

THE MUSIC TRADE MAGAZINE

# CASH BOX

THE COIN-OP TRADE MAGAZINE

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## BOBBY JONES

EXPLODING  
ON THE  
GOSPEL  
SCENE

# CASH BOX

THE MUSIC TRADE MAGAZINE

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## INSIDE THE BOX

### COVER STORY

## Bobby Jones: Exploding On The Gospel Scene

Dr. Bobby Jones, already closing in on the title of the new reigning king of gospel, presents his latest Gospel Explosion V, which will take place February 5-8 at the Tennessee Performing Arts Center Polk Theater in Nashville. Over 2,500 people are expected to attend the event which features workshops, concerts, awards show and a fan fair. *Cash Box's* gospel editor, Gregory S. Cooper, writes about Jones and the Explosion.

— see page 10

### NEWS

## C+C Music Factory Sweeps AMA's

C+C Music Factory, Columbia Records' rookie dance/pop act, took home five American Music Awards this week, besting many record biz veterans and setting the stage for possible Grammy victories. Capitol's Garth Brooks was the night's other big winner with three.

— see page 3

## NUMBER ONES

### POP SINGLE

Diamonds & Pearls  
Prince & The N.P.G.  
(PAISLEY PARK/WARNER BROS.)

### R&B SINGLE

Can't Let Go  
Mariah Carey  
(COLUMBIA)

### COUNTRY SINGLE

The Dirt Road  
Sawyer Brown  
(CURB/LIBERTY)

### RAP SINGLE

Steady Mobbin  
Ice Cube  
(PRIORITY)

### POP ALBUM

Nevermind  
Nirvana  
(DGC)

### R&B ALBUM

Dangerous  
Michael Jackson  
(EPIC)

### COUNTRY ALBUM

Ropin' The Wind  
Garth Brooks  
(CAPITOL)

### GOSPEL ALBUM

I'll Never Forget  
Bobby Jones  
(MALACO)

### RAP ALBUM

Too Legit To Quit  
Hammer  
(CAPITOL)

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## C+C Dominates American Music Awards

**COLUMBIA'S SMASH ROOKIE ACT**, C+C Music Factory, amid another lip-synch controversy, triumphed at the recent 19th annual American Music Awards. The quartet garnered five trophies, spanning both pop-rock and dance categories, to steal the show from the more renowned acts that were nominated.

The group, who have had to endure a Milli Vanilli-type scandal concerning their hit single, "Gonna Make You Sweat," because background singer Martha Wash seeks credit and cash for her one-line contribution to the record, took home awards for Favorite Dance Single, Favorite Dance Artist, New Dance Artist, Best Pop-Rock Group and Favorite New Pop-Rock Artist.

The night's other big winner was Capitol's country sensation, Garth Brooks, who added three AMAs to his already full trophy case. Brooks could not attend the festivities due to his pregnant wife's sudden illness. He collected awards for Top Country Single, Favorite Country Album and Favorite Male Country Artist.

A complete list of winners follows:

### POP-ROCK

Male Artist: Michael Bolton  
Female Artist: Paula Abdul  
Band, Duo or Group: C+C Music Factory  
Single: "Everything I Do I Do It For You," Bryan Adams

Album: *Time, Love And Tenderness*, Michael Bolton

New Artist = C+C Music Factory  
SOUL-R&B

Male Artist: Luther Vandross  
Female Artist: Mariah Carey  
Band, Duo or Group: Bell Biv DeVoe  
Single: "I Wanna Sex You Up," Color Me Badd

Album: *Power Of Love*, Luther Vandross  
New Artist: Boyz II Men  
COUNTRY

Male Artist: Garth Brooks  
Female Artist: Reba McEntire  
Band, Duo or Group: Alabama  
Single: "The Thunder Rolls," Garth Brooks

Album: *No Fences*, Garth Brooks  
New Artist: Trisha Yearwood  
HEAVY METAL-HARD ROCK

Artist: Guns N' Roses  
Album: *For Unlawful Carnal Knowledge*, Van Halen  
New Artist: Firehouse  
RAP

Artist: Hammer  
Album: *Homebase*, DJ Jazzy Jeff & The Fresh Prince

New Artist: Naughty By Nature  
ADULT CONTEMPORARY

Artist: Natalie Cole  
Album: *Unforgettable*, Natalie Cole  
New Artist: Michael W. Smith  
DANCE

Artist: C+C Music Factory  
Single: "Gonna Make You Sweat," C+C Music Factory  
New Artist: C+C Music Factory

## TRIPS Agreement Remains Unsettled

By M.R. Martinez

**LOS ANGELES**—A U.S. House subcommittee on trade was told last week that more effective and protective language was needed in the Trade Related Intellectual Property Rights (TRIPS) agreement before U.S. industry would support the agreement.

Eric Smith, executive director and general counsel for the International Intellectual Property Alliance—which represents manufacturers of sound recordings, films and other such products—on January 23 echoed concerns expressed recently by Jason Berman, president of the Recording Industry Assn. of America, when he identified three areas of the TRIPS text which would prevent the IIPA industries for supporting the agreement.

They include provisions which would permit ongoing discrimination against American motion picture, recording and publishing companies by denying treatment as nationals; undercutting record producers' right to authorize rental of their works and by suggesting a five-year transition period for the TRIPS agreement to be enforced.

Smith spent part of his testimony buttressing the point that the copyright industries of the United States have become an important element in the U.S. trade balance. He said that in 1989 such industries accounted for \$173 billion in revenues, or 3.3 percent of the U.S. gross national product, and accounted for \$22 billion in export earnings to this country in 1989. But he cautioned that, "Without protection for our intellectual property, we cannot sell our products. Piracy is our principal market access barrier."

"Open markets and free trade cannot co-exist with piracy," he continued.

Smith noted that the TRIPS agreement as is could undermine bilateral agreements entered between the United States and other countries, such as the People's Republic of China. He told the congressional panel that while the U.S. could continue to seek improvements in bilateral agreements, "such changes are likely to be strongly resisted."

"A strong TRIPS agreement, with the possibility of multilateral retaliation against countries whose intellectual property regimes are inadequate, would be a powerful impetus to raising the worldwide level of protection and greatly benefit U.S. exports," Smith said.

The IIPA spokesman said that positive provisions affecting the recording industry in the current TRIPS agreement included 50 years of protection for sound recordings, exclusive right to control the rental of sound recordings and establishment of stronger disciplines in all copyright disputes.

Smith, however, told the panel that the current agreement's negatives outweigh the positives. He said the principle of national treatment is not enforced in the current TRIPS pact. As an example, he used the the French Audio Levy. He said that in this system there are four funds to which copyright payments are made. They are the cultural fund, an authors fund, a phonogram fund and a performers fund.

"Because French law—and the laws of most European Commonwealth states, in addition to the GATT text—permits an exception to national treatment for record producers—and for the performers share—our record companies would receive nothing



Tenenbaum



Charnas



Canter



Greenberg



Lewinter



Colamussi



Shaw

## ON THE MOVE

■ **Bruce Tenenbaum** has been appointed to the position of senior vice president, promotion at **MCA Records**, and will report directly to Richard Palmese, president, MCA Records.

Tenenbaum will be responsible for coordinating all radio promotion efforts for MCA Records and its label ventures. Prior to this, he served in the same capacity with Impact Records and before that was director of promotion at Atco Records. In a related announcement, MCA Records has extended its long-term agreement with Impact Records. While Impact will continue to maintain a national promotion staff, MCA will assume local promotion responsibilities for Impact. ■ **Dan Charnas** has joined **Def American Recordings** to oversee the label's Rap Music Division, announced Rick Rubin, owner of the label. In his new position, Charnas will oversee all A&R, promotion and product management functions for the label's rap roster. ■ **Big Beat Records**, a division of the Atlantic Recording Corp., has announced three appointments to its national staff: **Michael Canter** was named vice president, sales. Immediately prior to this, Canter served as sales manager for Pearl Distribution. **Steve Greenberg** is now vice president of A&R. Before this appointment, he held the position of strategic marketing manager for Warner Music International. And **Suzanne Lewinter** was named product/marketing director. Prior to joining Big Beat, she was an intern with Atlantic Records' publicity department. All three are based at Big Beat Records' New York headquarters.

■ **Karen Colamussi** has been promoted to the position of senior director of marketing for **Atlantic Records**, based at the company's headquarters in New York City. She most recently was Atlantic's director of merchandising. ■ **Columbia Records** has made two A&R appointments: **David Shaw** has been made senior director, A&R; he comes to the label after five years at Warner Bros. And **Faith Newman**, formerly of Def Jam, has been made director, A&R. ■ **Elektra Entertainment** has announced that A&R rep **Dante Ross** has been promoted to director, A&R. ■ **Kim Jakwerth** has been promoted from manager, West Coast publicity, to associate director, national publicity for **Arista Records**. ■ **Michael Babcock** has been appointed as manager, film and television music, for the **Zomba Group of Companies**.

■ **Rick Froio** has been named to the post of Cleveland regional branch manager for the **WEA Corp.** replacing Fred Katz who has retired. ■ **Joan Logue-Kinder**, formerly managing director of The Mingo Group/Plus, has joined **Edelman Public Relations Worldwide** as vice president for the New York office's public affairs group. ■ **Peermusic** has announced the appointment of **Todd Vunderink** to the post of vice president for concert music. And, Peermusic also appointed **Rahul Mital** to the position of assistant controller. ■ **Mercury Records** has promoted **Mike Kelly** to national field director, Rhythm and Black promotion. ■ **Charisma Records** has restructured its creative department: **Caroline True**, formerly of Ridley Scott & Assoc., becomes director, video production. And **Christopher Jarrin** is now art director. ■ **Ron Osher** has been promoted to the new position of vice president, **BMG Enterprises**, the newly created BMG operating unit.

Osher was most recently the label's vice president of finance. ■ **Patrick Conseil**, who runs the management firm of Modus Operandi, has joined **Warner Chappell Music** as an international consultant.

from this levy scheme," Smith told the subcommittee.

He added that the provisions establishing recording manufacturers' rights to authorize or prohibit rentals of their works could be undermined by countries seeking exception the way that Japan has with its "grandfather" system, already in place prior to the start of talks.

Smith said the IIPA also took exception to the five-year transition period allowing developing countries to bring copyright compliance in line with the TRIPS agreement. He said the period was unusually long and that the trade group favored a three-year period for developing countries and a two-year period for developed countries.

He added that an additional concern of the RIAA was that provisions protecting "cultural industries" are not discriminated against and that "culture" is not used as "convenient, but a thinly veiled disguise for economic protectionism."

