of tobacco.

Sommersby is so different, in fact, that folks begin to wonder if this could possibly be the same, pre-war Jack Sommersby they knew and hated. Why, he even proposes to treat blacks and whites alike, an attitude that doesn’t sit well with righteous KKK’er Meecham. Only Laurel knows the secrets this new Jack carries with him. Eventually, primal emotions culminate in a murder trial presided over by Judge James Earl Jones in which Sommersby’s true identity and Laurel’s feelings for him become a matter of trial and death.

Directed by the Englishman Jon Amiel (the Oxford and Cambridge Shakespeare Company, the film Queen Of Hearts), Sommersby is essentially a remake of Daniel Liguine’s The Return Of Martin Guerre, but is much more straightforward than its more mystical predecessor. Shot in the George Washington National Forest, the film puts the viewer in a Reconstruction frame-of-mind.

The multi-talented Danny Elfman composed the original music for Sommersby. Elfman has heretofore scored comic book and fantasy pictures, but with Sommersby he stretches out, takes a quantum leap, and succeeds in evoking the era in the manner of The Band at its best. Soundtrack is to be released on Elektra’s New Regency label.

MGM-UA’s Untamed Heart is a love story and a date movie that ought to do good business because it features sharp dialogue and fine performances by its attractive stars and also makes you feel good through its up-front-on-the-audio use of some terrific pop songs. The songs don’t intrude, but they do add to the positive vibe. Cliff Edwards is responsible.

Produced and directed by Tony Bill and starring Christian Slater as Adam, an orphaned, near-silent, sensitive soul who works as a diner dishwasher, and Marisa Tomei (Joe Pesci’s hard-boiled automotive expert of a girlfriend in My Cousin Vinny) as lovable, vulnerable, cutiey Caroline, the unlucky-in-love waitress who falls for him big-time, Untamed Heart also co-stars Rosie Perez (White Men Can’t Jump) as Caroline’s sassy fellow waitress, Cindy.

We learn early on that Adam is smarter than his reticence suggests and that even though his heart doesn’t function too well in the physical sense, in the emotional sense it is as big as the great outdoors of the clean Minneapolis where the film is set. (In fact, NHL hockey team, North Stars keep turning up in the dialogue.)

You commence to get a tingle of how Untamed Heart is going to end up about halfway through, but so effective is Tomei’s performance as Caroline that you might be reaching for your hanky by picture’s end, anyway.

The music is worth the price of admission. Roger Williams’ piano version of “Nature Boy” is heard first, putting viewers in great mood, followed in no particular order by “This Time Of Year,” sung by Brook Benton, James Brown’s “Try Me” sung by Los Lobos (Warner ought to release this as a single) and “Blood From A Stone,” (sung by Stacy Earl and produced by Jellybean Benitez, RCA is releasing it as a single). If you pay close attention you can hear “Tom’s Diner” by Suzanne Vega, “Blue Moon Revisited (Song For Elvis)” by Cowboy Junkies, “Life Is Hard” by Timbuk 3 and songs by The Alarm, L.A.P.D., Midi, Maxi & Etti and Holly Vincent.

MGM-UA and some record company is missing the boat, as there are no current plans for a soundtrack. Whatever the presumed clearances problems might be, they’ve got to be overcome. This could be a terrific soundtrack seller.

Untamed Heart opens February 12.
Goldsmith Is The Pro’s Pro

By Milt Petty

Jerry Goldsmith

WHEN JERRY GOLDSMITH’S NAME is attached to a film project—as in music composed and conducted by—you know to expect a major league movie. You’ve got to dig pretty deep into his resume to find a turkeys of a film among his credits, and when you do, Goldsmith probably made the film gobble a little less.

Goldsmith’s film music, even if you aren’t paying that much attention to it, and you probably aren’t, there is a quality about it that raises the artistic value of what you are viewing. Goldsmith and his peers, few as they are, put the final touches on a film after all the creators and artists are finished with their contributions. Goldsmith can make mediocre movies sound terrific and a good ones seem excellent. Which is why he is among the busiest of film music composer/orchestrators, and why he ranks among the best ever in his very specialized discipline.

Goldsmith has his usual full plate of major film projects and other musical endeavors set for 1993. His first film of the year, Twentieth Century Fox’s psychological suspense thriller The Vanishing, opened February 5. A movie that explores obsession, it is the story of a Seattle copywriter (Kiefer Sutherland) who goes on vacation with his girlfriend. He stops at a Wyoming gas station so she can buy a beer and a soda. She vanishes, having been abducted by strange chemistry professor Jeff Bridges, the master of the chloroform knockout. Sutherland spends three plus wasted years looking for her, the latter part of it with a new girlfriend, the resilient Nancy Travis. The Vanishing is a mystery chase thriller with box office potential that keeps us guessing right up to its denouement. (A remake of a 1988 Dutch/French film, The Vanishing’s ending has been modified for its American consumers. You will go home relieved.) Goldsmith’s score’s help you over the sometimes tedious edges. It is, after all, a genre he has worked before (Basic Instinct and Sleeping With The Enemy, most recently). Goldsmith starts work on this week on Dennis The Menace, the John Hughes production for Warner Bros. He then segues into an untitled Harold Becker thriller for Castle Rock/Columbia (it is to be called Damages, but that was mixed for obvious reasons). June will find Goldsmith scoring Rudy, the story about a walk-on Notre Dame football player to be directed by David Anspaugh for Tri-Star, and in the late summer/early fall he will be working on Fred Schepisi’s Six Degrees Of Separation for MGM-UA, the story starring Will Smith about a young man who convinces a couple he is Sidney Poitier’s son and ingratiates himself into their lives.

Not a man to gather too much moss, Goldsmith is negotiating for his late fall film project while planning his trip to the Oulu, Finland Film Festival, where he will be conducting orchestral concerts of his music, as well as his trips to Detroit in April and to Seville, Spain in October to do more of the same. He will be cutting an album for the new Fox Records label in October and he works his numerous obligations around his teaching of a class in film music composition at USC.

“I hope to be doing this until they cart me off,” Goldsmith was saying the other day at his Beverly Hills home. “There is no age limit, you know.”

To many, it seems that he has already been doing this forever. Goldsmith, who celebrates his 64th birthday this week, is an Angeleno native, a late 40s graduate of Los Angeles’ Dorsey High and a USC alum. He started scoring TV dramas in 1955 for CBS’s Climax series. Father Knows Best was shooting next door, he remembers. It was Goldsmith who scored the first TV drama done in LA (dramas from the so-called “Golden Age of Drama” had all been done in New York until ’55), the first newetwork TV drama shot in color and the first shot on tape. (He scored numerous editions of Playhouse 90, Studio One Twilight Zone, GE Theater, Gunsmoke, Dr. Kildare and The Man From UNCLE.) Goldsmith started scoring films in ’56 and hit the big time with his acclaimed work on Lonely Are The Brave, the western starring Kirk Douglas.

Thirty-three years, an Academy Award (The Omen), 14 Academy nominations (Hooloes, Poltergeist, Star Trek—The Motion Picture, Boys From Brazil, Chinatown, Papillon and Patton among them), seven Grammy nominations (scores for Allen and Wind And The Lion among them), two Emmy nominations (for TV movies). In all, Goldsmith has scored more than 100 films and other music (his Star Trek music sold 500,000, and recordinhs of his scores, frequently by Varese Sarabande, routinely sell 50-100,000 and the music has to be written for the picture anyway, right?), and more than 135 motion pictures later, Goldsmith is still looking for challenges.

