Geto Boys
The Geto Boys: Rapping A Lot

IT'S ABOUT TIME! The Geto Boys' long-awaited, follow-up to 1991's platinum album We Can't Be Stopped hits the streets this week. The new album, aptly titled Till Death Do Us Part is hard-hittin' and lives up to the controversial reputation this Houston gangsta rap group has acquired over the last few years for addressing issues facing those living in the ghetto with titles such as "Crooked Officer," "Murder Avenue" and a Cooley High-style ballad "Six Feet Deep."

This last year has definitely been eventful for Rap-A-Lot Records with the successful releases of the Geto Boys greatest hits album and highly successful solo album projects for Scarface, Willie D and Bushwick Bill in which each scored Top 10 in both the rap singles and album charts. This year also marks the departure of Willie D (who is pursuing his own solo career) and the arrival of the Geto Boys' newest member Big Mike.
ASCAP BOARD ELECTIONS: The results of the biennial election
for the Board of Directors of the American Society of Composers,
Authors and Publishers were announced by ASCAP president Morton
Gould. The 12 writer and 12 publisher members commence their
two-year Board terms April 1.

Newly elected in the popular music field are composer John
Cacavas and publisher Martin Bandier of EMI April Music, Inc.

Re-elected writer members in the popular field are Stanley Adams,
Marilyn Bergman, Cy Coleman, Hal David, Arthur Hamilton,
Wayland Holyfield, Burton Lane and Johnny Mandel.

Writer members re-elected in Concert Music Morton Gould, Jack
Beeson and Stephen Paulus.

Popular music publisher directors re-elected include, Leon J. Bretty-
ter of Shapiro, Bernstein & Co., Inc; Dean Kay of Lichelle Music Co.;
Leeds Levy of Lou Levy Music Co., Inc; John McKellen, MCA Music;
Publishing Co., Inc.; Irwin Z. Robinson, Paramount Music Corp.; and
Lester Sill of Jobete Music Co., Inc.

Publisher directors re-elected in Concert are Arnold Borido,
Theodore Presser Co.; Ronald Freed, European American Distributors

BILLY ECKSTINE DIES: Famed song stylist Billy Eckstine died
March 8. He was 78. (See story on page 7).

CROWES CAV HALT TO CONCERT: Def American act The Black
Crows called a halt to their sold-out Gardens concert in Louisville,
Kentucky March 7 when backstage altercation between Crows' security
head, Raul Flores, merchandising man, Kevin Weyman and three
reportedly undercover narcotics officers broke out which left
Weyman injured and both men arrested and charged with assault,
obstructing justice, resisting arrest and interfering with police activities.

Reportedly the officers did not adhere to usual procedure and failed
to inform security they would require access to a restricted area. Wey-
man was hospitalized for eight hours. The Crows completed one
number then left the stage. Band representative and the concert's
promoter explained the situation to the crowd and implored fans to
leave in an orderly manner, which they did. A member of city's Metro
Narcotics unit has acknowledged that The Black Crows were not
involved in any illegal or illicit activity nor that they possessed any
drugs.

50 YEARS OF R & H: The Rodgers & Hammerstein 50th Anniversary
Collection, a special boxed set commemorating the debut of a half-century
ago of that team, is being released by MCA Records March 30. The four
CD or four cassette set will include five comprehensive booklets as well
as a 24-page bonus booklet, The Rodgers & Hammerstein Story, and will
include original cast recordings, all digitally remastered, of Oklahoma!,
Carousel and The King And I. It will also contain 18 cover versions of R &
H standards and rarities featuring Bing Crosby, Rosemary Clooney,
Al Jolson, Judy Garland, Dick Haymes, Buddy Greco, Sylvia Sims,
Jack Jones, Hildegard and Carmen MacRae.

The collection was researched and produced by Ron O'Brien under
the direction of Andy McKaie, catalog development & special markets
A&R, v.p. for MCA. McKaie also is executive producer. Comprehensive
new liner notes are work of Max O. Preeo

NARAS' BOWLING FOR GRANTS: The 6th Annual Bowling
Bash sponsored by the L.A. Chapter of National Academy of Recording
Arts and Sciences to provide grants to encourage the education of
talented musicians/artists is rolling toward a March 27 strike at the
Sports Center Bowl in Studio City. Members of the L.A. Chapter and
industry guests are invited to participate. Non-members are also wel-
come. The event has been sold out every year thus far. Company
participation is encouraged and to that end: Reserved lanes go for $275
and include a banner with the name of your company and admission
for 12 guests. Lane is yours for the entire evening. Sponsored lanes,
$150, includes banner with company name over a lane, admission for
2 guests. Sponsored lanes are not reserved. For further information
TOP 100 POP SINGLES

MARCH 20, 1993

1. I'M EVERY WOMAN (FROM "THE BODYGUARD") (Anita: 1-2490) (Whitney Houston 5 9
2. ORDINARY WORLD (Cappuccino 44903) (Duran Duran 1 9
3. A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia: 74751) Peabo Bryson and Regina Belle 2 8
4. BED OF ROSES (Jamboree: 852/Mercury) (Bon Jovi 6 7
5. INFORMER (Atco: 96112) Snow 8 9
6. NUTIN' BUT A "G" THANG (Dash Now: 538/Interscope) Dr. Dre 4 6
7. DON'T WALK AWAY (Giant: 136) Jade 10 12
8. HIP HOP HOP RAYYY (Tommy Boy: 554) Naughty By Nature 7 6
9. MR. WENDEL (Chrysalis: 24910) Arrested Development 9 12
10. THAT'S WHAT LOVE CAN DO (Next Plateau/London: 857 024/PGL) Boy Krazy 17 7
11. I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Anita: 1-2489) Whitney Houston 3 17
12. SHE S P R I N G (Epic: 75409) (Spinal Tap: 20 6
13. COMFORTER (Gasoline Alley: 54596/MCA) Bobby Brown 10 8
14. HERE WE GO AGAIN (Capitol: 44685) Portrait 12 16
15. REBIRTH OF SICK (COOL LIKE DAT) (Pendulum/Elektra) Dillig Planets 14 8
16. I HAVE NOTHING (FROM "THE BODYGUARD") (Anita) Whitney Houston 31 5
17. THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Crist 18718) Jeremy Jordan 21 13
18. FOREVER IN LOVE (Anita: 1-2484) Kenny G 23 12
19. SWEET THING (Utopian: 54585/MCA) Mary J. Blige 26 4
20. FREAK ME (Kalee: 54645/Elektra) Silk 22 2
21. CAT'S IN THE CRADLE (Stardog: 86488/Mercury) Ugly Kid Joe 25 4
22. SAVING FOREVER FOR YOU (Gran: 19718) Shanice 15 20
23. IF I EVER FALL IN LOVE (Gasoline Alley: MCA: 54518) Shal 16 21
24. HEAL THE WORLD (Mega: 74709) Michael Jackson 32 13
25. I'M SO INTO YOU (SW: 62451) SW 30 5
26. BAD GIRL (Maverick/Sire: 18650/Warner Bros.) Madonna 33 3
27. RHYTHM IS A DANCER (Anita: 1-2473) Snap 29 29
28. MAN ON THE MOON (Wanger Brothers: 18642) R.E.M. 42 5
29. HAT 2 DA BACK (LaFace: 2-4043/Anita) TLC 34 5
30. ANGEL (SKK: 50046/ERG) Jon Secada 38 6
31. IN THE STILL OF THE NIGHT (Motown: 2193) Boyz II Men 28 15
32. GIVE IT UP, TURN IT LOOSE (Atco East/West: 98455) En Vogue 35 14
33. I GOT A MAN (Island: 864305-PLG) Positive K 36 12
34. RAMP SHAKER (MCA: 54368) Wreck-N-Effect 33 20
35. DITTY (New Plateau: 3000) Paperboy 37 12
36. LOVE IS (FROM "90210") (Giant: 18630) Vanessa Williams & Brian McKnight 39 7
37. NO MISTAKES (MCA: 54554) Patty Smyth 43 9
38. GOOD ENOUGH (MCA: 54517) Bobby Brown 40 22
39. IF I EVER LOSE MY FAITH IN YOU (A&M: 91111) Sting 48 28
40. REAL LOVE (UpTown: MCA: 54459) Mary J. Blige 42 28
41. I FEEL YOU (Sire: 86000/Reprise) Depech Mode 43 2
42. DO YOU BELIEVE IN US (SKK: 50048) Jon Secada 44 23
43. I SEE YOUR SMILE (Epic: 74847) Gloria Estefan 64 3
44. WALK ON THE WAVE (Columbia: 74706) Toto (the Wet Sprocket) 45 17
45. WHAT ABOUT YOUR FRIENDS (LaFace/Anita: 2-4029) TLC 27
46. DAZZLE DUX (TMR: 3039/Bellmark) Duice 9
47. QUALITY TIME (Ove: 42019/RCAX) Hi-Five 53 13
48. LITTLE BIRD (Anita: 1-2508) Annie Lennox 50 7
49. STAND (Capitol: 44905) Pochon 56 6
50. FAITHFUL (EMI: 50411) Go West 54 18
51. EVERYTHING'S GONNA BE ALRIGHT (Uptown) Father MC 51 14
52. TELL THE TRUTH (80's: 50431) Judge Cole 60 7
53. NOTHIN' MY LOVE CAN'T FIX (Impact: 54560/MCA) Joe Lawrence 73 2
54. BEAUTIFUL GIRL (Atlantic: 87063) INXS 93 6
55. I'D DIE WITHOUT YOU (FROM "BOOMERANG") (LaFace/Anita: 2-4034) P.M. Dawn 59 26
56. KISS OF LIFE (Epic: 75484) Sade 60 34
57. I'M GONNA GET YOU (Columbia: 74814) Bizarrre Inc. 58 6
58. DEEPER AND DEEPER (Maverick/Sire: 1865/MB) Madonna 57 14
59. SIMPE LIFE (MCA: 54581) Elton John 77 2
60. WHEN SHE CRIES (RC: 62412) Restless Heart 55 17
61. SUPERMODEL (YOU BETTER WORK) (Tommy Boy: 554) RuPaul 63 4
62. STEAM (Biffen: 1911) Peter Gabriel 61 12
63. COME IN OUT OF THE RAIN (EMI: 50121/RCAX) Wendy Moten 74 2
64. LOVE U MORE (Columbia: 74810) Tarchive 78 2
65. THE CRYING GAME (FROM THE CRYING GAME) (SUG/SER: 50377) George Boy DEBUT
66. PASSIONATE KISSES (Columbia: 74795) Jill Chapin-Carper 68 4
67. CANDY EVERYBODY WANTS (Elektra: 64065) 10,000 Maniacs DEBUT
68. ABOUT ALONE (East/West: 95165) Men At Large 70 3
69. THE LOVE SHOULEDA BROUGHT YOU HOME (FROM "BOOMERANG") (LaFace: 2-4053/Anita) Tord Braxton 62 17
70. NEVER A TIME (Atlantic: 67411) Genesis 67 18
71. STAND UP (RICK LOVE INTO MOTION) (Mercury: 864 404) Del Leopard 65 12
72. NO ORDINARY LOVE (Epic: 74734) Sade 72 16
73. GANGSTA BITCH (Tommy Boy: 541) Apache 68 6
74. THE LAST SONG (MCA: 6510) Elton John 77 19
75. SWEET THING (Atlantic: 4900-2) Mica Jagger 76 5
76. I GOT A THANG 4 Y (Perspective: 008/A&M) Lo-Key 17
77. HOMIES (Pump: 1915/Quality) A Lighter Shade Of Brown 75 13
78. IT WAS A GOOD DAY (Priority: 53817) Ice Cube 82 2
79. EASY (Slash/Reprise: 05006,2) Faith No More DEBUT
80. THE WORLD (A&M: 10120) Extreme 85 2
81. KNOCK-N-BOOTS (MCA: 54582) Wreck-N-Effect 79 3
82. WALKING ON BROKEN GLASS (Anita: 1-2452) Annie Lennox 83 27
83. BUDGY X (Virgin: 12763) Neesh Cherry DEBUT
84. TO LOVE SOMEBODY (Columbia: 74733) Michael Bolton 81 21
85. I LOVE YOU PERIOD (Del American: 18742/Reprise) Dan Baird 80 14
86. SOMEBODY LOVES ME (Reunion/RCA: 62485) Michael W. Smith DEBUT
87. FLEX (Columbia: 74737) Bad Cobra 21
88. HOPE OF DELIVERANCE (Capitol: 44904) Paul McCartney 87 3
89. GIVE IT TO YOU (RCA: 62433) Martha Wash DEBUT
90. REMINISCENCE (Uptown: 54526/MCA) Mary J. Blige 66 12
91. LOVE CAN MOVE MOUNTAINS (Epic: 74337) Celine Dion 91 16
92. FEELS LIKE HEAVEN (Warner Bros: 18651) Peter Cetera 88 7
93. HAPPY DAYS (Kalee: 67011/El/E) Silk 80 5
94. END OF THE ROAD (Motown: 2178) Boyz II Men 92 34
95. SOMETIMES LOVE JUST Ain'T ENOUGH (Giant: 54422) P_DB Smarty Dan/Heidy 94 22
96. LOSIN' MYSELF (Atlantic: 87202) Debbie Gibson 95 3
97. LAYLA (Reprise: 18787) Eric Clapton 98 2
98. SLOW AND SEXY (Epic: 74741) Shabba Ranks (Featuring Johnny Gill) 88 20
**MUSIC REVIEWS**