CASH BOX CHARTS

TOP 100 POP SINGLES



#1 SINGLE: Prince



HIGH DEBUT: Vanessa Williams #80



TO WATCH: Amy Grant #21

CASH BOX • FEBRUARY 8, 1992

Total Weeks ▼  
Last Week ▼

Total Weeks ▼  
Last Week ▼

<b>1</b>	<b>DIAMONDS &amp; PEARLS</b> (Paisley Park/Warner Bros. 19083)	Prince & The N.P.G.	3	10	<b>49</b>	<b>CAN'T STOP THIS THING WE STARTED</b> (A&M 1576-4)	Bryan Adams	48	26
<b>2</b>	<b>DON'T LET THE SUN GO DOWN ON ME</b> (Columbia 74086)	George Michael/Elton John	1	10	<b>50</b>	<b>AGAIN TONIGHT</b> (MERCURY 616)	John Mellencamp	61	3
<b>3</b>	<b>MYSTERIOUS WAYS</b> (Island 422-866 189-2)	U2	5	12	<b>51</b>	<b>MOVE ANY MOUNTAIN</b> (Epic 34-74044)	The Shamen	53	8
<b>4</b>	<b>I LOVE YOUR SMILE</b> (Motown 2093-4)	Shanice	8	10	<b>52</b>	<b>PAPER DOLL</b> (POLYGRAM 6699)	P.M. Dawn	67	3
<b>5</b>	<b>THE WAY I FEEL ABOUT YOU</b> (Warner Bros. 4-19088)	Karyn White	6	11	<b>53</b>	<b>DON'T CRY</b> (Geffen 4232)	Guns N' Roses	49	21
<b>6</b>	<b>SMELLS LIKE TEEN SPIRIT</b> (DGC 21673)	Nirvana	10	11	<b>54</b>	<b>SHOT OF POISON</b> (RCA 62096)	Lita Ford	51	16
<b>7</b>	<b>CAN'T LET GO</b> (Columbia 74088)	Mariah Carey	2	13	<b>55</b>	<b>TOP OF THE WORLD</b> (Warner Bros. 19151)	Van Halen	52	19
<b>8</b>	<b>I CAN'T MAKE YOU LOVE ME</b> (Capitol 44729)	Bonnie Raitt	13	14	<b>56</b>	<b>STREET OF DREAMS</b> (Charisma 063)	Nia Peeples	50	18
<b>9</b>	<b>TO BE WITH YOU</b> (Atlantic 4-87580)	Mr. Big	17	9	<b>57</b>	<b>JUSTIFIED &amp; ANCIENT</b> (ARISTA 2403)	K.L.F.	63	4
<b>10</b>	<b>THERE WILL NEVER BE ANOTHER TONIGHT</b> (A&M 7315)	Bryan Adams	15	8	<b>58</b>	<b>ALL SHE WROTE</b> (Epic 46186)	Firehouse	47	13
<b>11</b>	<b>ALL 4 LOVE</b> (Giant)	Color Me Badd	4	15	<b>59</b>	<b>ROMANTIC</b> (Warner Bros. 19319)	Karyn White	55	26
<b>12</b>	<b>FINALLY</b> (A&M 1586)	Ce Ce Peniston	7	13	<b>60</b>	<b>I WONDER WHY</b> (Arista 2331)	Curtis Stigers	56	23
<b>13</b>	<b>I'LL GET BY</b> (Columbia 74019)	Eddie Money	19	10	<b>61</b>	<b>THERE'S NO OTHER WAY</b> (SBK 7374)	Blur	64	6
<b>14</b>	<b>BLACK OR WHITE</b> (Epic 74100)	Michael Jackson	9	12	<b>62</b>	<b>BLINDED BY LOVE</b> (Impact 2042)	Rythm Syndicate	68	6
<b>15</b>	<b>I'M TOO SEXY</b> (Charisma 92107)	Right Said Fred	22	8	<b>63</b>	<b>TOO MUCH PASSION</b> (Capitol 44784)	Smithereens	70	2
<b>16</b>	<b>HEARTS DON'T THINK (THEY FEEL)</b> (EastWest 98652)	Natural Selection	20	11	<b>64</b>	<b>THE RUSH</b> (Epic 34-74049)	Luther Vandross	65	6
<b>17</b>	<b>VIBEOLOGY</b> (Virgin 98737)	Paula Abdul	23	4	<b>65</b>	<b>EMOTIONS</b> (Columbia 73977)	Mariah Carey	57	24
<b>18</b>	<b>I'VE GOT A LOT TO LEARN ABOUT LOVE</b> (Interscope/East West 98726)	The Storm	18	16	<b>66</b>	<b>FOREVER MY LADY</b> (MCA 54197)	Jodeci	66	6
<b>19</b>	<b>TELL ME WHAT YOU WANT</b> (Qwest/Warner Bros. 4-19131)	Tevin Campbell	25	13	<b>67</b>	<b>STARS</b> (EastWest 4-98636)	Simply Red	69	8
<b>20</b>	<b>REMEMBER THE TIME</b> (EPIC 74200)	Michael Jackson	29	3	<b>68</b>	<b>I WANT YOU</b> (MCA 54137)	Jody Watley	72	6
<b>21</b>	<b>GOOD FOR ME</b> (A&M 7502123821)	Amy Grant	27	4	<b>69</b>	<b>SHE AIN'T PRETTY</b> (Scotti Bros. 72392-75287)	Northern Pikes	71	8
<b>22</b>	<b>NO SON OF MINE</b> (Atlantic 4277)	Genesis	11	15	<b>70</b>	<b>TIME ALONE WITH YOU</b> (Epic/ESK 74091)	Bad English	74	2
<b>23</b>	<b>ADDAMS GROOVE</b> (Capitol 44794)	Hammer	21	9	<b>71</b>	<b>ALL TOGETHER NOW</b> (Sire/Reprise 40067)	The Farm	73	4
<b>24</b>	<b>KEEP IT COMIN'</b> (Elektra 4-64812)	Keith Sweat	28	8	<b>72</b>	<b>CAN'T CRY HARD ENOUGH</b> (Warner Bros. 19326)	Williams Brothers	78	2
<b>25</b>	<b>IT'S SO HARD TO SAY GOODBYE TO YESTERDAY</b> (Motown 2136)	Boyz II Men	12	18	<b>73</b>	<b>YOU ARE THE ONE</b> (Atlantic 4-87563)	Chris Cuevas	79	2
<b>26</b>	<b>KEEP COMING BACK</b> (Capitol 79957)	Richard Marx	14	15	<b>74</b>	<b>THINKIN' BACK</b> (Giant/Warner 5169)	Color Me Badd	80	2
<b>27</b>	<b>IN MY DREAMS</b> (Hollywood 64832-4)	The Party	24	14	<b>75</b>	<b>THE UNFORGIVEN</b> (Elektra 4-64814)	Metallica	75	6
<b>28</b>	<b>MISSING YOU NOW</b> (COLUMBIA 74184)	Michael Bolton	35	3	<b>76</b>	<b>RIGHT NOW</b> (Warner Bros. 19059)	Van Halen	84	2
<b>29</b>	<b>LOVE ME ALL UP</b> (RCA 62116)	Stacy Earl	26	12	<b>77</b>	<b>YOU'RE ALL THAT MATTERS TO ME</b> (Arista 2391)	Curt Stigers	83	2
<b>30</b>	<b>SEND ME AN ANGEL</b> (Mercury 868 956-4)	Scorpions	32	14	<b>78</b>	<b>DID HE DO IT TO YOU</b> (Dreamland/RCA 62171)	Tami Show	81	2
<b>31</b>	<b>SET ADRIFT ON MEMORY BLISS</b> (Island 6690)	P.M. Dawn	16	17	<b>79</b>	<b>MASTERPIECE</b> (Reprise/Warner Bros. 19076)	Atlantic Star	87	2
<b>32</b>	<b>UNTIL YOUR LOVE COMES BACK AROUND</b> (Giant 19051)	RTZ	44	4	<b>80</b>	<b>SAVE THE BEST FOR LAST</b> (Wing/Mercury 865136)	Vanessa Williams	DEBUT	
<b>33</b>	<b>BLOWING KISSES IN THE WIND</b> (Captive/Virgin4245)	Paula Abdul	31	17	<b>81</b>	<b>UHH AHH</b> (Motown 374632141)	Boyz II Men	86	2
<b>34</b>	<b>LIVE FOR LOVING YOU</b> (Epic 34T-73962)	Gloria Estefan	34	18	<b>82</b>	<b>THE GLOBE</b> (Columbia 447180)	Big Audio Dynamite II	89	2
<b>35</b>	<b>WILDSIDE</b> (Interscope/East West 98673)	Marky Mark & The Funky Bunch	30	15	<b>83</b>	<b>TEARS IN HEAVEN</b> (Reprise 19038)	Eric Clapton	DEBUT	
<b>36</b>	<b>LIVE AND LET DIE</b> (Geffen 19114)	Guns N' Roses	43	8	<b>84</b>	<b>YOU THINK YOU KNOW</b> (SRC/ZOO 14025)	Cause & Effect	91	2
<b>37</b>	<b>WHEN A MAN LOVES A WOMAN</b> (Columbia 74020)	Michael Bolton	33	18	<b>85</b>	<b>HAZARD</b> (Capitol 44796)	Richard Marx	DEBUT	
<b>38</b>	<b>BROKEN ARROW</b> (Warner Bros. 19274)	Rod Stewart	36	17	<b>86</b>	<b>MAMA, I'M COMING HOME</b> (Epic 74093)	Ozzy Osbourne	DEBUT	
<b>39</b>	<b>THAT'S WHAT LOVE IS FOR</b> (A&M 7233)	Amy Grant	37	20	<b>87</b>	<b>ANGEL BABY</b> (Quality 15171)	Angelica	54	15
<b>40</b>	<b>SPENDING MY TIME</b> (EMI 04802)	Roxette	39	16	<b>88</b>	<b>REAL REAL REAL</b> (SBK 7364)	Jesus Jones	59	25
<b>41</b>	<b>2 LEGIT 2 QUIT</b> (Capitol 79005)	Hammer	40	15	<b>89</b>	<b>GET A LEG UP</b> (Mercury 867 890)	John Mellencamp	60	19
<b>42</b>	<b>SAVE UP ALL YOUR TEARS</b> (Geffen 19105)	Cher	38	17	<b>90</b>	<b>ENTER SANDMAN</b> (Elektra 4-64857)	Metallica	85	22
<b>43</b>	<b>CHANGE</b> (Arista 2362)	Lisa Stansfield	41	14	<b>91</b>	<b>LET'S TALK ABOUT SEX</b> (Next Plateau 333)	Salt-N-Pepa	76	21
<b>44</b>	<b>CREAM</b> (Paisley Park/Warner Bros. 19175)	Prince And The N.P.G.	42	20	<b>92</b>	<b>HOLE HEARTED</b> (A&M 1564)	Extreme	77	27
<b>45</b>	<b>I CAN'T DANCE</b> (Atlantic 7-87532)	Genesis	62	2	<b>93</b>	<b>DO ANYTHING</b> (East West 3948)	Natural Selection	64	19
<b>46</b>	<b>HOME SWEET HOME</b> (Elektra 64818)	Motley Crue	45	15	<b>94</b>	<b>DON'T WANT TO BE A FOOL</b> (Epic 34-73879)	Luther Vandross	88	28
<b>47</b>	<b>WHAT BECOMES OF THE BROKEN HEARTED</b> (MCA 54331)	Paul Young	58	3	<b>95</b>	<b>THE ONE AND ONLY</b> (Chrysalis 23730)	Chesney Hawkes	92	27
<b>48</b>	<b>SET THE NIGHT TO MUSIC</b> (Atlantic 4164)	Roberta Flack & Maxi Priest	46	19	<b>96</b>	<b>SOMEWHERE, SOMEBODY</b> (A&M 1557)	Aaron Neville	92	10
					<b>97</b>	<b>WITH YOU</b> (Epic 34-73713)	Tony Terry	93	20
					<b>98</b>	<b>LIES</b> (EMI 56224)	EMF	94	21
					<b>99</b>	<b>EVERY ROAD LEADS BACK TO YOU</b> (Atlantic 87572)	Bette Midler	95	11
					<b>100</b>	<b>O.P.P.</b> (Tommy Boy 988)	Naughty By Nature	96	16

By Randy Clark and Bryan DeVaney

## SINGLES

### ■ VANESSA WILLIAMS: "Save The Best For Last" (Wing/Mercury CDP 593)

This third single from Vanessa's *The Comfort Zone* album, which has been on the charts for 23 weeks, is solid proof that she is a viable music-biz contender. Her first two releases from the album have soared to the top of the R&B charts (single, "The Comfort Zone" is still in the top 20 R&B) and it sounds to us like "Save The Best For Last" could well cross over to CHR. The song is beautifully sung by Williams and tastefully produced and arranged by Keith Thomas.