Dennis The Menace, is a different kind of picture for him, he says, in the matter-of-fact, direct kind of manner that characterizes our conversation. “I’ve never done this kind of kids adventure comedy. I’ve been giving a lot of thought to it, more than usual.”

Goldsmith says he works about six weeks on a film project. Longtime associate Ken Hall serves as his music editor, cuts the music, supplies the timing and fixes things up if the directors and producers make some last-minute changes. Goldsmith never works with the music supervisor and doesn’t concern himself with what pop songs may be used in the film. “They are two completely separate functions,” he insists.

Goldsmith says he doesn’t pay too much attention to his peers’ work, though he occasionally misses out on a project he might have liked. For The Vanishing he didn’t bother to see how the earlier Dutch version was handled. “I didn’t want to be influenced by somebody else’s work,” he suggests, knowing that it is unlikely the other guy had anything to teach him.

Goldsmith cites Bernard Herrmann’s score for “Psycho” as one of his favorites, and confirms that Elmer Bernstein is a respected peer, but opts not to expound on the men who have been and might be his equals.

He mentions Paul Williams (for whom he scored (Total Recall and Basic Instinct), and Schepsii as among his favorite directors, while making sure to add that he is high on the work of several others. After 40 years in the business he knows a good script when he see one, but suggests that your guess is as good as is when it comes to picking the big money jobs.

But you can go the bank or a completion bond company with the knowledge that if Goldsmith’s name is hung on the picture the odds are better.
EXECUTIVE PROFILE

Jack Gale: Indie Pioneer Blazes New Trails

By Fred L. Goodman

Jack Gale

PLAYBACK RECORDS PRESIDENT JACK GALE is pretty excited these days, probably more than he has been in all the decades he has been in the music industry. He and his company, the #1 indie country label in the U.S., are about to embark on several projects that will cross various musical genres including soul, pop and gospel.

"We have started a new division at Playback," Gale informs Cash Box. "We call it 'Country Soul,' where we are taking some R&B artists and cutting them with country sounds, then adding horns reminiscent of Otis Redding, Wilson Pickett and Percy Sledge. It's a new kind of sound, and I think we can open the doors. We did it with Cleve Francis and got him on Capitol. We now have a female artist named Petrella who sang at Clinton's inauguration, and soon will be on The Arsenio Hall Show. We just finished the album with her, and put the promotion men on it for this coming Monday. She's a super singer—works a lot out of California. We've got TV lined up for her, a publicity company, and may even have a shot at getting her in a movie. But it's a whole new sound that we're trying to pioneer with Petrella."

Pioneering is something Gale knows a lot about. Since graduating high school, Gale has been in some phase of the music business. He started in radio and continued in broadcasting for the next 36 years. As a DJ he gained a number of awards including "Disc Jockey of the Year" from several organizations. He also worked as a music director, program director and eventually owned stations in Florida, Missouri and California.

While still involved with radio, Gale started producing records. His most successful early productions were the original "Oh Happy Day" in 1958 by Don Howard and 1963's "Mr. Bassman" by Johnny Cymbal. By the mid-70s he decided to leave radio and devote full-time to production projects.

In 1983 Gale established Playback Records, which immediately became one of the country's leading independent record labels by successfully conquering the growing cable TV market. Offering albums via TV mail order by such diverse artists as Kitty Wells, Tina Turner, Frankie Laine and Mickey Rooney, put Playback on the music biz map.

Despite his massive success with TV campaigns, the market eventually became inundated with product and Gale moved to traditional means of promoting and selling records. He then expanded his Miami-based operation to include another label, Gallery II Records.

For a period of two years, every single released on both labels showed up on the national and international charts. Eventually Gale was able to make a distribution deal with CEMA, and later moved over to Laurie Records, making Playback the only country indie with national distribution.

One of Gale's wisest moves was to sign to Playback many older, established country artists on whom the major labels had turned their backs. Gale knew these had a solid fan base and could still sell many records. Music City stalwarts such as Joanie C. Riley, Tommy Cash, Del Reeves, Charlie Louvin, Jimmie C. Newman, Leroy Van Dyke, Sammie Smith, Johnny Paycheck, Melba Montgomery, and Jack Blanchard & Morgan have helped Playback become the #1 country indie label.

Now Gale tells us that Blanchard & Morgan have a project looming that could help break Playback even bigger. "We just made a deal with the AMOA, the jukebox association," Gale explains. "Every four months they spotlight four records. They print up 15-20,000 posters with the picture of the artist, the name of the album that the single is from, and the title of the single. They also have these little fold-up tents that go on the bars and tables of the nightclubs with the same information. They always use four majors. We will be the first independent they have ever used. The first shot will be with Blanchard & Morgan. We just did an album with them called Back In Harmony, and the single is 'Sea Of Heartbreak,' which the AMOA asked to be on these posters. That will be a pretty big thing for us. We have to manufacture a minimum of 15,000 45s."

Another one of Gale's new projects is starting a gospel division which he has given the tag "Christian Country." He explains he has two releases coming up. The first is titled Nashville Sings Christian Country that has an all-star lineup from the Grand Ole Opry. There are 11 different artists on the album including Jack Greene, Ernie Ashworth, Jeannie C. Riley and Justin Tubb, and they will be singing 12 songs written by Marshall Clary. The record should be shipping in a month. Playback will soon be entering the R&B field. "Sometime this summer," Gale remarks, "we're going to go heavy into R&B. I used to produce R&B in the '50s and '60s. That gave me the feel, and it's still my favorite kind of music."

In addition to the perennial country favorites on Playback's roster, Gale has included newcomers like Michele Bishop and Robin Right, among others. "Michele has been with us for almost two years," says Gale. "She has had two offers from major labels, but has refused to go because she is happy. We're selling product. We just finished her second album called Red Hot which will debut in March. She was named Cash Box's New Indie Artist of the Year two years ago and last year came in third as Female Indie Artist. She's going to go to Korea soon to entertain the troops over there."

Robin Right has an LP out called All Right and is thrilled after testing the waters with a couple of other indies before coming into the Playback fold. "Right now," Gale boasts, "it's the fastest selling record we have. We've got postcards with her."

Gale is enjoying the new trails he's blazing with Playback. He knows that the rest of the industry has to take notice and will probably follow his lead. But no matter how big the label may get, Gale will stick to the formulas that have helped him stay on top for so long. "The older, more established artists will always have a home with us," he says. "They will always have followings, and they will always sell records. But at the same time we're equally committed to helping new artists and songwriters in any way we can. To them our doors are always open."
ACM Announces Nominations

THE ACADEMY OF COUNTRY MUSIC has officially announced nominations for its 28th annual awards. Initial ballots were mailed to the Academy's voting members on January 29. Final ballots will be mailed on March 29 to the voting membership, whose votes will then determine the winners. The winners will be announced during presentation ceremonies at the Universal Amphitheatere in California, airing as a three-hour, prime-time special on NBC Television, Tuesday, May 11. The special telecast will be produced by dick clark productions, inc. Bill Boyd, the Academy's executive director, announced that the following are initial nominees in categories of awards which will be presented during the television broadcast:

ENTERTAINER OF THE YEAR: Alabama, Clint Black, Brooks & Dunn, Garth Brooks, Billy Ray Cyrus, Alan Jackson, Reba McEntire, George Strait, Travis Tritt, Wynonna

TOP FEMALE VOCALIST: Suzy Bogguss, Mary-Chapin Carpenter, Kathy Mattea, Lorrie Morgan, Reba McEntire, Dolly Parton, Pam Tillis, Tanya Tucker, Wynonna, Trisha Yearwood