By Randy Clark

**ALBUMS**

- **JAMES BROWN:** Universal James (Scotti Bros. 72922-75274-2)
  The Godfather Of Soul continues to prove he’s the hardest working man in show business by releasing his 79th album.
  On "Unleashed," Brown has enlisted the help of Robert Cray and David "Soul Music" on the kick-off track, "I Can’t Get Any Harder," which represents the greatest potential for success commercially.

- **NANCY GRAY:** Other Voices Other Rooms (Elektra 61146-4)
  Folk goddess Nancy Griffith celebrates her 13 years of making records with her tenth album, a 17-track, folk-/alt-reissue retrospective.

- **CHRIS MARSHALL:** 75% Less Fat (Smash 162-888)
  Minnesota-based, multi-instrumentalist/alternative rock Chris Mars’ sophomore effort is a 13-track road trip through the slowly twisted brain of the former Replacements drummer-turned-solo artist.

- **GOO GOO DOLLS:** Superstar Car Wash ( Warner Bros. Metal Blade 9 45206-2)
  This trio hails from Buffalo, N.Y. and dishes up alternative-altered garage-rock in several styles.

- **LOW POP SUICIDE:** On The Cross Of Commerce (World Domination CDP 7 99898 2)
  Making their debut following up an initial recording, "The Daigrepont EP" this L.A.-based trio of heavy-/alt-rockers have released 13 songs (two are mixed in and carried over from the EP) that transcend your basic garage music and take you to a darker, more experimental sound, with clever lyrical images driven by hard and funky grooves.

**POP SINGLES LOOKING AHEAD**

**CASH BOX** MARCH 20, 1993

1. **IF I EVER LOSE MY FAITH IN YOU(A&M)**  Sting
2. **WALKING(RCA)**  21 Guns
3. **SEND FOR ME(Motown)**  Gerald Alston
4. **NEVER DO YOU WRONG(EMI)**  Stephanie Mills
5. **FATHER OF EASTSIDE(MCA)**  Doug Stone
6. **CAN I LOVE U LIKE THIS?(Virgin)**  After 7
7. **ROCK ME(Great Jones)**  Kiky Kat
8. **ALL ABOUT LOVE(Polywood)**  The Part
9. **FAST ENOUGH FOR YOU(Elektra)**  Phish
10. **WAIT FOR ME(Cherokee)**  Countess Vaughn
11. **AT LONG LAST(Del-American)**  Swell
12. **TAKE THE TIME(Atco)**  Dream Theater
13. **INDEPENDENT(Hollywood)**  Sacred Reich
14. **DOMINIC(Atlantic)**  Genesis
15. **CROOKED OFFICER(Rap-A-Lot)**  Geto Boys

**SCHOOL OF FISH:** Human Cannonball (Capitol CDP 7 89890 2)

**POSTER CHILDREN:** Tool Of The Man (Sire/Reprise 9 45178-2)

**NUDESIRL:** Nudeswirl (Megafone)

**STEVAN PASERO:** Seasons (Sugo SR1953)

This Chicago-based rock band enthusiastically keeps several balls in the air, juggling clean, sparse--oriented, '60s-style sentiment, catchy, melody-based rock and roll; a swanky '70s wardrobe; and a positive '90s optimism. Their Aristat debut (but their second album) is 12 tracks of memorable hooks, solid musicianship, and good-time energy. There is some validity to critical accusations of these guys sounding Beatles(-ish) but this album is an impressive home computer-recorded digital technique with an alternation between ballads, upbeat dance tracks, and some of the world's most popular works of music for the guitar (The Nutcracker Suite and Handel's Messiah, for example).

For his 14-track sixth album, the constantly experimental rock band member has been accused of being a cultish, nimble-fingered guitarist who has covered songs from the 1960s to the present day.

This New Jersey band actually had the nerve to scrap a $90,000 first album at a Greenwich Village club and recorded itself over again for less than one-third of the cost. What could the difference be? The band's style is simply distorted, slop-volume guitar sound that borders on the mind-melting, acid-induce.

**PICK OF THE WEEK:**

- **ENUFF ZNUFF:** Animals With Human Intelligence (Arista 1885-2)

This Chicago-based rock band enthusiastically keeps several balls in the air, juggling clean, sparse--oriented, '60s-style sentiment, catchy, melody-based rock and roll; a swanky '70s wardrobe; and a positive '90s optimism. Their Aristat debut (but their second album) is 12 tracks of memorable hooks, solid musicianship, and good-time energy. There is some validity to critical accusations of these guys sounding Beatles(-ish) but this album is an impressive home computer-recorded digital technique with an alternation between ballads, upbeat dance tracks, and some of the world's most popular works of music for the guitar (The Nutcracker Suite and Handel's Messiah, for example).

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Deborah Harry: On the benefit tip

**LIVIN' LARGE**: Russell Simmons, mastermind of the hip-hop force Rush Artists Management and Def Jam Recordings has created Phat Farm, a SoHo outfit which is all that. Promising to keep the clothes phat and the prices low, Simmons aims to give the neighboring urb clothes Stussy, Na Na, Union and Detente a run for their money. Phat Fashion opens on Prince Street this week. Also joining the rage in hip-hop fashion in logo T-shirts is the new Kind label. Popularized by the likes of Brand Nubian, Mudhoney, Rollins Band, and Sonic Youth on David Letterman, the designs feature everything from the Sugarhill Gang to the Kool Aid character. Also joining 70s chic T-shirts criss-crossed in lines like the Evel Knievel-inspired Denim Destroy shirts which feature fuzzy-ugly shades and slogans like "Bitch" and "Vixen." Another thing big these days are T-shirts and jerseys advertising labels like UK Acid Jazzers Talkin' Loud of New York's underground Nervous Records (who, incidentally, now rule Saturday nights at the nightclub Tilt).

**KUDOS** to the high school prom heads at Sassy Magazine for putting out a surprisingly decent sampler for Sire Records that comes free with the March issue. The compilation features some unusual mixes of old tracks by Depeche Mode, Betty Boo, Book Of Love, Primal Scream, Morrissey, Throwing Muses, S-Express, Ice-T, The Judybats, The Replacements, Ride, and some more underground selections. The Sassy/Sire sampler is voice-annotated by teen heartthrob Tommy Page, who's doing his best Tom Cruise on the cover, but hey—not a bad indie pop survey for two dollars and you get Sassy and its supplement *Dirt* to boot! If you like the sampler, you can check out some of the newer albums out by the bands on Sire like Depeche Mode's new *Songs Of Love and Devotion* (the ravish "Babylon" mix of their "I Feel You" single is fierce!), Betty Boo's latest, Throwing Muses spin-off Belly (Star album) as well as Book Of Love and Morrissey who should both have something for us by the summer.

**BENEFITS**: Carnegie Hall held a benefit last week for the Rainforest Foundation featuring Tom Jones, Ian McKellen (who will be in the upcoming film adaptation of *Six Degrees Of Separation*), and Tina Turner, who will be starring in the upcoming Schwarzenegger vehicle *Last Action Hero*. The Roches, Deborah Harry, Joey Arias and Willem DaFoe came out to Irving Place for a benefit for the theatre, film, and video ensemble The Wooster Group. Meanwhile, the La Guardia High School featured its alumni Eartha Kitt, Melissa Manchester and Peter Yarrow, as well as the Alvin Alley Dance Company and Dance Theatre of Harlem for a 50th anniversary benefit.

**AM I GETTING OLD** or are the early '80s already ripe for the retro? It may be too recent for re-interpretation, but the release of *The Crying Game* soundtrack (Polydor) (Note: the British import is better than the domestic) suggests otherwise. Produced logically by the Pet Shop Boys, the album features various versions of "The Crying Game" including Boy George's. Moreover, early '80s club nights have been surfacing around town. My prediction: satirical influences in music and fashion such as '80s aspects like breakdancing and Pac Man.

**LITTLE FEAT**

**ON THE CHARITY TIP**: Musicians For UNICEF will present their 13th Benefit Concert for the third year in a row at the world famous Palomino Club in North Hollywood on Sunday, March 21.

An impressive lineup of talented musicians, sidemen and guest stars will jam into the night in a full, non-stop evening of entertainment kicking off at 6:00 p.m., hosted by local classic-rock radio personality Damian from KLSX. The fund-raiser will not only help raise public awareness of UNICEF-assisted projects, but patrons will be helping to alleviate the plight of suffering children through outunderdeveloped nations around the globe.

Headlining the evening's festivities will be the multi-genre crossing, pro-eminent American rock favorite Little Feat, who will treat the audience to their timeless blend of rock, country, blues, jazz and soul. The group's wide-ranging appeal is no doubt why they consistently play to packed houses across the country and were selected to entertain in Washington at the recent Presidential Inaugural ceremonies.

Sharing the bill will also be The Robby Krieger Band. The Doors' legendary guitarist and recently inducted member of the Rock & Roll Hall Of Fame is noted for writing such hits as "Love Me Two Times," "Touch Me," and the '60s anthem, "Light My Fire." His new band will perform original rock tunes as well as several Doors classic hits.

The music doesn't stop there. Opening the show and playing into the night will be specially formed groups with plenty of guest stars sitting in. Scheduled players include Scotty Page of Pink Floyd, Chet McCracken of The Doobie Brothers, Sir Harry Bowens of Was Not Was, Rick Vito of Fleetwood Mac and many others. So get your tickets early ($20 in advance, $25 at the door) and enjoy an evening of music while feeling good about contributing to a worthy cause. The Palomino is located at 6007 Lankershim Blvd. in North Hollywood. Tickets are available through Ticket Master or by calling the box office at (818) 764-4010.