### ■ LITA FORD: "Playin' With Fire" (RCA RDJ 62189-2)

We figure that Lita has been playing with fire ever since she turned about 16. This rockin' single from her *Dangerous Curves* lp contains three mixes, the top 40 mix, the Fire mix, and the album version. Though the difference between them is barely discernable, Lita delivers the same walloping punch on all three, continuing in a style that is practically hers alone now. The song is written by Lita, Jim Valance & Michael Dan Ehmig and produced by Tom Werman.



### ■ THE DYLANs: "Planet Love" (RCA RDJ 62187-2)

The Dylans are a part of the new British invasion of pop/rockers. These boys from Sheffield, England put out their self-titled debut album in early December and have only now got around to releasing a single. "Planet Love" is full of the same flower-power, '60s-ish harmonies and lyrics ("long hair" and "love") as the rest of their album, all wrapped up in a neat, modern pop-format package, produced by Stephen Street.



### ■ GEORGE MICHAEL: "I Believe (When I Fall In Love It Will Be Forever)" (Columbia CSK-4429)

Where have you heard this title before? If you guessed Stevie Wonder, give yourself a cigar. Completely redone with a pop feel added, Wonder's 1972 hit that was featured on his *Talking Book* album has stepped up into the new for '92. Michael's remake is a soft, crossover attempt that should take the "pop topper" to the R&B charts again.



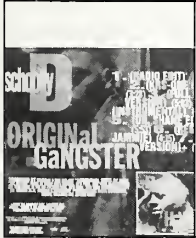
### ■ ROGER: "Take Me Back" (Reprise PRO-CD-5203)

Roger's still moving forward in full thrust with "(Everybody) Get Up," the first single taken off his most recent album titled *Bridging The Gap*. He must not think that it's enough, because he's just released the second single titled "Take Me Back." This song is a taste of the slow, more serious Roger. The production has his traditional sound (robot voice and hype muzick), but with a touch of the '90s to it, giving it a perfect combination. Mark down another hit.



### ■ SCHOOLLY D: "Original Gangster" (Capitol DPRO-79137)

When most people think about "gangsta' rap," they automatically think about artists like N.W.A., Ice Cube and Ice T. But before all these artists were recording "tha' gangsta-sh\*t," there was a young rapper out of Philly named Schoolly D who was making some dope-as\* tracks. Well, his most recent album release, *How A Blackman Feels* isn't selling platinum or even gold, but it has some old-school style, gangsta' tracks that shouldn't be sold short. "Original Gangster" is a dopejam that "schools" everyone on what he's really about.



## ALBUMS

### ■ TERRI NUNN: *Moment Of Truth* (DGC DGCD-24451)

Alright folks, if you were wondering what happened to the lead singer from the group Berlin, look no further... she's got a deal with the David Geffen Company and a solo album. Terri is now co-writing her material, six of the 11 songs on the disc, and is offering up a more personal side, touching issues like her affair with a married man, sexual longing and her father's suicide. The first offered single, "Let Me Be The One" is not one of her own though. The lp is produced by David (Fine Young Cannibals, BoDeans) Z.



### ■ DIED PRETTY: *Doughboy Hollow* (Beggars Banquet/RCA BEG 07863 61106-2)

This alternative band from Australia is offering their fourth album of dark and brooding as well as pop-ish material with *Doughboy Hollow*. The band has had a string of EPs and has toured extensively throughout their home country as well as Europe and the States. Last album, *Every Brilliant Eye*, garnered some American alternative chart action. This 11-cut CD explores a sort of folk-drone approach to alternative and has a healthy dose of passion as well as experimentation. Produced by Hugh (Edie Brickell) Jones.



### ■ MOTORPSYCHO: *Wrenched* (Hollywood HR-61285-2)

This punk-influenced, power mayhem, L.A.-based band has released its debut album on a label that hasn't figured out what it's selling yet. Motorpsycho is offering a metal/alternative thrash with pounding drums, speedy guitars and f\*ck-it-all lyrics. The 11-cut CD produced by Jim (Ratt, L.A. Guns) Faraci, features a four-piece, three-chord, too-intense band whose self-proclaimed influences are The Ramones and Motorhead. It is a relief to see a Disney-owned label release an album with a parental advisory warning on the cover.



### ■ MICKEY DEE: *Reaching Out* (Rock City RCK-102491)

Pop rocker Mickey Dee is a singer/songwriter with a collection of dated, pop material circa 1973. The production on the effort is of similar means and even features the guest appearances of former Three Dog Night members as musicians on a few of the tracks. Mickey wrote eight of the 11 cuts on the advance cassette, that was produced by label president Michael D'Anna. Though we feel it is too weak for radio, this indie label wanted us to run the review anyway. The scary possibility is that the label CEO, the record producer, and the artist might all be the same guy.



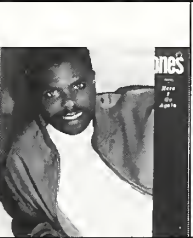
### ■ LORD FINESSE: *Return Of The Funky Man* (Giant 9 24437-2)

Lord Finesse is definitely on the hardcore tip. This 16-selection CD is fat with hard-hittin' beats, flexin' lyrics and the intent to keep things on hard tip as much as possible. On the production is Lord Finesse, Showbiz, Diamond D, Aladdin & S.L.J. and Peter Wane.



### ■ GLEN JONES: *Here I Go Again* (Atlantic 7 82352-2)

Yeah, this is the guy that the industry's buzzing about. Atlantic will have their hands full with this project, so look to hear a lot from this upcoming artist. The first selection on this 11-track CD, "Here I Go Again," is a smooth, uplifting R&B tune that will help this talented vocalist rack up some serious sales. Also "I've Been Searchin' (Nobody Like You)," "Call Me"... forget it, this whole album is good. So, that's what everybody is buzzing about.



## POP SINGLES LOOKING AHEAD

CASH BOX • FEBRUARY 8

- HELLUVA (MCA) ..... Brotherhood Creed
- KISSING THE WIND (Charisma) ..... Nia Peeples
- BREAKIN' MY HEART (Perspective/A&M) ..... Mint Condition
- BEATEN UP IN LOVE AGAIN (Elektra) ..... The Doves
- SHAMELESS (Columbia) ..... Billy Joel
- I NEED MONEY (Interscope) ..... Marky Mark & the Funky Bunch
- PLAYING WITH FIRE (RCA) ..... Lita Ford
- WASH THE RAIN (Charisma) ..... World On Edge
- YOU SHOWED ME (Nx. Plat.) ..... Salt-n-Pepa
- KILLER (Sire/Warner Bros.) ..... Seal
- EVERYTHING CHANGES (Reunion/Geffen) ..... Kathy Troccoli
- CARIBBEAN BLUE (Reprise) ..... Enya
- NAKED RAIN (RCA) ..... This Picture
- HEAVEN'S HIGHEST HILL (Jambco/Mercury) ..... Billy Falcon

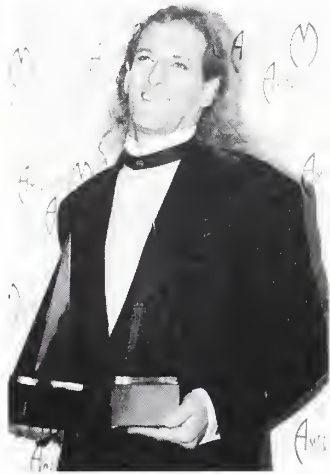
## PICK OF THE WEEK

### ■ SOUNDTRACK: *Juice* (SOUL/MCA MCAD-10462)



Damn! Whoever put this dope a\*s soundtrack together needs to do this more often. To kick thangz off, Naughty By Nature rips thangz up with "Uptown Anthem," a smooth, crossover potential cut that's slammin'. Next down tha' line iz Eric B and Rakim on "Juice (Know The Ledger)," now this is a taste of the O.G. material they are known to deliver (Rakim goes off on dis 1). Also featured are Big Daddy Kane, Teddy Riley featuring Tammy Lucas, M.C. Pooh, Too Short, EPMD, Aaron Hall, Salt N' Pepa, Juvenile Committee, Son Of Bazerk, Raheim, and last, but not least, are The Brand New Heavies featuring N'Dea Davenport with "People Get Ready."

By Randy Clark



Mr. Congeniality?

## BACKSTAGE AT THE AMERICAN MUSIC AWARDS:

Okay, I'll explain how it works first. You already know who won, and if you don't... you must not give a damn. But unbeknownst to most television viewers and audience members, is all the mayhem and "organized" madness going on backstage they don't want you to see. They do, however, invite the press... like *everybody*, radio and television news and just about every publication under the sun. They set up an area for them to congregate with their cameras, microphones and crews.

As the winners come off stage from accepting their awards, some production staff member drags the poor souls past all the hangers-on and lookie-loos through a veritable obstacle course of musical equipment, props and sets, back into the lion's den to face the overbearing and not often too bright media. The area is divided into three sections of assault, first are the paparazzi and the print media, then radio for interviews and comments, then the television cameras for news and all the entertainment format shows. I chose to wander amongst it all, and witness the hysteria from different vantages.