TOP MALE VOCALIST: John Anderson, Clint Black, Garth Brooks, Billy Dean, Vince Gill, Alan Jackson, Doug Stone, George Strait, Randy Travis, Travis Tritt

TOP VOCAL DUET: Baillie & The Boys, Bellamy Brothers, Brooks & Dunn, Karen Brooks/Randy Sharp, Mary-Chapin Carpenter/Joe Diffie, Corbin/Hanner, Darryl & Don Ellis, Chris LeDoux/Garth Brooks, Patty Loveless/Dwight Yoakam, Travis Tritt/Marty Stuart

TOP VOCAL GROUP: Alabama, Confederate Railroad, Charlie Daniels Band, Diamond Rio, Little Texas, McBride & The Ride, Restless Heart, Sawyer Brown, Shenandoah, Statler Brothers

TOP NEW FEMALE VOCALIST: Martina McBride, Dawn Sears, Lisa Stewart, Joy White, Michelle Wright

TOP NEW MALE VOCALIST: Billy Ray Cyrus, Sammy Kershaw, Tracy Lawrence, Chris LeDoux, Collin Raye

TOP NEW VOCAL DUET OR GROUP: Confederate Railroad, Great Plains, Little Texas, Matthews, Wright & King, The Remingtons


ALBUM OF THE YEAR: (Awarded To Artist, Producer(s) and Record Label) A Lot About Livin' And A Little 'Bout Love, Brand New Man, Come On Come On, For My Broken Heart, I Still Believe In You, Pure Country, Some Gave All, The Chase, The Hard Way, Wynonna

SONG OF THE YEAR: (Awarded To Artist, Composer(s) and Publisher(s)) "Boo Scootin' Boogie," "The Greatest Man I Never Knew," "I Feel Lucky," "I Still Believe In You," "In This Life," "She Is His Only Need," "Ships That Don't Come In," "Something In Red," "Two Sparrows In A Hurricane," "We Shall Be Free"

AMA Announces Winners

THE AMERICAN PUBLIC recently voted for its favorites in contemporary music. On Monday, January 25, the American Music Awards were broadcast during a three-hour television special on the ABC Television Network. Winners in the country music categories were as follows:


Nominees Hangin' Out—MCA trio McBride & The Ride recently spent a few minutes with labelmate Reba McEntire backstage at the Opry House.

They're Hot—Country stars Brooks & Dunn have taken their debut album Brand New Man to new sales heights. Arista Records president, Clive Davis, recently presented the duo with their double-platinum award while performing in New York at Radio City Music Hall with Reba McEntire. Pictured (l-r) are: Allen Butler, vice president of promotion and artist development/Nashville; Jack Rovner, senior vice president/New York; Jim Chiado, vice president of sales and distribution/New York; Roy Lott, executive vice president and general manager/New York; Kix Brooks; Clive Davis, president; Ronnie Dunn; Pete Jones, president of BMG Distribution; and Bob Titley, Robert R. Titley Management.
SINGLES
OUT OF THE BOX

**ALAN JACKSON** "Tonight I Climbed The Wall" (Arista)
Producers: Keith Stegall/Scott Hendricks
Writer: Alan Jackson
Album: A Lot About Livin' (And A Little 'Bout Love)
From his already platinum-plus album A Lot About Livin', Alan Jackson's latest, "Tonight I Climbed The Wall" adheres to strong country traditions with tasteful steel guitar, upscale production quality and Jackson's respected ability to write great country hooks.

**CLINTON GREGORY** "Look Who's Needing Who" (Step One)
Producer: Ray Pennington
Writers: C. Gregory/R. Hardison/K. Grantt
Album: Freeborn Man
Clinton Gregory continues to prove that he's as authentic as they come and here to stay. "Look Who's Needing Who" is perhaps the best single yet from his Freeborn Man album. The harmonies and arrangements coupled with great songwriting here are well-structured and radio-friendly.

**STEVE WARNER** "Like A River To The Sea" (Arista)
Producers: Scott Hendricks/Tim DuBois
Writer: Steve Warner
Album: I Am Ready
Wariner's smooth balladry aims straight for the heart. "Like A River To The Sea" is a nostalgic look back at a love that was "meant to be." As an added bonus, Wariner's original watercolor art is included with the single.

ALBUM

**THE TIME HAS COME** Martina McBride (RCA)
She's already had singles success with "The Time Has Come," and "That's Me," and her latest RCA release, "Cheap Whiskey," which stars guest vocalist Garth Brooks, is quickly making its way up the charts. With this type of success early in her recording career, it's no wonder Martina McBride's debut album, The Time Has Come presents her as more of a confident and seasoned recording artist than a fledgling signee. At 25, McBride sings with an authenticity and interpretive manner that brings to mind powerhouse recording artists like Reba McEntire and Lorrie Morgan. Heartwarming renditions of emotion such as "Losing You Feels Good," and "A Woman Knows" demonstrates Martina has experienced the feelings she sings about. Seriously involved in the project's creation, McBride handpicked nearly all the songs on the album after listening to over 2,500 demo tapes. Paul Worley and Ed Seay produce.
HIGH DEBUTS

1. GARTh BROOKS—"Learning To Live Again"—(Liberty)—#32
2. BROOKS & DUNN—"Hard Workin’ Man"—(Arista)—#44
3. AARON TIPPIN—"My Blue Angel"—(RCA)—#65

MOST ACTIVE

1. CLINT BLACK—"When My Ship Comes In"—(RCA)—#28
2. GEORGE STRAIT—"Heartland"—(MCA)—#23
3. TANYA TUCKER—"It’s A Little Too Late"—(Liberty)#26
4. RADNEY FOSTER—"Nobody Wins"—(RCA)#38
5. RICKY SKAGGS—"Take A Tryin’"—(MCA)#44

POWERFUL ON THE PLAYLIST—Big mover Clint Black is sailin’ the seas this week as his latest single, “When My Ship Comes In” comes in at #28, up 12 from last week. Another big mover is George Strait’s “Heartland,” which moves 10 to #23. Tanya Tucker also jumps 10 to #26 this week with “It’s A Little Too Late.” Radney Foster rounds out the big moves with “Nobody Wins,” up nine to #38.

RADIO NEWS—WMZQ Radio in Washington, DC will host their first annual Country Cares For St. Jude Kids Radiothon by broadcasting live from Pentagon City Mall February 12-13, 1993. The two-day radiothon will benefit children’s cancer research at St. Jude Children’s Research Hospital in Memphis, TN. To make pledges call (800) 732-0098.

RCA/Nashville is searching for the best answers to RCA recording artist Lari White’s question: “What A Woman Wants?” RCA/Nashville will present awards to the three most creative answers. Send to: Attention: Promotion Dept., RCA/Lari White

CMT Top Ten Video Countdown

1. Doug Stone . . . . . . . . . . . . . . . . . . . . . . . Too Busy Being In Love (Epic)
2. Reba McEntire . . . . . . . . . . . . . . . . . . . . . . Take It Back (MCA)
3. Travis Tritt . . . . . . . . . . . . . . . . . . . . . Can I Trust You With My Heart (Warner Bros.)
4. Diamond Rio . . . . . . . . . . . . . . . . . . . . . In A Week Or Two (Arista)
5. Suzy Bogguss . . . . . . . . . . . . . . . . . . . . Drive South (Liberty)
6. Ricky Van Shelton . . . . . . . . . . . . . . . . . Wild Man (Columbia)
7. Sawyer Brown . . . . . . . . . . . . . . . . . . . . . All These Years (Curb)
8. Billy Dean . . . . . . . . . . . . . . . . . . . . . . . Tryin’ To Hide A Fire In The Dark (Liberty/SBK)
9. Confederate Railroad . . . . . . . . Queen Of Memphis (Atlantic)
10. Randy Travis . . . . . . . . . . . . . . . . . . . . . . Look Heart, No Hands (Warner Bros.)