**RECESSIONARY TIMES?** Figures released last week from the RIAA indicate an upswing in spending for music product in 1992. Percentage increases were realized from 1991 in both product shipped (up 11.8%) from 801 million units shipped to 895.5 million and dollar value after returns (up 15.2%) from $7.8 billion to over $9 billion. What I wanna know is... who's got my share? Next week...
No More Standing in the Shadow
By John Carmen

Astrid Young

Julian Lennon, Frank Sinatra Jr., Mike McCar or Chris Jagger can tell you the woes of trying to make it with the omnipresent if not outright nepotistic connection to a famous relative.

Even semi-successful offspring and siblings like Ziggy Marley or Dave Davies stand in the shadow. But one act determined to make it out of the back-drop is Astrid Young.

Step-sister to Neil Young, Astrid is perched on the cusp of fame herself after many years on the local music scene in L.A. A prodigy as a child, Young mastered four instruments by the age of 12. At 16, she picked up the guitar and, as she puts it, “It was all downhill from there. Neil gave me this Fender Deluxe reverb amp for my 17th birthday, and I used to hook up this ’66 SG to it and try to play Alvin Lee’s ’I’m Going Home’ on it at full blast. The neighbors hated me and him both for that.”

Being a step-sibling of a success actually helped Young, but not nearly as much as being the daughter of Canada’s most famous sportswriter. Hard to believe, but Neil Young isn’t the most famous member of his family. Up North, His and Astrid’s father, Scott Young, is a legend. “His being a writer was totally supportive. Any school or lesson I wanted, I got,” says Young.

Astrid Young moved to the States some seven years ago, and became ensnared in L.A.’s metal scene with the band Sacred Child whose homonymous debut came out on CBS in Europe, and on the indie Target here. “Boats me why they never picked it up,” says Young. “We got all the way to #16 on the Hard report, charted in 10 countries, but over here, nothing.”

Undaunted, Young went on to open up L.A.’s hottest blues spot, Little Red Rooster, which in this era of clubby revivalism, would have made a mint today. Not then though, as Young looks back. “The owner sold out to this trendy disco, Zoom, and shut us down before we could really take off, but in fact we were packing them in.” It was time to get back into the performing and writing end, which she’s presently up to.

As a demo artist for Warners, Young is trying a new tack, this time backed by a string quartet and two singers, as well as a percussionist and an occasional sax. The former oboe and flute prodigy seems to have come full circle, as her first paying gig was playing The Nutcracker Suite as part of a quartet at 12. She’s still a bit of a rocker, though. “I just demo-ed this new tune for Ronnie James Dio, totally goth-metal, perfect for what he wants. That seems to be my life—demo, after demo.”

(Astrid Young will be performing L.A. area shows with her quartet, and can be seen on MTV Unplugged backing her brother Neil. She also sings back-up on Neil’s platinum Harvest Moon album.)

Crooner Billy Eckstine Dies at 78
By M.R. Martinez

A PICTURE IN THE DICTIONARY NEXT THE WORD “CROONER” might be one of Billy Eckstine, the legendary jazz/blues/pop heartthrob who died March 8 at Montefiore Hospital in Pittsburgh due to complications brought on by a stroke suffered last year. Eckstine became the first black singer to become a sex symbol for both black and white females and is credited with breaking down barriers that had previously inhibited black singers. So concerned were promoters that he would be mistaken for a Jewish singer, he changed the spelling of his name in the late ’30s and even appeared once on a New York 52nd Street club as “Billy X-Stine.” Some of those influenced by his rich bass-baritone include Ernie Andrews, Jimmy Witherspoon and Johnny Hartman.

The former bandleader/singer was 78. Eckstine leaves a legacy of two sons in the music industry. Ed Eckstine is president of Mercury Records, and son Guy Eckstine heads A&R for PolyGram Records’ Verve Forecast jazz label. Eckstine’s daughter Gina frequently appeared with the singer during engagements in Los Angeles, where the Pittsburgh-native resided.

Born William Clarence Eckstine, the singer began his career in the Earl “Fatha” Hines big band, where he made hits of songs he co-wrote such as “Jelly Jelly” (his first million seller), “Stormy Monday Blues,” “Somehow,” “You Don’t Know What Love Is” and “Skylark.” While with Hines, Eckstine developed as a trumpet player and moved on to start his own band, which featured some of jazz music’s most venerable pioneers and innovators. Some of those who honed their craft during the 40s with Eckstine’s band include Charlie Parker, Dizzy Gillespie, Sarah Vaughn, Fats Navarro, Miles Davis, Art Blakey, Kenny Dorham, Gene Ammons and a young trumpeter from Seattle named Quincy Jones.

Eckstine gave up his big band and concentrated on crooning throughout the ’50s and ’60s with mixed accomplishments. He toiled in relative obscurity during the 70s, 80s and into the 90s, although he frequently appeared in Las Vegas.

The family had plans for a private memorial service at press time.

Boyz II Men Get Three Soul Train Nods

Motown Recording act Boyz II Men rolled away with three awards during the Seventh Annual Soul Train Music Awards, which featured a performance from a wheelchair by “King of Pop” Michael Jackson, who also received two of the Soul Train kudos. The other multiple winner during the awards show, held at the Shrine Auditorium in Los Angeles and broadcast live via Tribune Broadcasting syndication net, was Mary J. Blige.

Boyz II Men won awards for Best R&B Single by a Duo or Group, R&B Song of the Year (“End of the Road”) and Best R&B Music Video (“End of the Road”).

Hip-hop group Arrested Development, which was nominated in six categories, could only manage one trip to the podium, that coming when they won for the Best Rap Album &/3, 5 Months, & 2 Days in The Life Of...). Other winners included Whitney Houston for Best R&B Single, Female (“I Will Always Love You”); Michael Jackson for Best R&B Single, Male (“Remember The Time”) and Best R&B Album of the Year, Male (Dangerous); Mary J. Blige, R&B Album of the Year, Female (What’s The 411) and Best New R&B Artist; Najee, Best Jazz Album (Just An Illusion); En Vogue, R&B Album of the Year, Group or Duo (Funky Dinos); and Shirley Caesar, Best Gospel Album (He’s Working It Out For You).
TALENT REVIEW

Iris DeMent

By Robert Adels

McCABE’S, SANTA MONICA, CA—Iris DeMent is to indie marketing what Garth and Billy Ray have become to the majors. Strong, six-figure sales on her debut Infamous Angel album are as precedent-shattering for Philo/Rounder as the megaplum success of Brooks and Cyrus are for the entire country industry.

But industry excitement alone didn’t turn Iris’ four shows at McCabe’s into four sellouts. Public excitement did most of the work. There’s nothing quite so powerful as the early-and-energized country commitment of a city audience. Having discovered Ms. DeMent via word of mouth and print (rather than by radio or TV), album buyers felt compelled to watch her re-create the magic live.

“T’ve seen her five times already,” explained one eager fan before the show. “Her album gave me that 50-megaton reaction I’ve only gotten from two other country singers: Kitty Wells and Emmylou Harris. And live, she’s just as genuine.

“Genuine” is the perfect description of the attractive, 32-year-old DeMent who magically combines a homespun sense of wonder with an ambitious sense of self. This modest Arkansas native instinctively sings with the kind of pre-electrified, mountain-woman phrasing that makes Loretta Lynn sound like royalty. Iris’ disarming naked vocal attack redifines country after decades of “dressed-up” Western-and-Southern-accented outfits. You’d have to go back to the original Carter Family or old-timey Appalachians like Almeda Riddle to find a performer this unsullied by the premeditated polish of showbiz.

While she occasionally performs traditional gospel numbers that come from centuries past (“Where The Soul Of Man Never Dies”), the bulk of Ms. DeMent’s set consists of modern originals, written by an independent-thinking young woman who’s come of age in the 1990s. One of her best, “Let The Mystery Be,” creatively challenges born-again theology with the sort of gentle wit and wisdom that’s eluded all previous fundamentalist vs. humanist debates.

This from-the-gut singer delivered eight of her own tunes from Infamous Angel along with five newer self-penned songs that are just as deceptively simple—and just as magically deep. Of these un-recorded works, “Tune For The Dancing” is the most impressive: a song about songwriting that doubles as an emotional anthem about life.

Part of the joy of a DeMent concert is hearing her unique covers of obscure country oldies. In her third McCabe’s show, she mesmerized us with a love song from Johnny Cash (the uncharted ’59 B-side “I Still Miss Someone”), a highway novelty from Lefty Frizzell (”Just Another Love Passin’ Through”) as well as a masterful, woman-scorched song from Harlan Howard (“God May Forgive You, But I Don’t”).

On her Philo/Rounder album, she performs without drums. In concert, she performs without band (just her own acoustic guitar). In both settings, you focus on who’s there, rather than on who isn’t. She’s a wall-to-wall talent genuinely impressed by her sudden red-carpet treatment.

At press time, Warner Bros. was about to sign this indie discovery and re-market her debut Philo album. Will major label success spoil Iris DeMent? One of her fans crystalized the danger this way: “Iris, I’m so worried. They aren’t gonna give you big hair, are they?” To which Ms. DeMent teasingly replied, “I don’t think so...but I could call my lawyer just to be safe.”

ARTIST SPOTLIGHT

Mike Oldfield

By Felicia Scarangello

“DO YOU REMEMBER MONTY PYTHON, the television show?” asks Mike Oldfield from his suite at New York City’s Carlyle Hotel. “I love the way they used to change scenes. I try to do the same with my music. Each section has a variation of another section. For instance, I’ll have a piano sequence at the front and then three minutes later in a completely different section, I’ll have the same piano sequence with a bass, but a different speed and tempo.”

Oldfield loves to experiment with various instruments, some you may have never heard of, or known existed. The result is a collage of sound and emotion, a mixture of metal, bluegrass, classical, psychedelic and rock. “I kind of want to be a legendary psychotic,” the Redding, England native says. “Then I discovered rock music; I loved playing the electric guitar. So when I got the chance to make my own album, I made it a classical piece of music, but using electronic instruments.” This unique sound debuted on his first album Tubular Bells which sold over 16 million copies 20 years ago.

Oldfield signed a 17-year contract with Virgin at the age of 19. “I never realized it was going to last that long,” he says, shaking his head back and forth. “At the time Virgin was the only label interested in me.” Oldfield considers himself “a black sheep” in the eyes of the media. He recalls the punk rock hype, when it became unfashionable to be a real musician.” By this time he was receiving little support from the folks at Virgin. In response, his 1990 release Anaranjado issued a warning: THIS ALBUM MAY BE HAZARDOUS TO THE HEATH OF THE CLOTH-EARED. He explains the warning, “If you’re not interested in music, don’t even bother to buy this record!” Practically no one did buy the album.

Now a couple decades after Tubular Bells, his first and only hit, Oldfield is a new person, with a new and more positive outlook on life, along with a new label (Reprise, distributed by Warner Bros.) and a new album, Tubular Bells 2. Working with Warners is “a world of difference,” he says with a sigh of relief. “I like the people there. They’re sincere and believe that I’ll make it in the world.” He was signed by Rob Dickens (Warner’s U.K. Chairman), who served as Executive Producer for TB2.