Some of the winners have experienced this sort of interrogation before and know how to use it to their benefit (good press is good business), others are reticent and shy actually (not a bad quality, mind you),

and some treat the entire process as an obligation and a chore. It's through this gauntlet these artists show their innermost professional savvy, their strengths, their weaknesses, and if you really want to break it down, possibly their basic personality characteristics as well. So I have come up with my own set of awards based on backstage observation:

**MOST EMBITTERED & ARROGANT:** Michael Bolton

**HAVING THE BEST TIME:** Van Halen (mostly Sammy and Eddie)

**MOST FUNNY:** Will Smith (the Fresh Prince)

**LEAST FUNNY:** Michael Bolton

**MOST STAR QUALITY:** Luther Vandross

**LEAST STAR QUALITY:** Naughty By Nature

**BIGGEST HEAD-RUSH:** C + C Music Factory (six nominations and five awards)

**BIGGEST LETDOWN:** Whitney Houston (five nominations and *no* awards)

**BIGGEST ENTOURAGE:** James Brown (as if you couldn't guess)

**MOST GRACIOUS & APPRECIATIVE:** Natalie Cole

**LEAST GRACIOUS & APPRECIATIVE:** Michael Bolton (as if you couldn't guess)

**MOST LUCKY TO BE THERE AT ALL:** Paula Abdul

**LEAST LUCKY NOT TO BE THERE AT ALL:** Garth Brooks

**MOST PROFESSIONAL:** Reba McEntire

**LEAST PROFESSIONAL:** Michael Bolton (once again)

**COMIC RELIEF AWARD:** Spinal Tap

**PATIENCE & ENDURANCE AWARD:** I'll take that one and see you all... next week...

## WEST COAST

By Lee Jeske



**YEBO!** If you recognize these people, you know enough to go hear them when they come to your town. If you don't—hey, buddy, they're Mahlatini and the Mahotella Queens and they'll make you jump and shout. Don't believe us, just pick up their new Verve CD, *Mbaqanga* and take off.

**D.C. BOUND:** Something called the Cultural Initiative, Inc. will be convening its second annual Hip-Hop Conference Feb. 20-22 at Howard University. Last year, some 3,000 people showed up, including the likes of Russell Simmons, Public Enemy, Kenneth Gamble, Kool Moe Dee, Doug E. Fresh and Sister Souljah. Topics this year include "How to Get a Record Deal," "Hip-Hop, Black Youth and Empowerment" and "Law and the Entertainment Industry." Interested? Of course you're interested. And go by the White House while you're down there and give a big fat "Yo" to our chief executive.

**B.B. QUEEN:** Once B.B. King was playing in a club when a fight broke out over a woman named Lucille. B.B. escaped within an inch of his life and he forever called his guitar "Lucille." Or something like that. Anyway, Flair Records, which is the imprint under which Virgin releases classic R&B stuff from the vaults of Ace, Modern, Kent, RPM and, yes, Flair, has just put out "Spotlight on Lucille," an all-instrumental B.B. King compilation. I have a couple of complaints—the CD is awfully skimpy, at 12 songs, as is the enclosed discographical information—but it nicely makes the point that B.B. King is, without question, one of the most important and influen-

## EAST COAST

tial guitarists we've got. We who love to go hear B.B. really love it when he scrunches his big belly behind Lucille and wails, he's still a true and inspired improviser, still a pleasure. This compilation follows the earlier *The Best of B.B. King Volume One*, which came out last fall along with some tasty Etta James, Johnny "Guitar" Watson and Elmore James anthologies. American record labels are suddenly blues happy and, hey, if they're blues happy, I'm blues happy.

## WHAT GOOD IS SITTING ALONE IN YOUR ROOM?

"Cabaret Comes to Carnegie" will take cabaret music out of New York's clubs—where, without much record company support, it thrives to a small clientele—and on to the stage of Weill Recital Hall for six nights in March. Opening the series up, on March 4 and 5, is Adelaide Hall, who will be celebrating her 90th birthday this year. Hall made her Broadway debut in *Eubie Blake and Nobel Sissle's Shuffle Along* in 1921 (1921!), sang with Duke Ellington in the 1920s, has lived most of her life in Europe and is one of the last survivors of an era of champagne, caviar, top hats, white gloves and a regal elegance that is forever gone. Long gone. She speak-sings her song, much like Mabel Mercer, who epitomized that era, did at the end of her career, and she will instantly sweep you away to the Cotton Club, Bricktop's or any of the other rooms she headlined. There's no food at Carnegie, but you can slip next door to the Russian Tea Room, or around the corner to Petrossian, to keep up the illusion that Cole Porter is waiting for you for a late-night repast. Also on the series: Bill Daugherty and Robin Field (March 6), Julie Wilson (March 11 and 12), and another survivor of cabaret's golden age, Hildegard! (March 13). Tickets are 20 bucks each and you'll probably hit 57th St. humming.

## TALENT REVIEW

### Eric Marienthal

By Hilarie Grey



**LE CAFE, LOS ANGELES**—A buoyant, soulful performer, Eric Marienthal (GRP), best known for his work with the Chick Corea Elektric Band, led his own stellar group through a compelling set at Le Cafe. This "preview" of his upcoming tour in support of his *Oasis* album proved not only the saxophonist's strength and versatility in many styles, but also his immense likeability as a performer.

Marienthal treated the packed house to a grab bag of beautifully executed tunes which ran the gamut from jazz to blues to funk and gospel. The opening number, "Oasis," featured an elegant, seamless soprano line against a breezy synth atmosphere and driving beat which created an open-air setting. Marienthal's swooping, singing solo, which elevated the mood from mellow to joyous, immediately set him several classes above the bland, sappy soprano blowers who dominate the airwaves.

Marienthal proved equal proficiency on the alto sax, wailing and rolling playfully on the blues/funk romp, "Seafood To Go," and jumping and diving across the registers to build to fever pitch on "Tryin' To Tell Ya." He also happily stepped aside to feature the members of his tight ensemble. Passionate keyboard player Gregg Karukas offered acrobatic organ jams and lilting piano solos with equal agility, while Art Rodriguez' driving drums propelled the band through some breathtaking changes. Deadpan bassist Alan Deremo astounded as well, producing plucky, electric riffs and guitar-range solos on his six-string with ease and flair.

A handsome, appealing frontman, Marienthal seemed to truly enjoy his set, remaining emotionally involved in every song. He bopped and swayed through the grooves of the uptempo numbers, while capturing the plaintive mood of the romantic "Understanding" in his body language as well as his elegant soprano line.

The set built to a rousing finale with two no-holds-barred, soul-bearing gospel numbers. Remarkably, neither song lacked for the absence of the vocals which appear on the *Oasis* album. "Just To See You Again" featured a classic chord building on Karukas' organ, while Marienthal wailed out some unbelievably wild, high-voltage arpeggios, so soulful that you would swear you could hear the choir. The band closed with a freight-train jam through "Another Shore," with a bouncy, funky bass line and driving syncopated piano supporting Marienthal's blazing alto as it soared into the high register.

This inspirational ending was yet another example of the range of this dynamic performer, who proved that he is one of the most exciting musicians on the contemporary jazz scene.

**RHINO SIGN-O:** Rhino Records and Atlantic Records have entered into an agreement whereby Atlantic will distribute all Rhino audio product worldwide, beginning on March 31, following the expiration of Rhino's current distribution agreement with CEMA. The new pact also calls for the two companies to work together to reissue Atlantic's rich catalog of masters, with an emphasis on recordings from the '50s through the '70s.

**NARM NEWS:** NARM has announced that Robert J. Morgado, chairman of the Warner Music Group, will deliver the keynote address at the organization's 34th annual convention, scheduled to take place March 13-16 in New Orleans. Morgado's speech will be part of the convention's general session, scheduled for Saturday, the 14th.

**ONE WORLD BEAT:** Sweden's 20-year-old Caprice Records—a government-supported, mainly classical label (with a sprinkling of jazz, folk, rock and pop)—has signed with New Jersey's One World Records for U.S. distribution.

**HOME IS WHERE THE HEART IS:** Peter Robinson, former Chrysalis and RCA A&R director, is launching Dome Records, which he will own jointly with EMI Records. Said Robinson, who signed Rick Astley, Five Star and Fairground Attraction to RCA and Runrig, Chesney Hawkes and Sonia to Chrysalis, "It will not be a boutique label aimed solely at one segment of the market."

**MARCH IN MIAMI? YES:** The seventh annual Winter Music Conference and DJ/Nightclub Expo—the dance music world's annual powwow—will be held at Miami's Fountainsbleau Hotel, March 24-28. Can you think of a better way to spend the last week of March? Huh?

**KIDZ & PLAY:** BMG Kidz has been formed by BMG to "market and distribute quality, life affirming family entertainment audio and video product to a growing and sophisticated family audience." Growing? Sophisticated? You know who you are. The new division has also signed a joint venture agreement with Rincon Children's Entertainment.



Following their recent sold-out concert appearance in St. Petersburg, Fla., mega-rockers Van Halen were greeted backstage by MTV chairman and CEO Tom Freston. The group, who recently won an American Music Award for their album, *For Unlawful Carnal Knowledge*, has just kicked off the second leg of their North American tour. Pictured (l-r) are: Alex Van Halen; Michael Anthony; Freston; Sammy Hagar; and Eddie Van Halen.

## NEWS FROM JAPAN



Syugo Matsuo

**SYUGO MATSUO**, has been promoted from vice president to president of Sony Music Entertainment, succeeding Toshio Ozawa who was recently selected as chairman of the company. At the same time, Hiroji Inagaki and Shigeo Maruyama, both with the title of managing director, were named vice president. Matsuo joined Sony Co., Ltd. (parent company of Sony Music Entertainment) in 1961, and moved to Sony Records (now Sony Music Entertainment) in 1968. After serving as chief of the Sony Tokyo branch office and as head of the business department, he became vice president of the company

in 1991. **TOTAL SALES OF AUDIO/VIDEO SOFTWARE** (CDs, records, audio and video cassettes) for the first six months of fiscal 1991 (April-Sept.), were up nine percent over the comparable period of 1990 to \$2.1 million, according to a survey conducted by the *Cash Box*/Tokyo office of 28 record and video manufacturers affiliated with the Record Industry Assn. of Japan (RIAJ). Compact discs showed the highest gain amounting to sales of \$1.2 million, up 18 percent over the previous year while video software showed a modest increase of five percent. Based on this survey, the leading manufacturers, their sales and percentage of total industry sales are as follows: Sony Music Entertainment, \$353 million, 16.62 percent; Pony-Canyon, \$320 million, 15.46 percent; Toshiba EMI, \$262 million, 12.7 percent; Polydor, \$211 million, 9.93 percent; Victor Musical Industries, \$189 million, 8.92 percent; Nippon Columbia, \$186 million, 8.80 percent; Warner Music Japan, \$116 million, 5.50 percent; Teichiku, \$91 million, 4.29 percent; Tokuma Japan, \$88 million, 4.18 percent; and BMG Victor, \$74 million, 3.5 percent.

MUSIC  
PUB

By Fred L. Goodman

## NO JUSTICE FOR THE

**"JUSTAS":** It's been true for years now, that if you are "justa" songwriter, who isn't also an artist or producer, or one who collaborates with an artist or producer, your chances of having a hit song or even a publishing deal are close to impossible. Let's face it, **Irving Berlin** or **Cole Porter**, or for that matter **Barry Mann** or **Gerry Goffin** would find it pretty difficult these days, and that's a shame.