Compliments of CMT video countdown, week ending February 3, 1993

CASH BOX FEBRUARY 13, 1993 24

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INDIE CHART ACTION—Phil Hamp's Jazzy Stroman leads the indies this week with "Box Of Memories," up three from last week to #52. Marion Hammers on Interstate also climbs three spots to #53 with "Get Me Just As Close To Her As You Can." Stargem's Dale Cox modestly moves up two to #55 with "I'm Only Goin' Crazy." Debuting this week at #82 is Debbie Grizzle on Discovery, and Johnny Eagle on Killer at #83.

INDIE FEATURE PICKS

- **MICHELE BISHOP** "I Picked A Bad Day" (Playback)
  
  **Producers:** Jack Gale
  **Writers:** Pennington/Seals

  An anthemic approach to getting over heartache, "I Picked A Bad Day" blends some highly tasteful saxophone work with Bishop's resonant vocals to create an interesting country song radio should befriend.

- **JOHNNY EAGLE** "Pull The Trigger" (Killer)
  
  **Producers:** Johnny Eagle/M. Radford
  **Writers:** Jerry Lee Fosgate/K.Z. Martin

  A humorous approach from Johnny Eagle, "Pull The Trigger" is a unique novelty song interpreted in classic country fashion. "Just put the pistol behind my ear and pull the doggone trigger..."

- **DEBBIE GRIZZELL** "On My Mind Again" (Discovery)
  
  **Producer:** Tommy Dee
  **Writer:** Tommy Dee

  Debbie Grizzell does a bit of country crooning in the Tommy Dee-penned "On My Mind Again." A steel guitar blends with nice piano chops to create a reminiscing mood.
COUNTRY MUSIC

ARTISTS IN ACTION

EASY LIVIN'—Having received Independent Video Of The Year honors from CMT for their “Cowboy Beat” video, The Bellamy Brothers were back in front of the cameras this month filming for the upcoming video/single release of “Hard Way To Make An Easy Livin’.“ The single marks the third release for the brother on their new label, Bellamy Brothers Records.

PUPPY LOVE—CMA Horizon Award winner Suzzy Bogguss was on tour recently when she noticed an abandoned puppy lobbing around a truck stop. Suzzy, who will appear on Austin City Limits on Saturday, March 20, says the new puppy, Isabelle, is doing fine in her new Nashville home. Bogguss will also appear in the TNN special, Chris LeDoux & Suzzy Bogguss—Ropin’ & Rockin’ special, which will be telecast on Friday, February 26, at 10 p.m. and 2 a.m. EST.

TIPPING THE HATS—Atlantic Records recording artist Tracy Lawrence and Stetson Hats have announced the launch of “The Tracy Lawrence Signature Collection by Stetson.” The collection debuts this month with a new advertising campaign featuring Lawrence and the collection. Lawrence announced that a portion of the sales of the new hat collection will be donated to the American Cancer Society in memory of his friend and former drummer, Terry Buttram. Lawrence will release his second album, Alibi, on March 9.

LOVELESS—Not for long. Patty Loveless has recently completed work on her new Sony album, and is starting back on the concert trail following vocal chord surgery and recuperation time. Loveless’ new album will be released during the first quarter of 1993.

COWBOY STAR—Liberty Records recording artist Chris LeDoux, who sold some 1.2 million albums last year and is nominated for a Grammy for his duet with Garth Brooks, has signed a new endorsement deal with Guild Guitars. LeDoux will play a Guild guitar in all concerts and Guild will use LeDoux’s name and likeness in their advertising.

“They say the neon lights are bright on Broadway,” and entertainer extraordinaire Gary Morris can vouch for that. For the second time in six months, Gary Morris has achieved gold status for his recordings. Morris’ Grammy award-winning Complete Symphonic Recordings Of Les Miserables has been certified gold in the United States. Months earlier he received the same honor for his country lp Why Lady Why.

COUNTRY CLUBBER—Travis Tritt has put his music where his heart is in Travis Tritt: A Celebration, an entertainment special set to music, to be telecast Monday, April 5, at 10 p.m. EST on TNN: The Nashville Network. Part of TNN’s 10th anniversary celebration, the special was filmed entirely at the 6th Annual Disabled American Veterans (DAV) National Winter Sports Clinic at Snowmass in Aspen, Colorado. Some 200 disabled vets participated in the six-day series of events.

THE WAY to go is platinum. According to the R.I.A.A., country star Dwight Yoakam’s If There Was A Way album from 1990 has been certified platinum. Yoakam’s new Reprise Records release, This Time, is scheduled for release in March, and will be supported by extensive touring. The singer/songwriter is also scheduled to perform at the upcoming Farm Aid benefit.

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Wild Man(W.B. Music Corp/Long Acre Music-EMI/EMI
Music/ASCAP5
Will It Do(C territory Enterprises inc.-ASCADO-Tex Music-BMID17
What Were You Thinking(Quireke West Music Inc./Howlin’ Hill Music Inc.-ASCAP180
When She Cries(EMI Apral Music Inc-ASCAP/Sen Man Pub-BMID65
Who Needs ItMonk Family Music-BMID97
Wild Man(W.B. Music Corp/Long Acre Music-EMI/EMI
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CASH BOX FEBRUARY 13, 1993 26
Bobby Jones
By Gregory S. Cooper

Bobby Jones Presents New Life

"The Creator has blessed Bobby Jones abundantly with musicality, spirituality and grace. In turn, Bobby Jones, a good steward of his riches, blesses his audiences and makes all of us wiser, happier and wealthier."

Maya Angelou, Ph.D., Wake Forest University
Winston Salem, North Carolina

BOBBY JONES, noted educator, lecturer, television (commercials) and screen (film) actor, television host and executive producer, singer, songwriter, publisher, and champion for education, has literally defied the boundary lines of racial, social, and economic woes against all odds! Jones, through his television appearances and concert performances, has managed to almost single-handedly catapult and promote one of the greatest American art forms—Gospel Music—into national and international arenas.

In a very real sense, Jones has achieved pioneer status, and unlike most, he has lived to see it in his own lifetime! Armed with several albums to his credit, Jones is the recipient of the coveted Grammy, Dove, Stellar, NAACP Excellence and Vision awards, just to name a few.

More than 15 years ago, Jones formed New Life. The Jones entourage (presently consisting of himself (leader), five female singers, four band members, a road manager (a friendship that has lasted more than 20 years), and a personal assistant), is slated to be the first album project and video release on Jones' newly formed label, Bobby Jones Presents.

The album titled Bring It To Jesus was recorded live in Nashville and features New Life singing such soul-stirring tunes as "In His Care" (written by Shawn Craig and Niles Borop), "He’ll Step In On Time" (written by Gerry Jones), the upbeat "God Will Deliver" (written by Bobby Jones and Derrick Lee), and the moving "Give Your Life To Him." (written by Jones himself), promises to be a soul-searching, hand-clapping, foot-tapping, shouting, good time.