Music is no longer an escape for Oldfield, but rather a pleasure. The first Tubular Bells has a disturbed nervous feeling to it, which is probably why it was chosen for the soundtrack of The Exorcist. He describes Tubular Bells 2, recorded with the legendary Trevor Horn, as having an “inner peace” to it. The premiere performance of Oldfield’s new work was presented at a benefit for the Prince’s Trust at Edinburgh Castle in Scotland. When asked if he spoke to Prince Charles himself, Oldfield replied, “You don’t talk to the prince; he talks to you.” Smiling broadly he recalls, “I asked the prince, ‘How’s your cello playing?’ and he completely ignored my question!”

Oldfield crossed the Atlantic for his second show, at New York City’s magnificent Carnegie Hall on March 1. Twelve musicians joined him. Aside from the usual musical accompaniments, the stage was adorned with banjos, bagpipes (complete with kilt-clad pipers), maracas, dozens of guitars, and a grand tubular bells, just to name a few. At one point a cleftic cavelike (that looked like a member of the Stray Cats on a bad hair day) flailed about on stage, causing briefly to join some of the musicians with a distorted vocal accompaniment. Oldfield explains this “element of humor” as a “cathartic release.” The faithful fans stomped, clapped and chanted his name while dangling over the balconies to get a closer glimpse. Newcomers, on the other hand, didn’t seem to know what to make of the spectacle.

TB2 has already become triple platinum in Spain, double platinum in the U.K. (where it debuted at #1), platinum in Germany, Ireland and Hong Kong and gold in France, and other territories.

Most people in the United States “think I’m an old man with a beard, twiddling knobs, a scientist,” Oldfield tells Cash Box. “It’s necessary for me to come and show people what it is...to visualize it, because it’s different than any other kind of music, because it doesn’t have any kind of precedent. When it’s actually seen being played people say, ‘Oh, that’s what it is!’”
By M.R. Martinez

**RANK CONTROVERSY:** Shabba Ranks’ comments on the BBC TV program "The Word in support of his Jamaican homeboy Buju Banton’s "Boom Bye Bye" has cost him an appearance on "The Tonight Show and an opportunity to appear at the April 3 "Fun-D Fest" benefit concert at Pasadena, CA’s Rose Bowl. Banton’s song has become a gay bashing anthem and according to Ranks on the BBC program, the song is “most definitely right” and “if you forfeit the laws of God Almighty, you deserve crucifixion.”

Since his comments precipitated the backlash against, Ranks issued a statement recently that he supported Banton on the basis of his support for all Jamaican artists and their music. He added: “In retrospect, I now realize that the comments were a mistake, because they advocated violence towards homosexuals. I regret having made any such statements and wish to clarify for the record my personal views,” which is not to condone violence against gays or attack their sexual preference.

The explanation didn’t cut it with "The Tonight Show people, who said his cancellation off the program was a “human rights issue.” Equally unmoved by his apology were the organizers of the Fun-D Fest, which will feature an appearance by Max Priest. Former Pasaadena police chief Bruce Philipott and Pasaadena realtor Jeanette Henderson said in a statement: “The divisive opinions expressed by Shabba Ranks are not in keeping with the unifying objectives of the Fun-D Fest.” One must wonder if Shabba carries his leather.

**REVIEWS**


  There is a bumper crop of young jazz-cum-R&B-influenced saxophonists today who are part of the legacy created by Wilton Felder, who, as a member of seminal jazz/pop group The Crusaders, helped define contemporary jazz and soul. Felder’s velvety tones and easygoing rhythmic feel are timelessly demonstrated on this album, which features the prodigious talents of some unheralded journeyman sessionists. Drummer Rayford Griffin, guitarists Craig T. Cooper and Dwight Sills, bassist Nathaniel Phillips and guest lead vocals by Bobby Womack on the song “Forever” all make this album easy to like. Other important tracks include a rendering of the classic “My One and Only Love” and the frolicking funkers “Lilies of the Nile” and “Goin’ Crazy.”


  Bofill’s voice has rarely been in finer form than on this collection of ballads and midtempo grooveers. The development of her lyrical interpretation is the pleasant plus here. Plush arrangements are sprinkled throughout the album, with the title track setting the tone with orchestral flourishes and a backing chorus. But the production does not get in the way of Bofill’s storytelling and alternate breathy and soaring vocals. This is an earnest return to recording for the songstress, who should garner Quiet Storm, some CHurban and adult contemporary air play.
The RHYME

Columbia recording artist Supercat has joined the Zomba Music publishing roster with an exclusive worldwide publishing deal. The dancehall artist's recently released single, "Dolly My Baby," features remix with Mary J. Blige. Pictured at the contract signing are (l-r): Richard Blackstone, director of business affairs at Zomba; Michael Selverne, Supercat's attorney; Rachelle Greenblatt, senior vp, music publishing; Mel Schnoll, the artist's business manager; Supercat; David Renzer, senior vp/gm of Zomba Music; Dwight King, Supercat's road manager; and Tae Williams, creative manager, Zomba.

SOUND NIBBLES: New Line Cinema and Jive Records are partnered in the production of the soundtrack to the upcoming inner city saga Menace II Society, which co-stars Eriq Elit of Compton's Most Wanted. Scheduled for release to theaters on May 26, the soundtrack will feature tomes by Jive artists such as Too Short, R. Kelly, Hi-Five and Spice L...Vibe, the magazine that will cover the hip-hop generation, is scheduled to launch in September and will publish four issues through the fourth quarter of 1993. A joint venture of Time Inc. Ventures and the Quincy Jones Entertainment Company, the magazine will distribute a minimum of 100,000 issues each month and will contain articles and features on the rap, R&B, reggae and dance music universe. Stories on the culture, politics, fashion and lifestyle of the hip-hop generation will also be included...Theure Records recording artists Ghetto Guerilla were recently arrested by the Beverly Hills Police outside of Larry Parker's Diner. The police found two unregistered weapons and 26 grams of marijuana. The incident gives new meaning to the title of the group's album, Life & Times of A Hustla.

REVIEWS


The Goto Boys aren't shy when they deliver gritty, sassy tales of modern urban living. They are preoccupied with the underbelly of life, and this album is no exception. Paced by the 15-song collection's first single, "Crooked Officer" (the title tells all), it is evident that the crew does not miss Willie D. Big Mike is a more than adequate replacement, and he actually brings another style/dimension to the Houston-based trio. This album will not support their legion of gangsta/mack daddy groove fans. Other tracks of note include "No Nuts, No Glory" and "Murder After Midnight."
Joe Henderson

I WAS FORTUNATE ENOUGH to catch up with Joe Henderson one sunny winter afternoon to learn more about where he's been, where he's heading and where he is. With Page One (Blue Note) 30 years behind him, the 55-year-old tenor saxophonist has "been at this game a long time and loved it all the way." But it wasn't until last year's Lush Life (Verve) that widespread notoriety came knocking on his door. A collection of Billy Strayhorn compositions, that phenomenally successful album has resulted in a landslide of critical praise and two Grammy nominations.

"Yeah, man, what is that? I don't know if they made a mistake, but my name is Joe Henderson and I did do a record called Lush Life, so I'm going!"

When asked about the making of the record, and specifically about the title song, which he recorded entirely unaccompanied, Henderson replies, "I used to play that tune day in and day out. It's one of the greatest tunes ever written, to my knowledge. The lyrics will stand by themselves, the melody will stand by itself..." A piece as beautiful as it is idiosyncratic, Joe's solo interpretation is not so much a breaking down of the tune as it is a full rendition in which all of the notes come from the saxophone. He has previously concerned himself with arrangements that feel complete without chordal backgrounds, as on The State Of The Tenor, Volumes One And Two (Blue Note), which find him accompanied only by bass and drums. Lush Life employs duo, trio, quintet and solo settings.

His forthcoming album, So Near, So Far (Verve), is subtitled Musings For Miles and covers a wide spectrum of Miles Davis compositions, going back as far as 1947. This time out, Joe is "using guitar and not using trumpet as one way to help it be different." The players are all Davis veterans, including Al Foster (on drums) who "was a great friend of Miles and was his conduit to the outside world during his hiatus." The quartet also consists of bassist Dave Holland and John Scofield on guitar. "John and I have been waiting for a long time for the chance to get together—I have an enormous amount of respect for him." A celebration of Davis' music seemed a perfect opportunity.

"When I first heard Flamenco Sketches," I said, "Wow, let me join Miles' band!" then, Sketches Of Spain—that was the greatest thing that happened to my ears, when that album came out." In fact, he says he's always felt a strong connection to the Latin sound. "I've got a Spanish or Latin feel on all the records I did. I wonder if in another life I wasn't born out there." One exemplary instance of his previous exploration in this mode is the primal "El Barrio," from Inner Urge (Blue Note). So Near, So Far includes his interpretation of "Flamenco Sketches" along with other Miles tunes of the less familiar variety, such as "Teo," "Phrasing," and "Circle."

Joe talks about the inspiration for this album: "Miles' influence was so massive...it's hard to imagine that he's no longer here. Actually, one of his last concerts in Switzerland was recorded on High-Definition television. Now, we don't really have those yet. So Miles, even in his death, is still part of the future." Joe Henderson seems to have a good feeling about the record he has made in tribute to Miles. "It was a very unhappy moment for me when we finally got it done."

Live at the Blue Note, the Joe Henderson Quartet expanded on pieces from the new album, as well as giving Henderson's "Isotope" a new reading. Guitarist Mike Stern did a fine job taking over John Scofield's chair. A highlight was "Miles Ahead," with its smooth chord changes and new, extended ending, Drummer Foster's uniquely light but insistent touch coated in perfect tandem with Holland's buoyant foundation and brilliantly phrased solos. And Henderson's signature, evenly-rounded tone was as rich as ever.

And what are Joe's hopes for the future? "Other parts of the world have accepted jazz music as one of the best things to come from this culture. But here, jazz and jazz musicians get treated like stepchildren. I'd love to make a tour of the United States the way I've been doing in Europe the past 30 years. I wish jazz could receive the same acceptance in Podunk, Iowa as it does in Milano, Italy. This is my country."
Teenage Mutant Ninja Turtles III

By John Redmann

THE HEROES IN A HALF-SHELL are back! The fearless four amphibians springing from the sewers of Manhattan and time travel to 17th Century Japan to rescue their friend, reporter April O'Neil in Teenage Mutant Ninja Turtles III: The Turtles Are Back...In Time.

This is the latest big-screen adventure of Leonardo, Donatello, Michaelangelo, and Raphael—former pet turtles who turned into superheroes after being dropped in a pile of radioactive ooze in a New York City sewer.

The Teenage Mutant Ninja Turtles debuted as comic book characters in 1984, the creation of Massachusetts natives Kevin Eastman and Peter Laird. The first Ninja Turtle film was released by New Line Cinema in 1990 and kicked up domestic box office of $138 million, making it the highest grossing film ever released by an independent studio. The follow-up, Teenage Mutant Ninja Turtles II: The Secret Of The Ooze grossed $78 million in 1991.

With a top-rated Saturday morning cartoon series currently airing, and Ninja merchandise having racked up sales of over $3 billion, New Line is counting on substantial boxoffice for Turtles III.

The EMI soundtrack features songs by artists including Billy Ray Cyrus, ZZ Top, The Barrio Boyzz and Technotronic. Kids will be squealing with delight at the crazy antics of the Turtles in this film. And surprisingly, the script is clever enough to keep adults entertained. There's plenty of exaggerated Ninja violence, but no more than in a Saturday morning cartoon—and there's no blood.