Just a quick look at any chart will show you that most of the tunes are self-contained. So it stands to reason that the recent Grammy nominees in the songwriting categories are also mostly self-contained. In the Song of the Year category only **Irving Gordon's "Unforgettable,"** (a song that's over 40 years old) was written by "justa" songwriter.

In the Best Country Song category, a genre in which there are usually more chances for cover records, there are no "justas." For Rhythm & Blues Song, "Can You Stop The Rain," by actual songwriters **Walter Afanasieff** and **John Bettis** and the remake of "I'll Take You There" by **Alvertis Isbell** give the "justas" a glimmer of hope. Could there be "justas" in the Best Rock Song category? You've got to be kidding!

So you see, there's very little "justas" in the music industry today. But I guess it's "justas" well.

**HELLO, FRISCO!** The BMI New Music Showcase: San Francisco will be held at the I-Beam on Thursday, Feb. 12. This is the second year that the performing rights organization will sponsor showcases to kick off the Gavin Convention. The showcases will feature 30-minute sets by each of the following acts: **Smokin' Rhythm Prawns**, **Joseph Brinkman** and **the Conspiracy of Equals**, **Magpies**, **Paw Paw Blowtorch** and **Counting Crows**.

Joining BMI as co-sponsors for the event are **BAM** and **Live 105 FM-KITS**. Live 105's **Big Rick Stuart** will serve as MC. Tickets for the showcase are \$5. Proceeds from the evening will benefit the **T.J. Martell Foundation**. For further info, contact showcase co-producer **Nadine Condon** at (415) 821-6299 or BMI's **Julie Gordon** at (213) 659-9109.



Zomba Music has signed artist/writer **Angela Bofill** to a long-term publishing contract. She has had numerous hits and albums of her own as a performer, and recently charted with her tunes performed by **Jennifer Holliday** and **Will Downing**. Pictured celebrating at Bofill's recent appearance in Los Angeles are (l-r): **Neil Portnow**, vice president of West Coast operations, **Zomba Enterprises**; **Bofill**; and **Lauren Little**, Bofill's manager.

INDIE  
NEWS

## Rated "XXX"

By John Carmen

**GREETINGS, WELCOME, HELLO,** et cetera, ad nauseum, whatever. Starting here and now, I'll be writing a weekly column on the state of independent record labels here and abroad, and will be profiling the movers and shakers in this end of the recording industry.

Long considered the "Triple A" of the business, independent labels, like their parallel in the television industry, cable channels, have proliferated as never before due to the fragmentary nature of the record-buying public. Virtually every niche of the market is being serviced, from alternative to metal, to rap to ethnic, to industrial to folk. As the majors continue to hunt for the widest possible audience for their heavy-hitters (some would say the lowest common denominator or bottom line), many segments of the public remain unserved. This is where the indies step in, making smaller profits on marginal acts deemed too risky or uncommercial by the majors. This isn't always the case, but it makes for the most typical scenario.

Our first profilee in the pantheon of the indie circuit is Los Angeles-based **XXX Records**. Located a stone's throw away from the lovely and scenic County Jail (where some of its fringier acts have spent some time, no doubt), XXX is the most active of the "alternative-rock" indies locally.

Founded in 1986 by co-owners **Dean Naleway** and **Peter Huer**, XXX has filled the breach left by former local heavyweights **SST** in terms of the signing and development of the underground rock acts which fill Hollywood nightclubs. "We prefer to stick with the punkier end of the alternative market," says Huer. "A typical XXX baby act may sell 5,000 to 10,000 records the first time out, we hope. So we try to record our bands cheaply, and get them out on the road to promote themselves."

Unlike many small labels in other cities, XXX has actually had big sellers in the past, the most notable being the debut of **Jane's Addiction**. The success of **Jane's** hasn't spurred the company into looking for a suitable clone to bring in the big bucks. "It seems that in L.A., once a certain act breaks through, then everyone tries to latch on and copy," says publicist **Bruce Duff**. "**Jane's Addiction** was one of those, the **Knack**, **Motley Crue**, **Poison**, **Guns N' Roses** were others. And most of those bands put out indies before they signed to major labels to widen their fan base."

Duff and Naleway see "word of mouth" as their major source of advertisement, but in Duff's words, "We do a bit of print in the underground also. But for us, it's critical that a band hit the road in a van, or whatever, and break themselves. We can try to get the product into the smaller chains and the mom and pops, but we don't have the money or the pull of a major."

Naleway feels that a lot of his acts are better off where they are. "No major will touch some of our bands the way they are, but as soon as we start to sell, they come after the bands with guns blazing." This explains the label's reticence in revealing whom they think is hot stuff at the moment. "If we say anything in print, the brigade of managers and attorneys will be upon us like white on rice," says Duff. "We really wanted the **Muffs**, for example. But **Warners** offered them a demo deal, and there's no way we can compete with them."

XXX does maintain a fairly heavy pipeline of new product, the most recent being the Anglo-philic combo **Human Drama** and the **Ramones-like Creamers**. "Fads come and go," says Duff. "This week it's industrial, the next week it's Seattle sludge (sounds like a crappy racehorse, doesn't it?), next month whatever. But, for us, we stick to the music we really believe in and love, and that's how we make our A&R decisions."

The label has also resuscitated the careers of former heavies like the **Exploited** and the **International (nee English) Beat**. "The fans are a lot more loyal than the majors give them credit for," says Huer. "Majors give up on their acts way too fast. At XXX, we feel like we can maintain the grass-roots thing and keep an act's life going a lot longer, because we are more motivated by the artist than his balance sheet."

The feeling at XXX is that they can continue to prosper. "We've tried some industrial and rap, but they weren't really our field of expertise," says Duff. "We mostly stick to the raunchy, rockier stuff even if the commercial or college stations won't play it, because it is what we know, and it is what people expect when they see the XXX logo on an unknown CD in a bin. Mostly, we try to avoid putting out the same dull dreck that the majors are trying to ram down the public's throat."



## ON JAZZ

By Lee Jeske

**HEY, TERENCE, IS YOUR FLY BUT-TONED?:** Terence Blanchard is all dolled up for his cameo in Spike Lee's *Malcolm X*, for which he also wrote the score (as he did for the non-Stevie Wonder stuff in *Jungle Fever*).

### EAST OF THE SUN:

Branford Marsalis told me a story last year about riding on a train in Japan and being approached by a somewhat inebriated man who, with an attitude, said something like, "How do you feel about us buying up your whole country and making all your cars?"

Branford said he dismissed the man with a common two-word epithet, but I said he should have responded, "Yeah, and how come in all the years that Japan has been listening to jazz, you still haven't turned out a Charlie Parker or Lester Young or, for that matter, a Wynton or Branford Marsalis?" And/or: "Yeah, and how come in all the years that Japan has been playing baseball, you still haven't sent a quality player to the major leagues?"

See, in all this talk about trade imbalances—all this talk about cars and cameras—there is a point that isn't being made: Japan is still importing American talent—American jazz musicians, American movies, American baseball players. Even American jazz clubs—New York's Blue Note has several Japanese franchises, clubs stocked with a touring circuit of American musicians. I don't remember reading any stories about a major league baseball team signing up some washed-up veteran of the Japanese leagues. I'd like to see the list of American movies playing right now in Tokyo versus Japanese movies playing right now in New York. Et cetera. Sure, Japan makes the recording equipment, but, more than ever, we're sending them the talent to record with it, not to mention supplying them with the classic jazz albums to reissue in their anal boxed sets.

Put that in your microchip and smoke it, Mr. Whatever-your-name-was who just bashed American workers. *Fie* on you and *fie* on workers who have sold themselves, body and soul, to their companies. If being lazy means taking a vacation every year, of having weekends to ourselves, and of creating the greatest artistic talents of the 20th century, give me lazy every time. I'll trade all your Toyotas for a single Stan Getz, all your Nikons for one Ella Fitzgerald.

What brings all this to mind is a fairly innocent press release about something called the International Jazz Party at Los Angeles' Biltmore Hotel, February 8 & 9. Along with some of L.A.'s mainstream jazz talent—Bill Berry's star-studded big band (his wife Betty is the event's producer), Carl Fontana, Spike Robinson, etc.—the weekend will feature a big band made up of businessmen from Nikko, Japan (businessmen!), Masao Ishii & the Albatross Swing Jazz Orchestra (Albatross?), and the Eiji Kitamura Quintet.

According to this release, the Albatross band is one of some 500 Japanese amateur jazz bands made up of businessmen who want to relax by playing jazz. And will the Japanese band be showcasing the music of Japan's great jazz writers and arrangers? Of course not, they'll be doing their tribute to Count Basie.

**BOPPING AROUND:** Gee, there are a lot of jazz documentaries being made nowadays. It's about time. The latest subject is the wonderful Shirley Horn, who will be the subject of a Gene Davis-directed home video around the April release of her next album, *Here's to Life....* This week, Bobby McFerrin, who cheerfully follows his own muse, will release a pair of duet albums: *Play* (Blue Note), a silly live collaboration with Chick Corea, and *Hush* (Sony Music), a collaboration with classical cellist Yo-Yo Ma that I haven't heard.