Jones’ musical director, Derrick Lee, is to be credited with producing, co-writing, and arranging this first release on Jones’ new label (Lee is also co-writer of the title cut "Bring It To Jesus.") Besides having two shows presently airing on the Black Entertainment Television (BET) network (Bobby Jones Gospel and Video Gospel, with access to more than 30 million viewers weekly), a new recording contract with the largest Christian recording company in the world (Sparrow), as well as his own record label, Bobby Jones Presents, distributed by Sparrow/EMI; Jones has also founded one of the newest, most comprehensive music gatherings around, the Gospel Explosion. This bi-annual event is yet another vehicle to spread Gospel music and corresponds with a live television taping.

The winter session, held in February, usually highlights The Vision Awards, while the summer session meets around the middle of July with special emphasis on youth across America. Gospel Explosion is designed to educate the Christian community about the business of Gospel music, launch new artists’ careers, and further celebrate the liveliness, popularity, tradition, and the history of Gospel music.

Bobby L. Jones is truly a force to be reckoned with. He graduated from high school at age 15, acquired his Bachelor’s degree from Tennessee State University at 19, and by his early 20s had been teaching in both the Missouri and Tennessee school systems. He earned his Master’s degree from Tennessee State University and earned a doctorate from Vanderbilt University. Already equipped for the task, Payne Theological Seminary in Wilburforce, Ohio, further recognized his amassed myriad of accomplishments by bestowing upon him an honorary doctorate in May of 1991.

"Despite the numerous accolades and awards, my motivation continues to be that of seeing people’s lives changed," states Jones. "As these singing evangelists and missionaries (New Life) go forth, they lay hands on the sick, the depressed, those that seem to have lost all hope—those the world has given up on, and left to die! Many of those same people leave the concerts restored, renewed, filled and refilled—with new determination and mind made up to live for Christ." There are countless thousands who have given testimonials of how they have been blessed and ministered to by Jones and New Life. His ministry has become recognized as worldwide evangelism in its purest form.

Jones’ courage, tenacity and abiding faith have enabled him to take the steps that find him in the forefront of Gospel music. Those same elements promise to ensure this artist the privilege to lead Gospel music into the 21st century.

"Dr. Bobby Jones is an extraordinarily gifted man, a crystal clear parapellel of what hard work, education, talent, and leadership has achieved. Jones’ accomplished career can only be reflective of his willingness to give to others. May blessings be continually bestowed upon him and all of his future endeavors."

George Albert
President and Publisher
Cash Box Magazine

Pictured during the announcement that Bobby Jones’ Gospel Explosion would be relocating to Atlanta are (l-r): Robert Hebert, Chairman, Mayor’s Commission on the Atlanta Entertainment Industry; Atlanta Mayor Maynard Jackson; Bobby Jones; Geraldine Elder, Mayor Jackson’s Chief of Staff; and Barbara Bowser, director, City of Atlanta Bureau of Cultural Affairs.
Behind The Scenes At Bobby Jones' December Press Reception

Pictured (l-r) are: Bob Bailey, songwriter; Tara Griggs, director of A&R, black gospel division, Benson Music Group; Dr. Bobby Jones; Mervyn Warren, Grammy award-winning producer/president, Leapyear Productions; Derrick Lee, songwriter/producer/musical director, Dr. Bobby Jones Gospel.

(l-r):Rev. Cleophas Robinson, singer Becky Hughes, Dr. Jones, and Grammy nominee Rev. Lawrence Thomison.

(l-r): Culturally significant: Jones with Dove and Stellar Award winning rapper MIKE-E.

(l-r): Byron Spears, co-partner, Gospo Centric Records; Ben Whitfield, attorney/co-partner, Gospo Centric Records; Dr. Bobby Jones; and Grammy award-winning producer Michael J. Powell, also a co-partner.
Dr. Thomas Andrew Dorsey: His Life, Works & Death

By Gregory S. Cooper

THOMAS A. DORSEY, who blended blues, ragtime, and church songs into a creation he called "Gospel" (which meant Good News), is dead at the age of 93. Dorsey, born July 1, 1899, in Villa Rica, Georgia, a successful bluesman at an early age and a pioneer in music publishing, died in his Chicago home Saturday night, January 28 of Alzheimer's Disease.

Dorsey, who penned such gospel classics as "Today," "Peace In The Valley," "The Lord Will Make A Way Somehow," and "Highway To Heaven," also wrote "Jesus Is The Light Of The World," and the immortal masterpiece "Precious Lord, Take My Hand." Dorsey, who never recorded many albums himself, made a fortune from other artists recording his songs including the late Red Foley, Elvis Presley and Mahalia Jackson.

Dorsey wrote more than 2,000 blues songs including the 1928 hit, "It's Tight Like That," while serving as musical conductor for the "Queen of the Blues," Ma Rainey. It sold more than 7 million copies. He also contributed more than 1,000 songs to the genre he created in the early 1920s (Gospel). Dorsey's best known work, "Precious Lord" has been translated into more than 50 different languages and has been recorded by more than 400 different artists worldwide.

Dorsey, also the subject of a book, The Rise Of Gospel Blues by Michael Harris (associate professor of History and African-American World Studies, University of Iowa), was funeralized Thursday, January 28 and buried Friday, January 29, at Oakwood Cemetery, in Chicago, Illinois.

Dr. Floyd W. Davis, new pastor of the historic Pilgrim Baptist Church where the services were held, officiated. Spoken tributes were given by Mayor Richard M. Daley, Rev. Clay Evans, Attorney Jay B. Ross, Vernon Jarrett, Sid Ordower, and Dr. Kenneth H. Moales (presiding president, NCCGC, Inc.), with literally hundreds of cards, letters and telegrams (from the President, Governor, Smithsonian Institute, National Baptist Convention, Bobby Jones Gospel, and many more).


In 1982 Fisk University bestowed the honorary degree of Humane Letters, and in 1983 Dorsey's work reached a wider audience through the film documentary Say Amen, Somebody. He was also the first African-American to be entered into the Nashville Songwriter's Hall of Fame, and in 1992 he was honored with the National Academy of Recording Arts & Sciences (Grammy) National Trustees Award.

Dorsey, who is housed in a temporary crypt until his mausoleum has been erected and completed, is survived by his second wife, Kathryn; his daughter, Doris; a son, Thomas M.; and four grandchildren.

Pictured above is the Dorsey family in 1965. Rev. Thomas Madison Dorsey (an itinerant Baptist preacher), seated; Mrs. Etta Dorsey (a church organist) holding the youngest child, Lovie; standing opposite Etta is Mr. Coefield (a boarder); front left is Thomas Andrew (5 years old); and Lloyd (right).

Pictured during Jubilee Day festivities on October 6, 1982 are (l-r): Mr. Brooks, Dr. Robert Satcher, Mrs. Dorsey, Dr. Thomas Dorsey and Mrs. Brooks. The highlight of the day was the unveiling of the Dorsey bust, which is currently housed in the Fisk University Library in Nashville, Tennessee.

Pictured during the presentation of an honorary degree to Thomas A. Dorsey are (l-r): seated: Ruby Dee; standing: Mrs. Robert Satcher, Ossie Davis, Roger Askew, Marcellus Brooks, Dorsey, and Dean Robert Satcher. This famed event took place during Jubilee Day, October 6, 1982.

"ALL OF THESE PHOTOGRAPHS WERE PROVIDED COURTESY OF THE MARTIN/COOPER COLLECTION."
Gospel Review

EDWIN HAWKINS Seminar 91 (Fixit/Star Song)
The "contemporary choir master," Edwin Hawkins, continues the popular series of recordings transpir-ing at his yearly Music & Arts Seminar convention with this latest live set. Keeping in the tradition of past recordings, this set captures a wide range of musical styles, effectively packaged to appeal to as well as satisfy many a musical taste.