Paula Abdul & kids performing "Zip-A-Dee-Dee-Dah," KEEP AN EYE OUT for the Disney video and album release of the For Our Children Concert which donates its proceeds to a worthy cause such as The Pediatric AIDS Foundation (PAF). For Our Children features some of today's hottest artists in the recording and television industries performing renditions of classic children's songs such as "Zip-A-Dee-Dee-Dah," "Beauté And The Beast," "What A Wonderful World," "You Are My Sunshine," plus many more.

This stellar concert included Paula Abdul, Michael Bolton, Celine Dion, Salt 'N Pepa, Woody Harrelson, Kris Kross amongst a phenomenal cast of vocal talent. One of my personal highlights of this concert video was Bobby McFerrin's vocal rendition of The Wizard Of Oz medley. I was also impressed with the various dance routines involving children from all ethnic backgrounds.

All proceeds from the concert, Disney home video and album go directly to The Pediatric Aids Foundation which is a non-profit organization founded by Elizabeth Glaser, Susan DeLaurentiis and Susan Zeegman dealing with pediatric AIDS research. The first For Our Children album raised $3 million and this collaboration should easily surpass that mark.

George Duke provided musical direction for the live concert and album. The concert event was produced by Dawn Steel and recorded live at the Universal Amphitheatre on September 26, 1992. The home video and album was released last month through Walt Disney Records and Video.
MTV TOP 20 VIDEOS

CASH BOX • MARCH 20, 1983

1. Prince & The N.P.G. (Prince)
2. 2 in Bloom (R.C)
3. Stand Up, Kick Love into Motion (Mercury)
4. Give It Up, Turn It Loose (EastWest)
5. Man on the Moon (W)
6. Saving Forever for You (Giant)
7. Get Away (MCA)
8. Sometimes Salvation (Del American)
9. Rump Shaker (MCA)
10. Wreck-N-Elect (MCA)
11. Steen (Goof)
12. I'm Every Woman (Arista)
13. Garden of Eden (Geffen)
14. Ordinary World (Capitol)
15. Mr. Wenders (Chrysalis)
16. I Will Always Love You (Atlantic)
17. Bed of Roses (Jambore/Mercury)
18. Two Princes (Epic)
19. Here We Go Again (Epic)
20. Stand (Capitol)

70. Carpenter, Mary-
71. Chechnit, Mark-
72. King, James-
73. King, Ron-
74. Living, k.d.
75. Lawrence, Joey-
76. Mccraven, Johnny-
77. Lynrd, Arnie-
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COUNTRY MUSIC

Awards News, Etc.

ACM's FINAL NOMINATIONS—Final ballots in the Academy of Country Music's 28th annual "Hat" awards poll will be mailed to the Academy's voting members on Monday, March 29. The winners will be announced during presentation ceremonies at the Universal Amphitheatre in California, aired live on NBC Television, Tuesday, May 11. Portions of the telecast, featuring performances by newcomer nominees, will emanate from Universal Studios Hollywood and Florida. The TV special will be hosted by Reba McEntire, Randy Owen and George Strait. Final nominees were revealed at a press conference held at Universal Studios Hollywood. The final nominees are as follows:

Entertainer Of The Year: Garth Brooks, Billy Ray Cyrus, Alan Jackson, Reba McEntire, Travis Tritt

Top Male Vocalist: Garth Brooks, Billy Dean, Vince Gill, Alan Jackson, Doug Stone

Top New Male Vocalist: Billy Ray Cyrus, Tracy Lawrence, Collin Raye

Top Female Vocalist: Mary-Chapin Carpenter, Lorrie Morgan, Pam Tillis, Tanya Tucker, Wynonna

Top New Female Vocalist: Martina McBride, Joy White, Michelle Wright

Top Vocal Group: Alabama, Diamond Rio, Little Texas, McBride & The Ride, Restless Heart, Sawyer Brown

Top New Vocal Group Or Duet: Confederate Railroad, Great Plains, Little Texas

Top Vocal Duet: Brooks & Dunn, Mary-Chapin Carpenter/Joe Diffie, Chris LeDoux/Garth Brooks, Patty Loveless/Dwight Yoakam, Travis Tritt/Marty Stuart

Single Record Of The Year: "Achy Breaky Heart," "Boo Boogie," "Love Me," "Straight Tequila Night," "Two Sparrows In A Hurricane" (Awards Presented To Artist, Producer(s), and Record Label)

Album Of The Year: Brand New Man, Come On Come On, Some Gave All, The Chase, Wynonna (Awards Presented To Artist, Producer(s), and Record Label)

Song Of The Year: "Boo Boogie," "I Feel Lucky," "I Still Believe In You," "Something In Red," "Two Sparrows In A Hurricane" (Awards Presented To Artist, Composer(s) and Publisher(s))

OTHER AWARDS to be presented this year are to the Radio Station Of The Year, Disc Jockey Of The Year, and Country Night Club Of The Year. The radio station and disc jockey awards are voted on by promotional personnel employed by record labels to promote country music, independent promoters and representatives of major music industry trade publications, as well as the Promotion/Public Relations, Artist/Entertainer and Publication category members of the ACM. The Country Night Club award is determined by the same voters as the Radio Station and Disc Jockey awards, plus members of the Manager/Booker category of the ACM. Also presented on the May 11 telecast will be the Academy's Pioneer Award, which goes to an outstanding pioneer in the field of Country Music and the Tex Ritter Award, which goes to a motion picture whose soundtrack promoted and enhanced the image of Country Music.


RUBBING ELBOWS—From left, Universal character Laurel (of Laurel & Hardy), Academy of Country Music Exec. director Bill Boyd, country stars Billy Dean, Marie Osmond and Alan Jackson, Dick Clark. Universal character Frankensize and Academy of Country Music chairman of the board Gene Weed, gather at Universal Studios Hollywood following the announcement of the nominations for the 28th annual "Academy Of Country Music Awards."

SUITE TIMES—McBride & The Ride visited with radio programmers and label executives at the MCA suite during Country Radio Seminar. Pictured (l-r) are: Gary McGartle, WMZQ, Washington; Ray Herndon, McBride & The Ride; Sheila Shipley, senior vice president of national promotion, MCA/Nashville; Joe Ladd, KIKK, Houston; Rick Anselmo, KTJ, Salt Lake City; (Kneeling) Rick Stephenson, KRMD, Shreveport; Billy Thomas, McBride & The Ride; Scott Borichetta, vice president of national promotion, MCA/Nashville; Terry McBride; and David Haley, regional director of promotion, MCA/Nashville.

PACKED BOAT?—RCA/Nashville artists Lari White and Robert Ellis Orrall performed for a packed boat aboard RCA's "boat party" on the General Jackson during Country Radio Seminar. Pictured (l-r) are: Dale Turner, director of national country promotion; Joe Galante, president, RCA Records; White; Orrall; Randy Goodman, senior vice president, marketing, RCA Records; Jack Weston, vice president and general manager, RCA/Nashville; Ganth Fundis, vice president A&R, RCA/Nashville; and Thom Schuyler, vice president, Nashville Operations, RCA Records.
## Cash Box Charts

### Top 100 Country Singles

**March 20, 1993**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td><strong>1</strong> TRYIN’ TO HIDE A FIRE IN THE DARK</td>
<td>Billy Dean</td>
<td>5</td>
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<tr>
<td><strong>2</strong> WHAT PART OF NO</td>
<td>Lorie Morgan</td>
<td>2</td>
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<tr>
<td><strong>3</strong> I WANT YOU BAD (AND THAT AIN’T GOOD)</td>
<td>Collin Raye</td>
<td>4</td>
</tr>
<tr>
<td><strong>4</strong> PASSIONATE KISSES</td>
<td>Mary-Chapin Carpenter</td>
<td>7</td>
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<tr>
<td><strong>5</strong> HEARTLAND</td>
<td>George Strait</td>
<td>8</td>
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<tr>
<td><strong>6</strong> IT’S A LITTLE TOO LATE</td>
<td>Tanya Tucker</td>
<td>9</td>
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<tr>
<td><strong>7</strong> LEARNING TO LIVE AGAIN</td>
<td>Garth Brooks</td>
<td>13</td>
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<tr>
<td><strong>8</strong> LET THAT PONY RUN</td>
<td>Pam Tillis</td>
<td>10</td>
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<tr>
<td><strong>9</strong> O’ COUNTRY</td>
<td>Mark Chesnutt</td>
<td>14</td>
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<tr>
<td><strong>10</strong> WHEN MY SHIP Comes IN</td>
<td>Clint Black</td>
<td>12</td>
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<td><strong>11</strong> ONCE UPON A LIFETIME</td>
<td>Alabama</td>
<td>19</td>
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<tr>
<td><strong>12</strong> SHE’S NOT CRYIN’ ANYMORE</td>
<td>Billy Ray Cyrus</td>
<td>19</td>
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<tr>
<td><strong>13</strong> HARD WORKIN’ MAN</td>
<td>Brooks &amp; Dunn</td>
<td>16</td>
</tr>
<tr>
<td><strong>14</strong> THE HEART WON’T LIE</td>
<td>Reba McEntire &amp; Vince Gill</td>
<td>20</td>
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<tr>
<td><strong>15</strong> NOBODY WINS</td>
<td>Radney Foster</td>
<td>18</td>
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<tr>
<td><strong>16</strong> TONIGHT I CLIMBED THE WALL</td>
<td>Alan Jackson</td>
<td>19</td>
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<tr>
<td><strong>17</strong> MENDING FENCES</td>
<td>Restless Heart</td>
<td>21</td>
</tr>
<tr>
<td><strong>18</strong> STANDING KNEE DEEP IN A RIVER</td>
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<td></td>
</tr>
<tr>
<td><strong>19</strong> ALL THESE YEARS (Curb 1031)</td>
<td>Sawyer Brown</td>
<td>14</td>
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<tr>
<td><strong>20</strong> JUST ONE NIGHT</td>
<td>McBride &amp; the Ride</td>
<td>6</td>
</tr>
<tr>
<td><strong>21</strong> BORN TO LOVE YOU</td>
<td>Mark Collie</td>
<td>25</td>
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<tr>
<td><strong>22</strong> MY BLUE ANGEL</td>
<td>Aaron Tippin</td>
<td>26</td>
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<tr>
<td><strong>23</strong> SHE DON’T KNOW SHE’S BEAUTIFUL</td>
<td>Sammy Kershaw</td>
<td>24</td>
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<tr>
<td><strong>24</strong> THE ROLL</td>
<td></td>
<td></td>
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<tr>
<td><strong>25</strong> I’D RATHER MISS YOU</td>
<td>Lyle Lovett</td>
<td>15</td>
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<tr>
<td><strong>26</strong> ALABIS (Atlantic CD)</td>
<td>Tracy Lawrence</td>
<td>28</td>
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<tr>
<td><strong>27</strong> AMY BABY WITY (Liberty 79939)</td>
<td>Palomino Road</td>
<td>32</td>
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<tr>
<td><strong>28</strong> HEARTS ARE GONNA ROLL</td>
<td>Hal Ketchum</td>
<td>29</td>
</tr>
<tr>
<td><strong>29</strong> LOOK WHO’S NEEDING WHO</td>
<td>Clinton Gregory</td>
<td>31</td>
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<tr>
<td><strong>30</strong> LIKE A RIVER TO THE SEA</td>
<td>Steve Wariner</td>
<td>30</td>
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<tr>
<td><strong>31</strong> ROMEO (Columbia 74876)</td>
<td>Dolly Parton</td>
<td>34</td>
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<tr>
<td><strong>32</strong> SOMETHING TO MAKE MY LOVE</td>
<td>Trace Byrd</td>
<td>38</td>
</tr>
<tr>
<td><strong>33</strong> I’M NOT SORRY (For Rain)</td>
<td>Neal McCoy</td>
<td>33</td>
</tr>
<tr>
<td><strong>34</strong> HIGH ROLLIN’ (Epix 74956)</td>
<td>Gibson Miller Band</td>
<td>35</td>
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<tr>
<td><strong>35</strong> HONKY TONK WALKIN’</td>
<td>Kentucky Headhunters</td>
<td>43</td>
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<tr>
<td><strong>36</strong> MADE FOR LOVIN’ YOU</td>
<td>Doug Stone</td>
<td>36</td>
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<tr>
<td><strong>37</strong> YOU SAY YOU WILL (MCA 64618)</td>
<td>Trisha Yearwood</td>
<td>40</td>
</tr>
<tr>
<td><strong>38</strong> TRUE CONFESSIONS</td>
<td>John Anderson</td>
<td>37</td>
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<tr>
<td><strong>39</strong> WHAT A WOMAN WANTS</td>
<td>Lari White</td>
<td>39</td>
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<tr>
<td><strong>40</strong> QUEEN OF MEMPHIS (Atlantic 87404)</td>
<td>Confederate Railroad</td>
<td>11</td>
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<tr>
<td><strong>41</strong> LOOK AT YOU GIRL (Liberty 79610)</td>
<td>Chris LeDoux</td>
<td>45</td>
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<tr>
<td><strong>42</strong> IT’S A LITTLE HIGH</td>
<td>Lee Roy Parnell</td>
<td>49</td>
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<tr>
<td><strong>43</strong> THE CHANGE (Arista 25283)</td>
<td>Michelle Wright</td>
<td>48</td>
</tr>
<tr>
<td><strong>44</strong> GET ME JUST AS CLOSE TO HER AS YOU CAN (Curb 107923)</td>
<td>Marion Hammers</td>
<td>44</td>
</tr>
<tr>
<td><strong>45</strong> SHOULD’VE BEEN A COWBOY (Mercury 8431)</td>
<td>Toby Keith</td>
<td>50</td>
</tr>
<tr>
<td><strong>46</strong> DRIVE SOUTH (Liberty 79020)</td>
<td>Suzy Bogguss</td>
<td>15</td>
</tr>
<tr>
<td><strong>47</strong> HONKY TONKIN’ FOOL</td>
<td>Doug Supernaw</td>
<td>51</td>
</tr>
<tr>
<td><strong>48</strong> HARD WAY TO MAKE AN EASY LIVING</td>
<td>Bellamy Brothers</td>
<td></td>
</tr>
<tr>
<td><strong>49</strong> IT’S A LITTLE HIGH</td>
<td>Bellamy Brothers</td>
<td></td>
</tr>
<tr>
<td><strong>50</strong> AMY BABY WITY (Liberty 79939)</td>
<td>Lyle Lovett</td>
<td>15</td>
</tr>
<tr>
<td><strong>51</strong> EVERYTHING COMES DOWN TO MONEY AND LOVE</td>
<td>Hank Williams Jr.</td>
<td>53</td>
</tr>
<tr>
<td><strong>52</strong> COUNTRY RADIO (Stop Hunger)</td>
<td>Jack Hollingsworth</td>
<td>55</td>
</tr>
<tr>
<td><strong>53</strong> THE TEARS IN MAMA’S EYES</td>
<td>Kevin Charles</td>
<td>54</td>
</tr>
<tr>
<td><strong>54</strong> AIN’T THAT LONELY YET</td>
<td>Dwight Yoakam</td>
<td>14</td>
</tr>
<tr>
<td><strong>55</strong> MY STRONGEST WEAKNESS</td>
<td>Wynonna</td>
<td>23</td>
</tr>
<tr>
<td><strong>56</strong> ALRIGHT ALREADY (RCA 62474)</td>
<td>Larry Stewart</td>
<td>52</td>
</tr>
</tbody>
</table>