# TOP 40 JAZZ ALBUMS

CASH BOX • FEBRUARY 8, 1992

1	FOURPLAY (Warner Bros. 26656)	FOURPLAY	1	18
2	ON THE TOWN (Manhattan/Capitol 96687)	RICHARD ELLIOT	2	18
3	A LONG STORY (Manhattan/Capitol 95476)	ELIANE ELIAS	3	13
4	KENNY KIRKLAND (GRP 9657)	KENNY KIRKLAND	7	8
5	LIVE AT BIRDLAND WEST (EastWest 82334)	GERALD ALBRIGHT	6	10
6	COLLECTION (GRP 9658)	JOE SAMPLE	9	13
7	SHADOWS (GRP 9654)	DAVID BENOIT	4	16
8	CARRY ON (GRP 9660)	PATTI AUSTIN	8	10
9	BLUE LIGHT, RED LIGHT (Columbia 48685)	HARRY CONNICK JR.	5	18
10	WITH MY LOVER BESIDE ME (Columbia 48665)	NANCY WILSON	10	8
11	POP POP (Geffen 24426)	RICKIE LEE JONES	11	13
12	SONGS WITHOUT WORD (GRP 9661)	DUDLEY MOORE	16	10
13	BACK ROADS (Denon/A&M 9042)	BOB BERG	13	8
14	OFFBEAT OF AVENUES (Columbia 47079)	MANHATTAN TRANSFER	12	24
15	OPEN YOUR EYES (Verve Forecast/PolyGram 511 390)	SHAKATAK	18	8
16	STOLEN MOMENTS (Blue Note 97159)	STANLEY JORDAN	19	8
17	HEARTS OF FIRE (GRP 9653)	NEW YORK VOICES	17	16
18	CURVES AHEAD (GRP 9651)	RIPPINGTONS	14	24
19	NOCTURNAL MOODS (Par 2010)	WILTON FELDER	15	13
20	TALK TO ME (Spindletop 138)	SAM RINEY	21	8
21	THE GERSHWIN COLLECTION (GRP 2005)	DAVE GRUSIN	20	18
22	HERE'S TO THE PEOPLE (Milestone/Fantasy 9194)	SONNY ROLLINS	30	1
23	107 IN THE SHADE (Epic 47979)	ALEX BUGNON	22	20
24	STUCK ON YOU (Sindrome 8893)	BOBBY CALDWELL	29	1
25	BACK ON THE CASE (GRP 9648)	ACOUSTIC ALCHEMY	23	24
26	BENEATH THE MASK (GRP 9649)	CHICK COREA	24	24
27	WORLD SINFONIA (Tomato/Mesa-Bluemoon 79750)	AL DI MEOLA	32	20
28	MISSISSIPPI LAD (Antilles 511411)	TEDDY EDWARDS	35	1
29	PATRICE (Warner Bros. 26659)	MARK WHITFIELD	27	18
30	OASIS (GRP 9655)	ERIC MARIENTHAL	28	20
31	BLACK AND BLUE (Concord 4482)	GENE HARRIS QUARTET	33	1
32	ODDS OR EVEN (Atlantic 82297)	MIKE STERN	25	20
33	DANCE OF THE PHOENIX (Verve Forecast/PolyGram 128)	NESTOR TORRES	31	16
34	SAXUALITY (Arista 8674)	CANDY DULFER	26	34
35	FLIGHT OF THE COSMIC HIPPO (Warner Bros. 26562)	BELA FLECK & THE FLECKTONES	34	30
36	THIS IS NEW (Blue Note/Capitol 97196)	Rick Margitza	DEBUT	
37	NATURAL SELECTIONS (GRP 9656)	DAVE SAMUELS	36	13
38	OPEN UP WHATCHA GONNA DO FOR THE REST OF YOUR LIFE (Columbia 47383)	Dirty Dozen Brass Band	DEBUT	
39	TCHOKOLA (Epic 47378)	JEAN LUC PONTY	37	36
40	SAX APPEAL (Warlock 2726)	KIM WATERS	38	26

## Club With Nothin' But Jazz

By Jimmy Paschal

**IF YOU LOVE JAZZ**, and you're in Los Angeles, then you will be thrilled to learn that the Nothin' But Jazz club has recently reopened. Located in the World nightclub on the ground floor of the "mall of malls," the Beverly Center, Nothin' But Jazz features major jazz artists every Wednesday night at 8:30 p.m., one show only.

Nothin' But Jazz enjoyed a successful three-month run last fall, then closed for the holiday season. Curtis Mitchell, president of CM Productions, operates the club. The house band is led by vocalist Tony Warren, who most recently performed at the Lionel Hampton Jazz Room in Paris.

Artists booked for February include Ronnie Laws (Feb. 5); Michael Wolff of *The Arsenio Hall Show* and Leta Galloway (Feb. 12); Freda Payne and Craig T. Cooper (Feb. 19).

Nothin' But Jazz is located at 121 N. La Cienega Blvd. in the Beverly Center. Tickets and information are available at (310) 854-0938 or (310) 281-7588, as well as Ticketmaster outlets, (213) 480-3232.

## Bobby Jones: The Man With The Vision, The Credentials, The Vehicle And The Economic Base

By Gregory S. Cooper



Bobby Jones

**WHO WOULD HAVE EVER GUESSED** in the early 1950s, that a young man named Bobby Jones would one day leave his native Paris, Tennessee home in Northwest Henry County, and grow up to become one of the most important figures on the American music scene today. There had to be some courage, tenacity, and abiding faith for the rurally-born youngster to have become worthy of the coveted status, "Citizen of the World."

From early childhood he dreamt of making a home for himself in the entertainment industry/world. The groundwork he laid was precise. Jones, a Malaco recording artist, has helped to promote and catapult one of the greatest American art forms—gospel music—into national attention and worldwide acceptance via television and concert performances. He has truly become a pioneer with legendary status, and he has lived to see it in his own time!

**The Vision**—Music came easy for him, as did most anything he wanted to learn or do. He's fast, but methodical. His aim was sure; he knew exactly how tough the odds would be, but he didn't let that reality destroy his goals. Backed by determination to become a significant person, he purposed in heart, even as a child, to leave the countryfied lifestyle of Tennessee to educate himself, minister through his music and to perform. The concert halls of the world would be his stage. "My goal is to mainstream positive music," said Jones. "When the history of music is written, we shall be there!"

**The Credentials**—Realizing the importance of being prepared for the task that was in front of him, Jones,

exceptionally gifted, mentally committed himself to be an achiever. He graduated from high school at age 15, acquired his major in elementary education at age 19, and by his early twenties, he had been an instructor in both the Missouri and Tennessee school systems. He earned his masters from Tennessee State University and earned a doctorate from Vanderbilt University. By 1980, Jones became actively involved in textbook publication, which took him all over the world as an educator. Although he was already equipped for the task, Payne Theological Seminary in Wilburforce, Ohio, recognized his achievements by bestowing upon him in May 1991, a honorary doctorate.

**The Vehicle**—It was during his teaching days that Jones helped conceive the idea for Nashville's Black Expo to focus on contributions African-Americans had made to the community. Black Expo once attracted more than 50,000 people, and it was through this effort that he introduced the pilot for *The Nashville Gospel Show* to WSMV-TV. It wasn't long before Jones and his newly formed group, New Life, consisting of seven singers and three musicians, became one of the most requested groups in the Middle Tennessee area. This was the stepping stone he had so carefully calculated. From that time until the present, Jones has created, produced and performed on the *Gospel Show* (the first and only nationally syndicated black gospel TV show) for the then new Black Entertainment Television Network and *Bobby Jones World*, a magazine series formerly on Nashville's WDCN-TV. This show mixed gospel music and performers with a wide range of authors, world leaders and entertainers in all forms of music. Jones also presently serves as an unseen video jockey on *Video Gospel*, a 30-minute effort to provide a venue and outlet for Christian videos, the trend of the future. Jones is the executive producer of the now number four-rated program on the BET network.

**The Economic Base**—While, in fact, Jones pretends to be a pauper, very cautious about his spending, he has reportedly (according to some writers) built a financial portfolio second only to the estates of Mahalia Jackson, Rev. James Cleveland and the dynamic Shirley Caesar (all of which are believed to have been the only millionaires who made their fortune in black gospel).

Jones himself once indicated to me that his fortune (a healthy one, I understand) did not come from television hosting alone, but through years of careful financial planning.

According to the frugal Jones' own statement, most of his wealth has been accumulated through investments and real estate. Jones' financial security ensures respectability as he does not flaunt his sound economic base. It was not given to him. He earned his fortune legally and is a debtor to no corporation or dictated to by any financial underwriters. These facts are known by those who have followed the artist's career.

## Gospel Music Transcends Barriers of Language, Nationality, Race and Religion

**HOW MANY HAVE HAD THE PRIVILEGE** to be flown to London on the Concord by the Parliament of the United Kingdom? How many people do we know to be tri-lingual as Jones is said to be? How many people receive telephone calls on a regular basis, seeking information, advice or just an intellectual exchange with such world leaders and scholars as the Minister Louis Farrakhan, the Reverend Jesse Jackson or author Maya Angelou? Jones, a champion for education, has defied the boundary lines of racial, social and economic woes against all odds.

Jones is quoted in a *USA Today* article as saying, "I grew up believing that all men and women were created equal, and there's good in everyone. My doctorate was in education from an institution that once wouldn't accept black people. There can be some hope. Through my travels over the years, from Israel to London, South Africa to the Bahamas, I have come to realize that gospel music is the gold mine to the heart. Gospel music transcends language barriers, differences in nationality, race, and religion and closes the gap between nations by touching a common thread in people's lives—that of faith and hope."

Jones met country music star Barbara Mandrell, over 10 years ago, and the admiration and rapport were instantaneous. Bobby Jones and New Life were featured artists with the Mandrell entourage in key performances such as a two-week stint at the MGM Grand Hotel in Las Vegas, the Country Music Awards telecast, and NBC-TV's salute to Bob Hope. Their 1984 effort on Jones' label, Myrrh Records, entitled "I'm So Glad I'm Standing Here Today," earned the Jones/Mandrell pairing with a 1984 Grammy (from the National Academy Of Recording Arts and Sciences) in the category of Best Vocal Duo for a Soul/Gospel Performance. Two more prestigious wins to Jones' credit in early '84 were the Gospel Music Assn.'s (GMA) Dove Award in the category of Album of the Year in the Black Contemporary Gospel field for his *Come Together* LP, and the 1984 NAACP Achievement Award.

"I love the Lord and I love Bobby. He is someone you simply have to meet in person," says Mandrell. "Meet him on a four-eye basis. He has fantastic DISCIPLINE. But his successes are not without his share of hurt, pain, trials and suffering. He has become one of my closest and dearest friends over the years. He's such a professional, a perfectionist, a motivator. I love all musics and black gospel music is my favorite, but that doesn't, by any

means, belittle my first love, country music."

Horace Clarence Boyer, professor of Music Theory and African-American Music, University of Massachusetts at Amherst, spoke of the academic contributions of Jones and his television ministry: "We are rapidly entering that era in American education when we can earnestly and seriously look at gospel music. As you are aware, there are a number of books on the subject, but there is only one national program devoted to its performance, and that is *Bobby Jones Gospel*. As a result of the format of his show, it is possible to define practices, discuss repertoire, analyze audience response, and then have students observe these elements through live performance. Additionally, Dr. Jones has been wise in showcasing artists from both the traditional and contemporary styles, and is consistent in providing background information on the performers before their appearance. *Bobby Jones Gospel* not only makes a substantial contribution to the field of music, but also to such fields as Sociology, Anthropology, African American Studies, and American Studies. It is a tremendous experience to have students inform the professor of songs, practices and artists they have seen on this show. This clearly would not be possible without the *Bobby Jones Show*."



Bobby Jones and New Life

*"I love the Lord and I love Bobby Jones. Bobby is someone you simply have to meet in person. Meet him on a four-eye basis. He has fantastic discipline."*

—Barbara Mandrell

## Gospel Explosion

**THE BLACK ENTERTAINMENT TELEVISION (BET) NETWORK'S** #1-rated program, *Bobby Jones Gospel*, will hold its bi-annual Gospel Explosion television taping, at the beautiful Tennessee Performing Arts Center (TPAC) Polk Theater, in downtown Nashville, February 5-8, 1992.

*Bobby Jones Gospel*, is seen three times weekly (in most marketplaces) in 28 different countries by more than

Continued on page 12

# Malaco, Savoy & Muscle Shoals Sound Gospel Proudly Salute

## **DR. BOBBY JONES & the Gospel Explosion V**



February 4-8 at the  
TENNESSEE PERFORMING ARTS CENTER in downtown Nashville  
Gospel Music will not perish thanks largely in part  
to the vision of our very own Dr. Bobby Jones.