DC TALK Free At Last (ForeFront)
After close to 1 1/2 years in the making (has it been that long?), the trio that have been instrumental in putting Christian rap on the map are back. This disc finds the group rapping less and vocalizing more. Another point that is readily noticeable is the fat-tened rhythm tracks, featuring more of an urban flavor than on their previous releases. Of special note here is a hot cover of the Doobie Brothers classic hit, "Jesus Is Just Alright.” Free At Last is far and away DC Talk's best project. Don’t be surprised to see this album become the first Christian rap project to achieve gold record status.

NEW JERUSALEM BAPTIST CHURCH CHOIR Pure Gold (Sound Of Gospel)
Under the leadership of noted songwriter, producer, arranger, and musician Jeffrey Lavalley, this choir has been a staple in the gospel music arena for some time. This release should bring added credence to their stature within the industry as well as introduce them to an audience not familiar with their talents. Lavalley and crew show that they are adept in handling a variety of styles; from the contemporary grooves of the title cut to the jubilistic, traditional sounds of "Look Where He Brought Me From," The latter features a power-packed vocal performance by this church's renowned pastor, The Rev. Otis Floyd.

Pictured during the mixing stages of Keith Brown's debut project at 16th Avenue Sound in Nashville, Tennessee, are (l-r): Dez Dickerson, Keith Brown, and Darrell Gustamachio. Brown's release entitled, This Side Of Heaven is scheduled to be released March 18.

New Releases...

1. I'LL NEVER FORGET (Savoy 7107)—Dr. Charles G. Hayes & Cos-mopolitan Church Of Prayer Choir
2. CRIMSON & BLUE (Myrrh 7016954382)—Phil Keaggy
3. YOU OUGHTA KNOW BY NOW (Dayspring 7014234579)—Rachel
4. GOSPEL MUSIC WORKSHOP OF AMERICA YOUTH MASS CHOIR (Sweet Rhythm 2131-2)—Gospel Music Workshop Of America Youth Mass Choir
5. BETTER DAYS AHEAD (Malaco 4457)—Dorothy Norwood & The Atlanta Chapter Of The GMWA Mass Choir

TOP BLACK GOSPEL ALBUMS

1. WE WALK BY FAITH (Fyzzic 1403) John P. Kee & New Life Community Choir 1 15
2. WHEN THE MUSIC STOPS (Sparrow 1234) Daryl Coley 3 26
3. MY MIND IS MADE UP (Word 48784) Rev. Milton Brunson & The Thompson Community Singers 4 43
4. LIVE IN DETROIT (Malaco 6009) Rev. James Moore 5 34
5. U KNOW (Savoy 14812) The Anointed Face Sisters 13 26
6. I SING BECAUSE I'M HAPPY (Savoy 7102) Georgia Mass Choir 24 10
7. FOCUS ON GLORY (Benson 8526) Hezekiah Walker Fellowship Crusade Choir 8 15
8. CHANCE'S MESSIAH A SOULFUL... (Reprizio 26808) Various Artists 23 6
9. IN LIVING COLOR—“LIVE” (Blackberry 2203031211) Melvin Williams 26 10
10. I'M GLAD ABOUT IT (Savoy 14804) Various Artists 23 6
11. ALIVE & SATISFIED (Benson 2641) Thomas Whitfield 6 43
12. GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 12 53
13. PERFECTING CHURCH (Savoy 7509) Marvin Winans 21 5
14. HE THAT BELIEVETH (Savoy 75079) Chicago Mass Choir 3 31
15. HE'S WORKING IT OUT FOR YOU (Word 48785) Shirley Caesar 14 53
16. I'M GOING THROUGH (Savoy 7106) Rev. Clay Evans 34 4
17. THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson & The New Keynotes 18 34
18. NOW, I CAN SEE (Malaco 6011) Florida Mass Choir 31 24
19. IT'S IN THE RAISE (CGI 514151111) Calvin Bernard Rhone 36 10
20. TESTIMONY (Sparrow 1283) The Richard Smallwood Singers RE-ENTRY
21. WITH ALL MY HEART (Sparrow 1325) Sandra Crouch 28 15
22. 'LIVE' WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco-4459) Ruby Terry 37 5
23. LOVE (Light 730606) Beau Williams 32 5
24. SALUTE TO THE CARAVAN (CIG 0004) Various Artists 35 4
25. LIVE AND ANOINTED (Malaco 6012) The Jackson Southerners 17 27
26. THANK YOU JESUS (Savoy 14811) The New York Restoration Choir 9 32
27. USE ME (A&R 10181) James Bigmon & Deliverance 10 20
28. THROUGH THE STORM (Savoy 0946) Yolanda Adams RE-ENTRY
29. CHILDREN OF THE KING (Malaco4454) Mississippi Children's Choir 7 16
30. STAND STILL UNTIL HIS WILL IS CLEAR (A&R 10180) Rev. Ernest Davis, Jr.'s Wilmington Chester Mass Choir 16 17
31. LIVE FROM SALT LAKE CITY (Savoy 7105) The Gospel Music Workshop of America 2 17
32. COME AS YOU ARE (Light 73055) L.A. Mass Choir 11 34
33. THERE IS A FOUNTAIN (Faith 1990) Rev. R.L. White Jr. & Mt. Ephraim Baptist Church Mass Choir RE-ENTRY
34. KEYS TO LIFE (Tribute 2002) Ben Tankard 39 69
35. FILL ME (Tribute 3643) Beth Dobbins and the Resurrection Mass Choir DEBUT
36. I'M GETTING BETTER ALL THE TIME (Malaco 4456) Pilgrim Jubilees 36 4
37. THIS IS GOSPEL (Light 73077) War On Sin 19 16
38. HE'S ALL I NEED (REX 0001) San Quentin Mass Choir DEBUT
39. KEEP LOVE ALIVE (CIG 0059) Heaven Sent RE-ENTRY
40. HOPE OF THE WORLD (Tribute 1160) Donnie Harper/New Jersey Mass Choir 27 35

MIKE-E HITS THE BIG APPLE—Reunion Records rapper Mike-E, touched down in New York City to perform in the Boys Choir of Harlem's production, Boys' Choir Of Harlem & Friends...Line on Broadway. The other friends include, Phyllis Rashad, Aaron Neville, En Vogue, Danny Glover, and Debbie Allen.

CHAMPION DRAFTED TO SERVE THE ARMED FORCES—Myrrh recording artist Eric Champion has been chosen by the Chaplain's Concerts division of the United States Armed Forces to be the featured artist for the 1993 concerts crusades. Champion, who performed late last year to approximately 5,000 naval recruits at the Orlando naval training center, 1,000 of which made first time decisions, will join Chaplain Randall Parr in this year's crusade. The Chaplain Concerts is a division of the armed forces that specializes in high-tech, high-powered outreach ministry to the United States Armed Forces. This arrangement will give Champion the opportunity to perform and minister to bases around the world with expected audiences at each concert ranging from 2,000-10,000 troops.

"OUR" SERIES IS BACK—The famed "Our" series project is back with an upcoming release entitled Our Family, due out in March. This project will feature some of today's hottest acts singing original songs about parenthood, growing up and being loved. Artists featured on the project include Sandi Patti, BeBe Winans, Wayne Watson, Bruce Carroll, Phil Keaggy and Roberta Flack.