**Chart Notes:**

- Top Ten songs are marked in **bold**.
- Peak positions are indicated.
- Certain songs are marked with **interstate** for interstate chart listings.

**Additional Notes:**

- The chart includes songs from various record labels, including MCA, Atlantic, Columbia, and Liberty.
- Artists featured include Billy Dean, Loretta Lynn, George Strait, and many others.
- The top song for the week was "Everyday Comes Down to Money and Love" by Hank Williams Jr. at position 51.

**Last Week:**

- Numbers in parentheses indicate the peak position from the previous week.

**Next Chart:**

- The next chart edition is dated March 27, 1993.

**Song Descriptions:**

- "Tryin’ to Hide a Fire in the Dark" by Billy Dean reached position 1.
- "What Part of No" by Lorie Morgan peaked at position 2.
- "I Want You Bad (And That Ain’t Good)" by Collin Raye hit position 4.
- "Passionate Kisses" by Mary-Chapin Carpenter reached position 7.
- "Heartland" by George Strait stayed at position 8.
- "It’s a Little Too Late" by Tanya Tucker reached position 9.
- "Learning to Live Again" by Garth Brooks peaked at position 13.
- "Let That Pony Run" by Pam Tillis hit position 10.
- "O’Country" by Mark Chesnutt peaked at position 14.
- "When My Ship Comes In" by Clint Black reached position 12.
- "Once Upon a Lifetime" by Alabama peaked at position 19.
- "She’s Not Crying Anymore" by Billy Ray Cyrus hit position 19.
- "Hard Workin’ Man" by Brooks & Dunn peaked at position 16.
- "The Heart Won’t Lie" by Reba McEntire & Vince Gill reached position 20.
- "Nobody Wins" by Radney Foster hit position 18.
- "Tonight I Climbed the Wall" by Alan Jackson peaked at position 19.
- "Mending Fences" by Restless Heart stayed at position 21.
- "Standing Knee Deep in a River" remained at position 28.
- "All These Years" by Sawyer Brown reached position 14.
- "Just One Night" by McBride & the Ride peaked at position 6.
- "Born to Love You" by Mark Collie hit position 25.
- "My Blue Angel" by Aaron Tippin reached position 26.
- "She Don’t Know She’s Beautiful" by Sammy Kershaw peaked at position 24.
- "I’d Rather Miss You" by Lyle Lovett hit position 15.
- "Alabas" by Tracy Lawrence peaked at position 28.
- "Amy Baby Wity" by Palomino Road stayed at position 32.
- "Hearts Are Gonna Roll" by Hal Ketchum reached position 29.
- "Look Who’s Needing Who" by Clinton Gregory peaked at position 31.
- "Like a River to the Sea" by Steve Wariner remained at position 30.
- "Romeo" by Dolly Parton reached position 34.
- "Someone to Give My Love To" by Trace Byrd peaked at position 38.
- "I’m Not Sorry (For Rain)" by Neal McCoy reached position 33.
- "High Rollin’" by Gibson Miller Band reached position 35.
- "Honky Tonk Walkin’" by Kentucky Headhunters peaked at position 43.
- "Made for Lovin’ You" by Doug Stone reached position 36.
- "You Say You Will" by Trisha Yearwood peaked at position 40.
- "True Confessions" by John Anderson reached position 37.
- "What a Woman Wants" by Lari White stayed at position 39.
- "Queen of Memphis" by Confederate Railroad reached position 11.
- "Look at You Girl" by Lyle Lovett reached position 45.
- "Tender Moment" by Lee Roy Parnell peaked at position 49.
- "The Change" by Michelle Wright reached position 48.
- "Get Me Just as Close to Her as You Can (Interstate 40)" by Marion Hammers reached position 44.
- "Should’ve Been a Cowboy" by Toby Keith reached position 50.
- "Drive South" by Suzy Bogguss reached position 15.
- "Honky Tonkin’ Fool" by Doug Supernaw reached position 51.
- "Hard Way to Make an Easy Living" by Bellamy Brothers remained at position 48.
- "It’s a Little High" by Bellamy Brothers remained at position 49.
- "Everything Comes Down to Money and Love" by Hank Williams Jr. reached position 51.
By Brad Hogue

**SINGLES OUT OF THE BOX**

<table>
<thead>
<tr>
<th><strong>PATTY LOVELESS</strong> “Blame It On Your Heart” (Epic)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Producer:</strong> Emory Gordy, Jr.</td>
</tr>
<tr>
<td><strong>Writers:</strong> Harlan Howard/Kostas</td>
</tr>
<tr>
<td><strong>Album:</strong> Only What I Feel</td>
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</tbody>
</table>

One thing’s for sure: when two songwriting legends like Kostas & Harlan Howard get together to write a song, they’ll undoubtedly turn out a hit. Let Patty Loveless lend a hand vocally and start looking for the top of the charts.

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**FEATURE PICKS**

<table>
<thead>
<tr>
<th><strong>DUDE MOWREY</strong> “Maybe You Were The One” (Arista)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Producers:</strong> Michael Clute/Tim DuBois</td>
</tr>
<tr>
<td><strong>Writers:</strong> Hunter Moore/Rob Landis</td>
</tr>
<tr>
<td><strong>Album:</strong> Dude Mowrey</td>
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</tbody>
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Arista’s latest gem is a true dude. With a voice as smooth as MCA’s Tracy Byrd, “Maybe You Were The One” is an excellent hook-laden single which should do well for this young upstart. Good stuff!

<table>
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<tr>
<th><strong>HANK WILLIAMS, JR.</strong> “Everything Comes Down To Money And Love” (Curb/Capricorn)</th>
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</thead>
<tbody>
<tr>
<td><strong>Producers:</strong> Barry Beckett/James Stroud/Hank Williams, Jr.</td>
</tr>
<tr>
<td><strong>Writers:</strong> Dave Loggins/Gove Scrvienor</td>
</tr>
<tr>
<td><strong>Album:</strong> Out Of Left Field</td>
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</tbody>
</table>

Most definitely an idiosyncratic tune for Bocephus, “Everything Comes Down To Money And Love” reveals a gentler side of the original country outlaw.

---

**ALBUM**

| **PALOMINO ROAD** Palomino Road (Liberty) |

The debut single, “Why Baby Why” initiates this self-titled album chock full of skin-tight harmonies and excellent musicianship. All second generation musicians, Palomino Road is comprised of lead singer/writer Ronnie Guilbeau, who penned the Poco hit “Call It Love,” and is the son of Burrito Brother Gib Guilbeau, bassist/writer Randy Frazier, whose credits include road work with Sammy Kershaw, guitarist J.T. Corenlo, who has worked with Joe Stampley, and drummer Chip Lewis, who matriculated from a family of Kansas City jazz musicians. The individual success of the quartet has done nothing but strengthen Palomino Road’s musical prowess. All 10 cuts on this album are sure to catch your attention!

---

By Brad Hogue

**SINGLES OUT OF THE BOX**

<table>
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<tr>
<th><strong>DWIGHT YOAKAM</strong> “Ain’t That Lonely Yet” (Reprise)</th>
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</thead>
<tbody>
<tr>
<td><strong>Producer:</strong> Pete Anderson</td>
</tr>
<tr>
<td><strong>Writers:</strong> Kostas/James House</td>
</tr>
<tr>
<td><strong>Album:</strong> This Time</td>
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</table>

Yoakam’s releases may not be as frequent as other artists, but they’re always full of integrity, sincerity and conviction. “Ain’t That Lonely Yet” showcases Dwight’s unique interpretive vocal style of high lonesome harmonies.