**MALACO**  
RECORDS

**SAVOY**  
RECORDS INC.

MUSCLE  
SHOALS  
SOUND  
GOSPEL  
RECORDS

## THE GOSPEL BEAT

### GOSPEL EXPLOSION

from page 10

30 million viewers. "Television, Gospel Music's New Realm Of Reach," continues to be the theme of Explosion V, as education and Christian fellowship are the focus objectives of this gathering of enthusiasts, fans, industry executives, retailers, celebrity personalities and artists.

Some of the nation's top recording artists including Walter Hawkins, Ron Winans, Mom and Pop Winans, Vanessa Bell Armstrong, Daryl Coley, Richard Smallwood, Thomas Whitfield, Willie Neal Johnson and The Gospel Keynotes, The Williams Brothers, The Impressions, Albertina Walker and many more, will be on hand to celebrate the liveliness, popularity, tradition and history of gospel music.

Highlighting Gospel Explosion V will be the first presentation of The Vision Awards, a black-tie affair designed to honor "outstanding contributions" to the gospel industry in a non-competitive format. "These awards are not based on record sales, song or artist popularity," Jones explains.

A special presentation from Dr. Jones will be presented on the awards show to Dr. Thomas A. Dorsey. Dorsey, who coined the phrase "gospel" in the early 1920s is considered by many to be the "Father of Gospel Music."

"Everything that I am today is because of him," said Jones. "It's only proper and befitting that he be the first recipient of my first Founders Award."

Whether or not Dr. Jones has inherited the title "King" from the late Rev. James Cleveland is irrelevant. What is important is that there is no way to intellectually justify ignoring the pages of history being written by Jones' life and works. When we educate our children and our children's children, the chronicles/volumes of information will have to include African-American scholar Dr. Bobby L. Jones.

I dare not close without predicting that in 50 years, or less, we will probably celebrate the legendary pioneer Bobby Jones—"Citizen of the World."



Dr. Thomas A. Dorsey, who will receive the first Founders Award at Gospel Explosion V.

## ARTIST SPOTLIGHT:

### The Detroit Mass Choir



The Detroit Mass Choir

#### THE INITIAL CONCEPT OF THE DETROIT MASS CHOIR

became reality in September of 1989, under the leadership of Ed Smith, executive director of the Gospel Music Workshop of America and Gregory G. Pearson. Originally formed through the combining of three individual choral entities, the sole purpose behind the choir's formation was to record an album for the Savoy Records label. This dream came to pass on March 3, 1990, when the choir recorded their debut project for the label. The live session, produced by the noted gospel producer and artist, Rev. Milton Biggum, assisted by Pearson, features a special guest appearance by Rev. Donald Vails. The album is slated to be released sometime during 1992.

Close to a year after recording the project, Pearson, along with brother and partner, Curtis, decided to reorganize the choir, transforming it from its original makeup of three separate choirs combined as one, to a totally new, permanent singing aggregation comprising fresh, new personnel.

Since that time in January of 1991, the choir has gone on to appear on national television programs such as Vickie Winans' *Singsation*; was the guest performing choir for the hit gospel theatrical production, *Wicked Ways* and was also nominated in 1991 for recording artist Thomas Whitfield's Maestro Awards in the community choir of the year category.

Seeing the needs and troubles facing the community it lives in, the choir has expanded its ministry beyond the avenue of singing by creating an outreach ministry. Some of their services have included a clothing bank and food drive, with the addition of a prison ministry to commence in 1992.

As their motto simply states, the Detroit Mass Choir is definitely a choir that is "Going And Growing For Christ."

—Tim A. Smith

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

#### ON THE ROAD WITH OLIVER WELLS

—Noted songwriter/producer Oliver Wells, who has worked with the likes of such gospel and secular artists as Earth, Wind & Fire, Philip Bailey, Babbie Mason, New Song and Larnelle Harris, has been one busy fellow lately. Here are just a few of the many projects that he's currently working on: \* Recently formed a group called N.E.W. (Never Ending Witness), who are in the studio laying tracks for a debut project. \* Working on a gospel as well as secular project for Philip Bailey. \* Producing Carlis Moody (writer of the title track *Available To You*, recorded by Rev. Milton Brunson and the Thompson Community Singers). \* In the studio, working on a song titled "America's Champions," which will be used during the 1996 summer Olympic trials in New Orleans and later used as the theme song for the American Olympic team. \* Working on a new project for Malaco Records', Florida Mass Choir. \* Working on a new project for Faith Records' R.L. White and God's Volunteers. The album will include guest appearances by Rev. Donald Vails and Joe Ligon, the latter from the *Mighty Clouds Of Joy*. \* Working on a new Larnelle Harris album.

**SUSAN ASHTON** has recorded a song with Paul Overstreet and Glen Campbell for inclusion on Overstreet's next RCA project, tentatively slated to be released in late 1992. The song was written by Overstreet and is entitled "What's Going Without Saying." In addition to the recording, Ashton recently traveled to Holland where she performed a concert for *Highlights*, a Dutch national television program. The program will not only feature concert footage, but will also feature interview material.

**SIGN ON THE DOTTED LINE**—Gospel crooner Howard Smith, who has worked with the Winans, Andrae and Sandra Crouch, Nancy Wilson, Dolly Parton, Stanley Clarke, among countless others, has signed a deal with Capitol/Sparrow Records artist BeBe Winans' newly formed production company. Smith joins the Clark Sisters and Winans siblings Angie and Debbie Winans as part of the talent-laded stable. *Cash Box* has learned that projects produced in conjunction with the company will be released through the Capitol Records system.

**SAVOY NAMES PROMOTIONS DIRECTOR**—New York City-based Savoy Records has named Liston Page as director of national promotions.

**FRIENDS TO SALUTE CHRISTIAN ROLE MODEL**—Taurean Blaque, Stevie Wonder, George Wallace, Magic Johnson, Robert Townsend, Denzel Washington and Kim Fields are just a few of the members pastored by Bishop Charles E. Blake at the West Angeles Church Of God In Christ in Los Angeles. On Saturday, February 15, hundreds of special guests and dignitaries such as Senator Diane Watson, Congresswoman Maxine Waters, Supervisor Kenneth Hahn, Dr. Benjamin F. Reid to name a few, will roast Bishop Blake. Pastor Carlton Pearson of Higher Dimensions Evangelistic Center, Tulsa, Oklahoma, will serve as the Master of Ceremonies. Festivities will be held in the Biltmore Bowl of the downtown Los Angeles' Biltmore Hotel. This black-tie event will include dinner, comedy skits, and musical collaborations by Stephanie Mills and a Roast Ensemble comprised of members from Bishop Blake's award-winning Mass Choir. The theme of the evening is "God's Gift Of Love To Us," and that will be shown to a man who has made countless contributions to his community, the nations and the body of Christ.

**STAR SONG COMMUNICATIONS TO DISTRIBUTE LIVING EPISTLES**—Living Epistles, the leading supplier of clothing apparel in the Christian market place, has signed an exclusive distribution and fulfillment agreement for Christian retail stores with Star Song Communications. Currently the company manufactures a unique line of T-shirts and sweatshirts that display creative and contemporary slogans and graphic designs relating to the gospel. Jeff Nicholson states, "People can turn away from tracts, Bibles or Christian music, but when a T-shirt is staring them in the face, they have to read it."

## ARTISTS IN ACTION: Petra Continues Its String Of Success

**PETRA'S WELL-CHRONICLED CAREER** is dotted with history making firsts. 1990's award-winning *Beyond Belief* garnered a lengthy list of "never-before achieved" heights, leaving skeptics wondering if the band could surpass the project's fame.

The group's recently released project, *Unseen Power*, answers critics' ponderings, and opens a new dimension to an already impressive transcript of ac-

# GOSPEL MUSIC

## Songs of Praise

■ **ALBERTINA WALKER:** *Albertina Live* (Benson)  
This live set happens to be Walker's best record in years. On this project she's reunited with Chicago's Trinity All Nations Choir, with whom she recorded the hit "I Can Go To God In Prayer," some years back. The aforementioned tune is included here, along with others that should quickly become favorites among Walker's many followers.



■ **RHYTHM HOUSE:** *Rhythm House* (Myrrh)  
What do you get when you combine the rhythm of r&b with the drive of rock & roll? You get the sounds of Rhythm House. On their debut project, this band effectively blends the two styles, creating a diversified collection of music which should appeal to a wide-ranging audience. If its highly energized dance groove you want, be sure to check this one out.



■ **REV. TIMOTHY WRIGHT AND THE CHICAGO INTERDENOMINATIONAL MASS CHOIR:** *I'm Glad About It* (Savoy)  
Wright travels to the Windy City to cut loose one rocking gospel jam. He's ably assisted by this choir composed of some of Chicago's top gospel singers. Wright's gruff, power-packed vocal style has never sounded better. This album, filled with strong material, is capped off by the beat-driven title cut. Chalk up another hit for Wright.



■ **CINDY EPSTEIN:** *Every Eye* (Impact)  
*Every Eye* contains a refreshing style of Contemporary Christian music as well as excellent production. A simple description of the album is inappropriate. Epstein comes off primarily with rich, gutsy vocals, tinged with a flair for gospel soulfulness. Yet like the LP itself, Epstein can switch moods as quickly as a key change, thus demanding a rousing hallelujah.



**PENTECOSTAL WORD**



CONGRATULATIONS  
from  
Maple Reddick  
and  
Walter Howard (Mr. DTC)

compliments. Petra's most recent trek to prosperity included a successful retail campaign partnered with a major radio launch. The radio event aired in two phases. The first aired on major Christian radio stations during the Thanksgiving weekend and the second aired on adult contemporary and rock stations on December 28. The hour-long special gave listeners an inside look at the band members, their ministry and their music. The project showcased music from *Unseen Power*, and featured nationally known celebrities including, Dave Dravecky, Anthony Munoz, Vice President Dan Quayle, Sandi Patti, Josh McDowell and Bill Gaither, just to name a few. Judging from the responses from the radio project, Petra's latest endeavor should not only be successful, but should also reach *unseen heights* in the music industry.