GET READY SPORTS FANS FOR BRYAN DUNCAN—Bryan Duncan recently embarked on his Mercy Tour with dates scheduled to run through August. Included on the tour are several concerts at professional sporting events. At each of these games, Bryan will sing the National Anthem a cappella before the game and present a 60-minute solo concert with his band within 15 minutes after the game. Some of the post-game concerts already scheduled are with the Louisville Ice Hawks, the Cleveland Cavaliers, the Indianapolis Ice, and the Phoenix Roadrunners.

SEND A VALENTINE WITH STEVEN CURTIS CHAPMAN—"Go There With You," the current single from Steven Curtis Chapman, is the centerpiece of a national Valentine's Day promotion sponsored by Sparrow Communications Group and The Christie Cookie Company. The promo, which began January 14 and runs through this week, enables fans to send a special Valentine's Day tin of Christie Cookies and a limited edition cassette single of "Go There With You," anywhere in the country. To place your order call (800) 458-2447. What a way to celebrate with someone you love!

Cash Box GOSPEL BEAT

Cash Box FEBRUARY 13, 1993

Gospel Music

TOP 30 GOSPEL SINGLES

Cash Box • FEBRUARY 14, 1993

1. MY MIND IS MADE UP (Savoy 1430) ....... John P. Kee 2 4
2. IT SHALL BE DONE (Sparrow 1234) .......... Daryl Coley 1 25
3. WE WALK BY FAITH (Savoy 1430) ......... John P. Kee 18 10
4. WHEN GOD IS IN THE BUILDING (Savoy 14182) . The Anointed Pace Sisters 13 18
5. HALLELUJAH (Warner Alliance 6521) ....... Handel's Messiah-Various Artists 20 14
6. BE WITH ME JESUS (Blackberry 20033) ...... Melvin Williams 7 5
7. ALL IS WELL (Savoy 7105) ............. G.M.W.A./Salt Lake City 8 14
8. JESUS IS THE LIGHT (Benson 6339) ......... Hezekiah Walker/Fellowship Crusade Choir 28 25
9. IN MY NAME (Word 48784) ............ Rev. Milton Brunson & The Thompson Community Singers 25 10
10. HE THAT BELIEVETH (Light 750789) ......... Chicago Mass Choir 10 5
11. WHAT HE'S DONE FOR ME (Sparrow 1263) ... The Richard Smallwood Singers 5 14
12. GOING UP YONDER (Trinity 2000) ........ Ben Tankard 11 5
13. IT'S IN JESUS (Trinity 1160) ........... Donnie Harper & The New Jersey Mass Choir 16 14
14. THANK YOU JESUS (Savoy 14811) ........ The New York Restoration Choir 4 25
15. TROUBLE DON'T LAST ALWAYS (Savoy 14004) . Rev. T. Wright/Chicago Interdenominational Mass Choir RE-ENTRY
16. NOW I CAN SEE (Malaco 6011) .......... Florida Mass Choir 12 18
17. LET EVERYTHING PRAISE HIM (Benson 2841) ... Thomas Whithfield 22 10
19. I STOOD ON THE BANKS (Malaco 6009) ........ Rev. James Moore 14 25
20. MY MIND IS MADE UP (Word 48784) ........ Rev. Milton Brunson & The Thompson Community Singers 17 25
21. HE'S WORKING IT OUT FOR YOU (Word 48785) ... Shirley Caesar 23 25
22. USE ME (Ar 10181) .......................... James Bignon & Deliverance DEBUT
23. THROW OUT THE LIFELINE (Sparrow 1319) ... West Angeles C.O.G.I.C. 15 25
24. A TRIBUTE TO JAMES CLEVELAND (CGI 6930) ... Various Artists 6 25
25. I GIVE YOU JESUS (Skeenhah) ............... Valerie Boyd 28 10
26. GOD IS MOVING (Sparrow 1325) ............ Sandra Crouch 19 14
27. I KNOW I'VE BEEN CHANGED (Savoy 14607) .. Shun Pace Rhodes 24 25
28. JESUS IS REAL (Savoy 1409) ............... New Life Community Choir/John P. Kee 26 25
29. MASTER CAN YOU USE ME (Savoy 14904) .... Rev. T. Wright/Chicago Interdenominational Mass Choir 30 25
30. THAT'S WHAT THE LORD IS TO ME (MD 1000) . Gerald Hinton & the Redeemers 29 8

Newsong on a New label with a New sound...and the New album is due out the first of March. Entitled, All Around The World, the project is heavy with Adult Contemporary hits and marks the group's debut release on the Benson label. Guest vocalists on the project include Lisa Bevill, Joy Gardner, Chris Rodriguez, Guy Penrod and Jan Harris. Pictured at work in the studio (l-r): Bobby Apon of Newsong; Troy VanLiere, director of A&R; Eddie Middleton and Eddie Carswell of Newsong; engineer Paul Mills; producer Chris Harris; and Billy Goodwin of Newsong.
Valerie Boyd—Voice In Jamaica
By Shalon Pitchford

IT SEEMS LIKE ONLY YESTERDAY that Valerie Boyd was flying into Jamaica for the first time. As she sat in her seat preparing to land in Montego Bay, the vivid memories of her first trip to Kingston filled her thoughts. The excitement was quite different. Last time, she was going to the International Christian Music Awards along with Bobby Jones and New Life, as a special guest of President Sam Cummings. This time she was returning to be the guest at the 37th Anniversary of the Dynamic Gospelaires. There were no awards to be received, no other groups from the States, just the expectation of presenting Jesus to those awaiting.

Valerie and her husband John were warmly welcomed by promoter Desmond Rankine of the United Gospel Production. Mr. Rankine immediately expressed the tremendous expectations that had filled the air, but even he and Valerie were in for a pleasant surprise.

After checking into the Villa, we were taken to rehearsal and dinner downtown. To Valerie's surprise she was constantly being recognized by people on the street telling her how much they look forward to coming to the concert. They also asked Valerie if she was as powerful as she appeared on T.V. (Mr. Rankine had been showing an excerpt of Valerie from the Morris Cerullo World Conference in Anaheim, California, four times a day on television, so Valerie was a familiar face on the streets of Montego Bay).

After a traditional dinner of curry goat, curry chicken, ox tails, plaintains, rice and beans and an appetizer of red bean soup, we were given a tour. Valerie began to share her heart about the hunger for God that she sensed in the people she was meeting. Valerie expected that there would be an awesome move of God.

The next day was spent in prayer and meditation in preparation for the concert that night. On the way to the S.D.A. Conference Center, there were masses of people walking to the auditorium. Once there, we were amazed at the crowd, the concert that was scheduled to hold 2,200 had exceeded over 3,800 people. There were people everywhere. Inside there was no standing room, every bit of space was occupied.

Valerie's new-found fans had converted window and/or ledges into concert seats. Outside and inside the air rang with excitement. There were outbursts of thunderous clapping by the audience in an attempt to begin the show. Outside over 3,200 people squeezed in every nook to see. No one, Valerie, her husband or Mr. Rankine ever expected a crowd of this size.

Rev. VB of the Jamaican Broadcasting Company, the island's number 1 radio personality, took the stage and was greeted by the cheers and applause of his native listeners. After an hour-and-a-half of great local talent, Valerie was introduced. Accompanied by Visions and The Dynamic Gospelaires, Valerie exploded onto the stage with exclamations of praise that brought the crowd echoing back praises. I'm sure that the praises of "Hallelujah!" and "Glory to God!" could be heard for miles.