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**FEATURE PICKS**

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<thead>
<tr>
<th><strong>SUZY BOGGUSS</strong> “Heartache” (Liberty)</th>
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<tbody>
<tr>
<td><strong>Producer:</strong> Jimmy Bowen/Suzy Bogguss</td>
</tr>
<tr>
<td><strong>Writers:</strong> Lowell George/Ivan Ulz</td>
</tr>
<tr>
<td><strong>Album:</strong> Voices In The Wind</td>
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In the follow-up to “Drive South,” Suzy Bogguss demonstrates excellent vocal control and resonance. “Look to another for your companion, when you do my pain will end…”

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<tr>
<th><strong>KENNY ROGERS</strong> “Missing You” (Giant)</th>
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<tr>
<td><strong>Producers:</strong> James Stroud/Larry Butler</td>
</tr>
<tr>
<td><strong>Writers:</strong> Rick Giles/Susan Longacre</td>
</tr>
<tr>
<td><strong>Album:</strong> If Only My Heart Had A Voice</td>
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</table>

Kenny Rogers’ career continues to hit hard, and “Missing You” is no exception. This is the way Kenny sings when he’s looking for a hit.

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**ALBUM**

| **NANCI GRIFFITH** Other Voices/Other Rooms (Elektra) |

It’s pleasing to know that country radio can now embrace an artist like Franklin, Tennessee’s Nanci Griffith. With the release of her current album, Other Voices, Other Rooms, Griffith has assembled an aristocracy of musicians including Bob Dylan, John Prine, Arlo Guthrie, Guy Clark, Emmylou Harris, Chet Atkins, Bela Fleck, Alison Krauss, and the Indigo Girls to fluently cover some of folk’s greatest music. This album is splendid to dive into and consume. It might even win a Grammy next year.
By Brad Hogge

COUNTRY MUSIC

HIGH DEBUTS

1. BELLAMY BROTHERS—"Hard Way To Make An Easy Livin'"—(BBR) — #47
2. DWIGHT YOAKAM—" Ain't That Lonely Yet"—(Reprise) — #48
3. LISA STEWART—"Drive Time"—(BNA) — #56
4. ZACA CREEK—"Broken Heartland"—(Giant) — #57

MOST ACTIVE

1. KENTUCKY HEADHUNTERS—"Honky Tonk Walkin'"—(Mercury) — #34
2. LEE ROY PARNELL—" Tender Moment"—(Arista) — #41
3. GARTH BROOKS—" Learning To Live Again"—(Liberty) — #7

POWERFUL ON THE PLAYLIST—Mercury's Kentucky HeadHunters lead the pack this week with "Honky Tonk Walkin,'" which climbs nine spots to wait at #04 on this week's Cash Box Top 100 Country Singles chart. Arista's Lee Roy Parnell takes his latest single, "Tender Moment" up eight from last week to #11. The Garth monster finishes out the big movers by climbing six to #7.

RADIO NEWS—For Herself: The Reba McEntire Story, a one-hour radio special that gives insight into the life and career of country music's reigning queen, is sponsored by Country America magazine and produced for radio by Ron Huntsman Entertainment Marketing, Inc. (RIEM). The production is available for promotional broadcast on a barter basis for airing April 12-May 10, 1993. For more information call RIEM at (615) 255-1100 or FAX (615) 255-1107.

LOOKING AHEAD

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

1. WELCOME TO THE CLUB—Tim McGraw (Curb)
2. UNDER MY SKIN—Six Shooter (Curb)
3. HONKY TONK ATTITUDE—Joe Diffie (Epie)
4. WRONG'S WHAT I DO BEST—George Jones (MCA)
5. AMERICA, I BELIEVE IN YOU—Charlie Daniels Band (Liberty)

CMT Top Ten Video Countdown

1. Mary-Chapin Carpenter . . . Passionate Kisses (Columbia)
2. George Strait . . . Heartland (MCA)
3. Tanya Tucker . . . It's A Little Too Late (Liberty)
4. Pam Tillis . . . Let That Pony Run (Arista)
5. Clint Black . . . When My Ship Comes In (RCA)
6. Sawyer Brown . . . All These Years (Curb)
7. Mark Chesnutt . . . Ol' Country (Curb)
8. Billy Dean . . . Tryin' To Hide A Fire In The Dark (Liberty/SBM)
9. Billy Ray Cyrus . . . She's Not Cryin' Anymore (Mercury)
10. Collin Raye . . . I Want You Bad (And That Ain't Good) (Epie)
HEATH LOCKLEAR and Southern DeSoto Productions are soon to be at it again with a new album project to be released in the spring of 1993. In his short career, he's already experienced national chart exposure with singles from his previous album, Ghost Town. Locklear has also been working closely with renowned vocal coach, Renee Grant Williams, while sorting through demo tapes for his current project.

Hailing originally from the famous address of Ft. Payne, Alabama, Locklear has always thrived on country music. Described as a young contemporary artist, Locklear has become a favorite on the Eastern Alabama music scene. His first performance was at the Cricket Theatre in Collinsville, Alabama, as the opening act for the Saturday night shows. With his father, Roland, as his booking agent, Heath has been busy performing at fairs, regional events, and area concerts. He ventured into Nashville to record seriously for the first time in 1989. "Country music has always been a big part of my life," says Locklear. "This current project will also include some country/gospel cuts when completed."

It is Locklear's goal to become a solid fixture in country music. "I've learned a lot from all the music I've ever listened to, and I like the idea of being around for a while, even though I've got a long way to go." Look for Heath Locklear's current release on the Southern DeSoto label in spring, 1993.

RANCH DANCING—A packed house of country entertainers and fans turned out recently to celebrate the premiere of CMT Saturday Nite Dance Ranch, a one-hour weekly program of dance videos on CMT: Country Music Television. Country artists Robert Ellis Orrall (l) and Stacy Dean Campbell (r) are pictured congratulating CMT program manager Tracy Storey and director of operations Bob Baker.

Tritt t-r-o-u-b-l-e—Country superstar Travis Tritt takes time out here to spell trouble and talk to director Jack Cole during the filming of his latest video, "t-r-o-u-b-l-e," which was filmed at Dave & Buster's in Atlanta.

WINDS BLOW PLATINUM—John Anderson is congratulated by BNA Entertainment vice president and general manager Ric Pepin at a recent party celebrating Anderson's (and BNA's) first-ever platinum selling album, Seminole Wind. Pictured (l-r) are: Anderson's manager Bobby Roberts, Anderson, Seminole Wind producer James Stroud and Pepin.
OLD FOLKIE—Folk legend Joan Baez (l) recently appeared on TNN: The Nashville Network’s late night talk show, Miller & Company, hosted by Dan Miller (l). Baez was in Nashville to promote her new album, Play Me Backward.

BEAU KNOWS SONGWRITING?—Songwriter Beau Blankenship recently showcased before a full house at Nashville’s 328 Performance Hall. Pictured (l-r) are: songwriter Paul Craft, manager Morris Thurman, Blankenship, and Atlantic Records’ Laura Nelson.

LONDON CALLING—Suzy Bogguss crossed the Big Pond recently for the filming of her latest Liberty video, “Heartache.” Pictured (l-r) are: Suzy’s manager Mark Bliesener, Bogguss, and directors George Flanigen & Robert Deaton.
Rev. Cleveland’s Legacy Lives On!

By Gregory S. Cooper

Gospel Music Workshop of America National Mass Choir


The GMWA was founded in 1968 by the late Rev. James Cleveland and has become the largest music convention in the world, and lays claim to an accumulative membership of over 300,000. Nearly 2,500 are anticipated to be in attendance daily at the Board Meeting sessions held at the Holiday Inn Crowne Plaza, while the nightly musicals will be held at the newly erected Temple Church, which is pastored by Michael Lee Graves.

"Butch Spyridon has assured me that he, his office and all city officials will do all that they possibly can to welcome the GMWA to Music City USA," said Ed Smith.

This is a major coup for the Music City, as the direct impact of hosting the Board Meeting will pump nearly $350,000 into Nashville's local economy with a potential for even more!

The GMWA also has three different record deals. This is a great testament of what a workshop, clinic or symposium of learning is supposed to be all about. The gathering also has a responsibility to establish a platform and to provide a venue or vehicle for that talent, career or ministry to be heard and launched.

The GMWA National Mass Choir's current release entitled, Daem Of A New Era, is on the Benson Music Group label and is headed by Rodena Preston-Williams. The GMWA Youth Mass Choir also has released a self-titled album on Sweet Rain Records and is headed by Robert Fryson and Yolanda Freeman.

The National Mass Men's Chorus is scheduled for release on the PepperCo Records label and The Best Of 25 Years will be released on the Benson Music Group label as well.

BOARD MEETING HIGHLIGHTS A Soulful Celebration

Tuesday, March 16, 7:30 p.m.
Temple Church - 3810 Kings Lane

Hosted by the newly formed Nashville chapter of nearly 200 GMWA devotees (including Gwen Dingle, chapter representative; Tommie Lewis and Shirley Brooks, asst. chapter representatives; and a local board of directors), this musical extravaganza will officially welcome the gathered convention delegates to the Music City.

Chapter Mass Choir of GMWA, Temple Praise Choir, Verity, Ann McCrae, Grammy award-winners Larnelle Harris, singing with the Fisk Jubilee Singers, and Mervyn Warren, conducting a selection from his Grammy award-winning album Handel's Messiah...A Soulful Celebration. Grammy nominee Rev. Lawrence Thomson and the Music City Mass Choir, 1st Baptist Church South Inglewood Choir, and a host of others will also be performing.

Rev. Lawrence Thomson and the Music City Mass Choir

Pioneer Night

Thursday, March 18, 7:30 p.m.
Temple Church - 3810 Kings Lane
Special tribute to all local gospel music pioneers and area disc jockeys. Dr. J. Robert Bradley will provide the music during the special tribute section of the service.

Dr. J. Robert Bradley
( Photo credit: Luvenia George)

Bernice Johnson Reagon Book Signing We'll Understand It Better By and By: Pioneering African-American Composers

Friday, March 19, 2:30 p.m.
Holiday Inn Crowne Plaza Ballroom

Bernice Johnson Reagon (Photo credit: Sharon Farmer)

Bernice Johnson Reagon, a 1989 recipient of the very prestigious MacArthur Fellowship, is a curator in the Division of Community Life at the Smithsonian Institution, National Museum of American History. She is a specialist in African-American oral, performance, and protest traditions and has been in the forefront of efforts to advance the study and understanding of African-American culture and history.

Dr. Reagon is the founder and artistic director of Sweet Honey In The Rock, an a cappella quintet and is also editor and/or author of numerous books, articles and recorded album collections, and has served as a music consultant, composer, and performer for various film and video projects.

Dr. Reagon received her B.A. from Spellman College in 1970 and her Ph.D. in 1975 from Howard University. She is the mother of one daughter, Toshi, and presently resides in Washington D.C.

"Just as we experienced a great historical and culturally significant meeting in Salt Lake City with the renowned Mormon Tabernacle Choir, we also anticipate no less in the great city of Nashville, Music City USA," said Ed Smith, executive director, GMWA, Inc.
GMWA General Board Members

FEW REGULAR PEOPLE can even begin to completely comprehend the mammoth responsibilities of a member of the Board of Directors of GMWA. Sitting at the helm of GMWA now, is Ed Smith, executive director; and Al Hobbs, chairman of the Board. After both having served with Rev. Cleveland in different capacities in the GMWA for nearly 25 years, they were honored with the distinction of being elected into their respective positions by their peers.

Smith & Hobbs are specifically charged with the day-to-day operations of the organization and are fully accountable to the Board of Directors. It's a team effort.

All persons who achieved the coveted status of Board Member prior to Rev. Cleveland's death remain lifetime Board Members. With a membership that cuts off at 25, one seat stands vacant at this time. This seat was vacated by the retirement of former Savoy Records producer Fred Mendelsohn. The determination of whether to make his seat available either to the Chicago convention's first runner-up, to be appointed by the Board of Directors or by popular vote, will be made in Nashville. Thus the convention at large has a voice in who leads them.

The three newest members to the Board are John Mann, Helen J.H. Stephens and Rodena Preston-Williams, one representing the auxiliary board and the music department, and one representing the popular vote. All three Board member seats serve a limited tenure of two years.

The Board of Directors consists of the following:

Photo not available

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Helen J. Stephens
Berkeley, California

Tommy Williams
Buffalo, New York
ARTIST SPOTLIGHT

Vanessa Bell Armstrong

By Tim A. Smith

ONE OF GOSPEL MUSIC'S REIGNING DIVAS, Vanessa Bell Armstrong, has returned to the record front after a three-year break with a hot new album entitled, Something On The Inside. The album is released on the Jive label.

The album finds Armstrong moving back closer to the gospel roots of her initial recordings on the Onyx/Benson label, yet, at the same time, incorporating a strong urban presence.

The diversity in musical styles this album possesses can be attributed to the variety of writers and producers working on this project. Besides hot newcomer, 18-year-old Vincent Hebert, the Winans/Carvin Winans' production and songwriting skills shine on the beautiful ballad, "Ounce Of Your Love."

This album also finds Armstrong re-uniting with the force that was a great influence in her developing into the artist that she is today, the "Maestro," the late Min. Thomas Whitfield.

Whitfield, along with protege, Earl J. Wright, produced four of the album's eight tracks, before Whitfield's untimely death in June of 1992, midway through the completion of the album.


This album, as well as the emotional reunion with Whitfield, has had an enormous effect on Armstrong, which can both be heard and felt throughout her performance on this musical gem. "I've been listening to this album myself," says Armstrong, "and it's given me the strength to want to be an extension of what Tommy has fathered with these songs. He may be gone physically, but his spirit still lives within this music."

Another of this album's high points is a smoking duet featuring Armstrong and the reigning "Prince of Gospel," John P. Kee, on the album's title cut. The track features a strong, Jam & Lewis-influenced groove, coupled with the vocal thunder delivered by these two super talents.

As in the case with most African-American artists, Armstrong received her musical baptism in the church, making her debut at the tender age of five. From that humble beginning Armstrong has gone on to record hit albums, receive numerous awards, perform the theme song for the hit NBC sitcom, Amen, appear in the hit Broadway production, Don't Get God Started, as well as landing a role in the television film, The Women Of Brewster Place, which starred Oprah Winfrey, Robin Givens and Jacee.

The title, Something On The Inside, reflects the day-to-day testimony of the life of this talented young lady, whose vocal style is often compared to that of the "Queen of Soul," Aretha Franklin. "Looking back, Dr. Mattie Moss Clark always taught me that in everything you do, do it wholeheartedly," Armstrong reflects. "When you sing, sing like it's your last time, give it all you have." Vanessa Bell Armstrong has done that and then some.
**Gospel Review**

**JC CREW Serious Bizness (Word/Epic)**

Strong mix of hip-hop and funk tops the musical menu of this offering. This trio’s unique style and delivery goes a long way in setting them apart from the growing number of artists entering into the Christian rap genre. Hit picks include the title cut along with, “No Guts No Glory,” “Pressure Drop,” “A Hundred Ways,” and a tune which should become a favorite with the teen crowd, “Warm Summer Nights.”

**KEITH DOBBINS & THE RESURRECTION MASS CHOIR Fill Me (Tribute)**

This talented aggregation surprised the gospel music industry with their debut effort, yielding the hit, “Church, Do You Have It.” Their latest should hit twice as hard. Stronger material, production, along with some added surprises, should guarantee this album hit status. Among the added surprises are guest vocal appearances by the Rev. Rance Allen on a remake of a song made popular by Aretha Franklin and the late Rev. James Cleveland, “Precious Memories,” as well as the rhythm-driven “Go Tell It.” Also dropping by to drop a vocal lick or two is noted R&B artist Shirley Murdock, who gives a soul-touching performance on the cut “Blessed Jesus.”

**REV. CLAY EVANS AND THE AARC MASS CHOIR I'm Going Through (Savoy)**

This is pure, unadulterated traditional gospel music by one of the best. Evans is joined by the choir derived from his AARC convention effort along with a few extra friends. Those friends include gospel legends Rev. Oris Mays, Rev. Cleophus Robinson, Rev. James Lennox, along with the popular Shun Pace Rhodes and the Rev. Milton Biggham. Included in this 13 song-collection are such classics as “Room At The Cross/At The Cross,” and a sterling rendition of “Save A Set For Me.”

**New Releases...**

1. **ANOTHER CHANCE** (Savoy 7109) — The Dallas/Fort Worth Mass Choir
2. **SOMETHING ON THE INSIDE** (Jive 41468-1) — Vanessa Bell Armstrong
3. **PEACE OF THE ROCK** (Star Song 8264) — Gaither Vocal Band
4. **SPIRITUAL LOVE AFFAIR** (Word) — Anointed
5. **ALL AROUND THE WORLD** (Benson) — Newsong

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**TOP BLACK GOSPEL ALBUMS**

CASH BOX • MARCH 20, 1993

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<th>Song Title</th>
<th>Artist/Label</th>
<th>Week 1 Rank</th>
<th>Week 2 Rank</th>
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<td>7. I'M GONNA BE HUMBLE</td>
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_Inspirations Across America_ host Burke Johnson greets fellow gospel giants in Atlanta for the recent television taping of the Bobby Jones Gospel Explosion. Pictured are (l-r): Dr. Bobby Jones, Bobby Jones Gospel Johnson, IAR; Rev. James Moore, Malaco recording artist; and John P. Kee, Tyscot recording artist.
People You Should Know and What They are Saying About the Legacy Left by the Rev. James Cleveland

“I feel unworthy by this responsibility that seems to have fallen to my charge. Rev. Cleveland and his work shall never die. He can never be replaced. I do feel, however, that it is an excellent opportunity to carry the name of Christ into all of the world as a form of evangelism. There will always be room for new warriors in the army of the Lord. It is my prayer that as I take up my charge, that I walk worthy of this high calling and that I remain a good soldier.” — Bobby L. Jones, Ph.D., Executive Producer and Television Host

TOMMIE LEWIS, co-host of Nashville Gospel Show and Asst. Chapter Representative

“God needed someone who would pave the way. Rev. Cleveland saw a void and filled that void through his ministry of song and composition. Rev. Cleveland has positioned himself as a pioneer in the Christian music industry.” “Rev. Cleveland left us a music that will live throughout the ages. I’m encouraged to reach for higher heights as a gospel music radio announcer and representative of the Nashville Chapter. I look forward to the challenge ahead. I pray for inspiration from the great legacy of our founder the late Rev. James Cleveland.” — Gwen Dingle, Nashville Chapter Representative, owner Good Gospel Sound Ministries.

REV. KENNETH H. MOALES, National President, National Convention of Gospel Choirs and Choruses, Inc.

“As a ‘Gospel Son’ of Dr. Thomas A. Dorsey, the late Rev. James Cleveland has left a legacy of gospel professionalism in the courts of young aspiring artists. Their diverse expression of musical ministry has become a part of their rightful heritage.”

REV. MICHAEL LEE GRAVES, host pastor Temple Baptist Church

“Rev. Cleveland left us a legacy of singable songs. This is most important in the worship and congregational singing. He also gave us a boldness that indicated that the hymn could be improvised upon. Most people are probably not aware that before Rev. Cleveland popularized his recorded version, ‘Peace Be Still’ was in the hymn book.”

TERESA E. HAIRSTON, publisher SCORE Magazine

“Knowing Rev. James Cleveland was like knowing a great king. I remember seeing James come into auditoriums where people were largely untouched with the proceedings. When he would finish singing, preaching and ministering, the awestruck of God would take over. People would be shouting, dancing, running up and down aisles. It was like the King of Kings had visited in the personage of gospel’s ‘king’...James was PHENOMENAL!”

MERYN WARRIN, Grammy-award-winning producer, singer and songwriter, president of Leaspdyar Productions

“James Cleveland was one of those pivotal pioneers whose significant contributions have generously paved the way for literally thousands of musicians, singers, songwriters, producers and arrangers including myself to continue to spread the GOOD NEWS of the GOSPEL through song.”

TOP 30 GOSPEL SINGLES

1. WHEN GOD IS IN THE BUILDING (Savoy 14813) The Anointed Praise Sisters 2 22
2. WE WALK BY FAITH (Tyscot 1430) John P. Kee 2 14
3. IN MY NAME (Word 48764)
   Rev. Milton Brunson & The Thompson Community Singers 3 14
4. I'M A BELIEVER (Word) Daryl Coley 4 29
5. MY MIND IS MADE UP (Tyscot 1430) John P. Kee 5 8
6. HE'S WORKING IT OUT FOR YOU (Word 48785) Shirley Caesar 6 29
7. BE WITH ME JESUS (Blackberry 22033) Melvin Williams 7 9
8. JESUS IS THE LIGHT (Barson 6550) Beulah Walker Fellowship Crusade Choir 8 29
9. WHAT HE'S DONE FOR ME (Savoy 1289) The Richard Smallwood Singers 9 18
10. USE ME (Ar 10181) James Bigmon & Deliverance 10 12
11. ALL IS WELL (Savoy 7105) G.M.W.A, Salt Lake City 11 18
12. HALLELUJAH (Warner Alliance 6521) Handel's Messiah Various Artists 12 18
13. MY MIND IS MADE UP (Word 48784) Rev. Milton Brunson & The Thompson Community Singers 13 29
14. THANK YOU JESUS (Savoy 14811) The New York Restoration Choir 14 29
15. IT'S IN JESUS (Tribute 1160) Donnie Harper & The New Jersey Mass Choir 15 18
16. I STOOD ON THE BANKS (Malaco 6009) Rev. James Moore 16 29
17. LET EVERYTHING PRAISE HIM (Barson 2841) Thomas Whitfield 17 14
18. HE THAT BELIEVETH (Light 750769) Chicago Mass Choir 18 9
19. TROUBLE DON'T ALWAYS LAST (Word 14804) Rev. T. Wright/Chicago Interdenominational Mass Choir 19 5
20. GOD IS MOVING (Savoy 1235) Sandra Crouch 20 18
21. I GIVE YOU JESUS (Shake-nah) Valerie Boyd 21 14
22. NOW I CAN SEE (Malaco 6011) Florida Mass Choir 22 22
23. MOVE MOUNTAIN (Faith 1990)

24. THROW OUT THE LIFELINE (Savoy 1319) West Angeles O.G.I.C. 24 29
25. GOING UP YONDER (Tribute 2000) Ben Tankard 25 9
26. THAT'S WHAT THE LORD IS TO ME (NYO 10001)

27. JESUS IS REAL (Tyscot 1401) New Life Community Choir/John P. Kee 27 29
28. I KNOW I'VE BEEN CHANGED (Savoy 14807) Shun Pace Rhodes 28 29
29. MASTER CAN YOU USE ME (Savoy 14804) Rev. Timothy Wright/Chicago Interdenominational Mass Choir 29 29
30. A TRIBUTE TO JAMES CLEVELAND (CGI 8500) Various Artists 30 29

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