The anointing of God filled the hall and from that point on the message of God's love filled the auditorium. "I'm Alive," "If Heaven Was Never Promised," "Tomorrow," and her number-one hit, "I Give You Jesus," ministered until the crowd outside and inside proceeded to dance, sing, and clap as the glory of God filled the air in Montego Bay. That night as the altar call was made, hands went up throughout the hall to receive Jesus Christ as their Lord and Savior. This was a night to be remembered.

The concert for Mandeville scheduled for the next day held the same awesome flow of God. It seemed almost amazing that this Northern town some three hours from Montego Bay was filled with the same glorious expectation of a move of God. Manchester High School was sold out, filled to capacity.

This time the tremendous crowd outside could not be coaxed into being an outside spectator, but they demanded that a second concert be added. Once again, God moved in a mighty way. One of the most memorable moments of the concert was when Valerie went out into the audience. She took an elderly woman by the hand and ministered to her in song until the woman burst into joyful praises. Dancing broke out everywhere, as both old and young alike went into an outpour of praise.

This awesome move of God was captured for television and video release. The true-effect of these two concerts can clearly be recognized by the souls that were saved and by Valerie being invited back in July. Five concerts have been scheduled throughout Jamaica with a combined expectation of more than 50,000 people. The only way to describe Valerie is that she is "Simply Anointed."
ACME '93 Is 97% Sold Out!

CHICAGO—"The 1993 American Coin Machine Exposition will be the largest coin-op show in America, with 875 booths sold to date," stated ACME Show Committee Chairman Bill Cravens (Leprechaun, Inc.). This figure surpasses last year’s total of 770 booths, he pointed out. "The floor plan in its present state is 97% sold out," according to Cravens. "We are fortunate, however, that additional space is available to us this year at the Sands Expo & Convention Center, so there is room to expand," he added.

A special feature of this year’s ACME is Redemption Center City. Manufacturers and suppliers of redemption merchandise and equipment will be in one concentrating area on the show floor, surrounding a working "model" redemption center. As Cravens noted, "The original floor plan was drawn to accommodate 86 booths within this product category. To date, the area has been expanded to accommodate 150 booths."

ACME '93 will include an all new educational program, with advanced technical sessions offered for the first time. In addition, ACME will sponsor its first ever Coin-Op Olympics, which will be a working tournament, for operators only, where valuable equipment will be awarded to three lucky winners. All operators who enter the tournament will qualify for a special drawing where they can win a piece of equipment.

ACME '93 will be held March 11-13 (Thursday, Friday & Saturday), at the Sands Expo & Convention Center in Las Vegas, Nevada.

Further information may be obtained by contacting show manager Bill Glasgow, Sr. at William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473-1500. Phone number is: 708-333-9292.

The American Coin Machine Exposition is sponsored by the American Amusement Machine Association and PlayMeter Magazine.

NSM Intros New Wall Mounted Jukebox

CHICAGO—With the recent introduction of the Performer Wall (wall-mounted jukebox), NSM-Germany marked the completion of its outstanding "Performer Series," which is recognized industry-wide for its exceptional design and technology.

The Performer Wall is a compact, space-saving unit equipped with remote loudspeakers that ensure optimal stereo sound and contains what is considered to be "the world's smallest and fastest CD changer" that can play up to 100 CDs programmed in any sequence through real-time clock technology. This NSM development allows the control of programming to the day and time, attract mode, background music and also the playing of promotional CDs.

Up to 20 tracks (or the same number of complete CDs can be pre-programmed in any sequence—or blocked. The selected track is visible on the digital display for confirmation, enabling selection errors to be corrected.

The attractive, eye-catching cabinet design is enhanced by a multi-mirror system and colored light bars to attract patron interest.

Operation is simplified by LISA technology, a light-collecting and energy-saving material. All functions on the easily readable keys are supported by visible signals so that the functions are easy to understand.

To monitor and optimize returns, the 100 most frequently selected tracks can be printed out and unoccupied slots blocked. This allows the Performer Wall to be tailored at all times to the musical tastes of the customers.

This compact entertainment piece, along with its sister models, the Performer Grand and the Performer Classic comprise NSM's "Performer Series."

Further information may be obtained through factory distributors or by contacting NSM-America at 5207 N. Rose St., Chicago, IL 60656.

IFPA Letter

(Ed Note: Following is an unsolicited letter, which was forwarded to the Int'l Flipper Pinball Assn. office by Dick Hawkins of D&R Star in Rochester, Minnesota. The writer, Mendota Valley Amusement, Inc., is among the newest operator members of IFPA. AMOA-IFPA executive director Doug Young requested that Cash Box reprint it to underscore the growing success of the IFPA program.)

Dear Dick:

Since you are a large supporter of the International Flipper Pinball Association, and very much responsible for its success, I thought I would drop you a note expressing my thanks for your support and (to) tell you how successful it is turning out to be for our company.

As you well know, pool and dart leagues are strong and the idea that a pinball league would ever fly is thought of by many to be a little far-fetched and even somewhat hokey. Well, in the first league our company got going, we have had amazing success; we found that we have attracted to the location, on a regular basis, people that do not participate in either dart or pool leagues. These pinball players are quite grateful, in fact, that there is now an organization that caters to them.

As for our company, we have noticed an increase of approximately 35% in coin drop in our pinball machines in this location. Players not only play their league games but practice quite a bit. And the location is happy because they want to play at a time when the bar is not busy, so they can have the games all to themselves. These players now even have their own pinball players' happy hour.

The leagues started out a little slow; the first league had six players in it in the Fall of 1992; our Winter of 1993 league already has 12 people signed up for it and the entry deadline isn’t for another month. These people do love their league, and I continue to hear comments on it. In fact, we will be starting leagues this winter in many new locations that have never had a pinball league.

Sincerely,

Bill Lehert

NSM's Performer Wall
Personnel Changes & Staff Additions At Taito America

CHICAGO—In recent weeks, Taito America Corporation added two new members to its Coin-Op Sales team. Trade veteran Jim Belt has been named coin-op sales manager. His experience in the industry includes 10 years with Bally/Midway and three years at Williams Electronics in marketing and sales. Prior to joining Taito America, Belt served as sales administration manager at Kaneko USA, Ltd.

Carlos A. Laguardia has been appointed a sales representative at Taito, covering both North American and South American territories.

In addition, Taito has made a number of key personnel changes at its Wheeling, Illinois headquarters. Yoshi Nakanishi is now serving as vice president of coin-op sales; Larry Stalmah as vice president of manufacturing; Anita Platadcs as sales administrator; John Pipp as distribution and parts manager and Ed Manning as parts assistant.

Firm also stressed that technical service manager Paul Torres; treasurer Rich Zver and staff member Gail Smolen will continue their involvement in Taito's coin-op activities.

Taito America Corporation is located at 390 Holbrook Drive in Wheeling, Illinois.

Yoshi Nakanishi, Anita Platadcs, Jim Belt

Larry Stalmah

Richard Zver

AMOA Jukebox Top 30

FOR MONTH ENDING DECEMBER 1992

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<td>★★ No. 1 ★★  ACHY BREAKY HEART</td>
<td>BILLY RAY CYRUS</td>
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<td>COULDO'VE BEEN ME</td>
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<td>WHAT SHE'S DOING NOW</td>
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<td>I FEEL LUCKY</td>
<td>MARY CHAPIN CARPENTER</td>
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<td>JUMP</td>
<td>KISS KRASS</td>
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<td>IF YOUR HEART AIN'T BUSY TONIGHT</td>
<td>TAIYA TUCKER</td>
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<td>CLARENCE CARTER</td>
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<td>DEF LEPPARD</td>
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<td>STRAIGHT TEQUILA NIGHT</td>
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