—Steve Giuffrida

## TOP BLACK GOSPEL ALBUMS

CASH BOX • FEBRUARY 8, 1992

- 1 **I'LL NEVER FORGET** (Malaco Mal 4440) . . . . . Bobby Jones 1 32
- 2 **WASH ME** (Tyscot 1401) . . . . . New life Comm./John P. Kee 3 36
- 3 **SAINTS IN PRAISE** (Sparrow 1240) . . . . . The West Angeles Cogic. 2 26
- 4 **LOVE ALIVE IV** (Malaco 6007) . . . . . Walter Hawkins 5 36
- 5 **REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS** (Savoy/Malaco 7103) . . . . . Rev. James Cleveland/L.A. Gospel Messengers 4 20
- 6 **THE EVOLUTION OF GOSPEL** (Perspective/A&M 28968 1000 4) . . . . . Sounds Of Blackness 7 33
- 7 **HIGHLY RECOMENDED** (Word 9112) . . . . . Helen Baylor 6 36
- 8 **HE LIVES** (Saboy 14807) . . . . . Shun Pace Rhodes 8 27
- 9 **NUMBER 7** (Benson C02808) . . . . . Commissioned 10 12
- 10 **AN INVITATION AIR** (Atlantic L10170) . . . . . Luther Barnes & The Red Budd Gospel Choir 9 16
- 11 **JUST ME THIS TIME** (Tyscot 401311) . . . . . John P. Kee 11 36
- 12 **PHENOMENON** (Bellmark 71806) . . . . . Rance Allen 13 36
- 13 **GOD GET THE GLORY** (Malaco-6008) . . . . . Mississippi Mass. Choir 15 4
- 14 **HE'S PREPARING ME** (Air 10162) Rev. E. Davis / Wilmington Mass Choir 14 36
- 15 **WAIT ON THE LORD** (Bellmark 71800) . . . . . Lamora Parks Young Adult 16 36
- 16 **MAGNIFY HIM** (Malaco 8011) . . . . . Keith Pringle 12 30
- 17 **LIVES** (Sparrow 1246) . . . . . Tramaine Hawkins 17 36
- 18 **DIFFERENT LIFESTYLES** (Capitol 92078) . . . . . Be Be & Ce Ce Winans 20 30
- 19 **PRAY FOR ME** (Word 9202) . . . . . Mighty Clouds Of Joy 21 36
- 20 **LIVE & BLESSED** (I Am 08300) . . . . . Walt Whitman/Soul Children Of Chicago 18 15
- 21 **LIVE** (Malaco 4450) . . . . . Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 19 28
- 22 **I'LL LET NOTHING SEPERATE** (Savoy 7101) . . . . . Dallas Ft. Mass. Choir 22 36
- 23 **HE'S WORKING IT OUT FOR YOU** () . . . . . Shirley Ceasar 25 4
- 24 **I AM PERSUADED** (Benson 2727) . . . . . Fred Hammond 24 26
- 25 **THANK YOU MAMA FOR** (Malaco 4445) . . . . . The Jackson Southernaire 23 36
- 26 **VOICES OF PRAISE LIVE** (I AM 5772) . . . . . Leonard Gregory Burks And The Voices Of praise 29 7
- 27 **OPEN OUR EYES** (Rejoice 9111) . . . . . Milton Brunson 26 36
- 28 **UNCOMMON LOVE** (Benson C02781) . . . . . Heirloom 27 14
- 29 **TOGETHER** (Light/Spectra 73043) . . . . . Kurt Carr Singers 28 4
- 30 **THIS IS YOUR NIGHT** (Black Berry 2203) . . . . . Williams Brothers 31 37
- 31 **WALKING IN THE LIGHT** (Tribute 31004) . . . . . Lynette Hawkins Stephens 30 37
- 32 **THROUGH THE STORM** (Tribute/Spectra 790113) . . . . . Yolanda Adams 32 20
- 33 **HOLD BACK THE NIGHT** (SOG 178) . . . . . Rev. Charles Nicks 34 36
- 34 **GOD DELIVERED** (Atlanta International) . . . . . Rev. F.C. Barnes 33 4
- 35 **FAMILY AFFAIR** (Malaco 4442) . . . . . Pilgrim Jubilees 35 36
- 36 **VICTORY IN PRAISE** (Tyscot 40195) Vip Music & Arts Seminar Mass Choir 39 2
- 37 **I'LL TELL THE WORLD** (Salvoy/Malco 1480) . . . . . Myrna Summers 36 20
- 38 **MUSIC 2 GO** (Word 901669529X) . . . . . Various Artists 37 14
- 39 **STATE OF MIND** (BENSON 2553) . . . . . Commissioned 38 35
- 40 **REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR** (Malaco 6006) . . . . . Rev. James Moore 40 36



Si Simonson (standing), Benson's director of publishing, congratulates Don and Leslie Koch on their newest release, Tyler Paul Koch. Don Koch, who has recently produced 4 Him, Al Denson and Truth, is also an accomplished co-writer of songs recorded by Sandi Patti, Larnelle and Michael English. Koch recently re-signed a long-term, exclusive songwriter agreement with Benson, where he has been for the past 6 years.

# TOP 200 POP ALBUMS

CASH BOX • FEBRUARY 8, 1992

The square bullet indicates strong upward chart movement

- 1 NEVERMIND (DGC 24425)(P) . . . . . NIRVANA 1 17
- 2 ACHTUNG BABY (Island 510347) . . . . . U2 2 10
- 3 USE YOUR ILLUSION II (Geffen 24420)(P3) . . . . . GUNS N' ROSES 3 19
- 4 USE YOUR ILLUSION I (Geffen 24415)(P2) . . . . . GUNS N' ROSES 5 19
- 5 DANGEROUS (Epic 45400) . . . . . MICHAEL JACKSON 4 9
- 6 METALLICA (Elektra 61113)(P3) . . . . . METALLICA 6 24
- 7 WE CAN'T DANCE (Atlantic 82344)(P) . . . . . GENESIS 7 11
- 8 COOLEYHIGHARMONY (Motown 6320)(P2) . . . . . BOYZ II MEN 8 37
- 9 EMOTIONS (Columbia 47980)(P2) . . . . . MARIAH CAREY 9 19
- 10 ROPIN' THE WIND (Capitol 96330)(P5) . . . . . GARTH BROOKS 12 20
- 11 DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)(P) . . . . . PRINCE AND THE N.P.G. 11 17
- 12 TIME, LOVE & TENDERNESS (Columbia 46771)(P4) . . . . . MICHAEL BOLTON 10 40
- 13 UNFORGETTABLE (Elektra 61049)(P3) . . . . . NATALIE COLE 14 33
- 14 THE SKY IS CRYING (Epic 47390) . . . . . STEVIE NICKS 15 12
- 15 TOO LEGIT TO QUIT (Capitol 98151) . . . . . HAMMER 13 13
- 16 TWO ROOMS (Polydor/PLG 845750)(P) . . . . . VARIOUS ARTISTS 17 14
- 17 SHEPHERD MOONS (Reprise 28774) . . . . . ENYA 16 11
- 18 ALWAYS MY LADY (MCA 10198)(G) . . . . . JOCELI 19 18
- 19 JUICE (Soul/MCA 10462) . . . . . SOUNDTRACK 47 4
- 20 LUCK OF THE DRAW (Capitol 96141)(P2) . . . . . BONNIE RAITT 20 31
- 21 C.M.B. (Giant 24429)(P) . . . . . COLOR ME BADD 18 27
- 22 KEEP IT COMIN' (Elektra 61216) . . . . . KEITH SWEAT 22 9
- 23 NO MORE TEARS (Epic 46795)(P) . . . . . OZZY OSBOURNE 23 19
- 24 NAUGHTY BY NATURE (Tommy Boy 1044)(G) . . . . . NAUGHTY BY NATURE 26 21
- 25 WAKING UP THE NEIGHBOURS (A&M 5367)(P) . . . . . BRYAN ADAMS 24 18
- 26 NO FENCES (Capitol 98866)(P5) . . . . . GARTH BROOKS 33 73
- 27 MAGIC AND LOSS (Warner Bros./Sire) . . . . . LOU REED 50 2
- 28 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(G) . . . . . RED HOT CHILI PEPPERS 29 18
- 29 BADMOTORFINGER (A&M 5374) . . . . . SOUNDGARDEN 43 16
- 30 BLUE LIGHT, RED LIGHT (Columbia 48685)(G) . . . . . HARRY CONNICK JR. 21 18
- 31 MUSIC FOR THE PEOPLE (InterScope/EastWest 91737)(G) . . . . . MARY MARK & THE FUNKY BUNCH 25 27
- 32 OUT OF TIME (Warner Bros. 26496)(P3) . . . . . R.E.M. 27 20
- 33 DEATH CERTIFICATE (Priority 57155)(P) . . . . . ICE CUBE 31 13
- 34 APOCALYPSE 91...ENEMY STRIKES BLACK (DeLam/Columbia 47374)(P) . . . . . PUBLIC ENEMY 32 17
- 35 RUSH (Reprise 26794) . . . . . SOUNDTRACK 46 2
- 36 T.E.V.I.N. (Owest/Warner Bros. 26291) . . . . . TEVIN CAMPBELL 37 10
- 37 REAL LOVE (Arista 18679)(G) . . . . . LISA STANSFIELD 36 11
- 38 OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276)(G) . . . . . P.M. DAWN 38 17
- 39 FOR THE BOYS (Atlantic 82299)(G) . . . . . SOUNDTRACK 34 11
- 40 SPELLBOUND (Virgin 91611)(P2) . . . . . PAULA ABDUL 28 37
- 41 DECADE OF DECADENCE (Elektra 61204)(P) . . . . . MOTLEY CRUE 30 17
- 42 NEW MOON SHINE (Columbia 46038)(G) . . . . . JAMES TAYLOR 42 17
- 43 TEN (Epic 47857) . . . . . PEARL JAM 68 7
- 44 HEART IN MOTION (A&M 15321)(P2) . . . . . AMY GRANT 35 47
- 45 FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)(P2) . . . . . VAN HALEN 40 32
- 46 WHENEVER WE WANTED (Mercury 510151)(P) . . . . . JOHN MELLENCAMP 41 16
- 47 CYPRESS HILL (Ruffhouse/Columbia 47889) . . . . . CYPRESS HILL 58 4
- 48 EMPIRE (E.M. 92806)(P2) . . . . . QUEENSYCHE 48 73
- 49 ROLL THE BONES (Atlantic 82293)(G) . . . . . RUSH 45 21



#1 ALBUM: Nirvana



HIGH DEBUT: R. Kelly #160

# MTV TOP 20 VIDEOS

FEBRUARY 8, 1992

Last Week 1028 Weeks\*



- 1 SMELLS LIKE TEEN SPIRIT (DGC) . . . . . Nirvana 1 7
- 2 LIVE AND LET DIE (Geffen) . . . . . Guns N' Roses 3 5
- 3 DIAMONDS AND PEARLS (Paisley Park/Warner Bros.) . . . . . Prince 5 7
- 4 MYSTERIOUS WAYS (Island) . . . . . U2 2 8
- 5 VIBEOLOGY (Capitol/Virgin) . . . . . Paula Abdul 7 5
- 6 SWEET EMOTION (Columbia) . . . . . Aerosmith 6 7
- 7 DON'T LET THE SUN GO DOWN ON ME (Columbia) . . . . . George Michael/Eiton John 8 8
- 8 TO BE WITH YOU (Atlantic) . . . . . Mr. Big 10 3
- 9 I'M TOO SEXY (Charisma) . . . . . Right Said Fred 13 3
- 10 THE UNFORGIVEN (Elektra) . . . . . Metallica 4 8
- 11 THERE WILL NEVER BE ANOTHER TONIGHT (A&M) . . . . . Bryan Adams 12 5
- 12 CAN'T LET GO (Columbia) . . . . . Mariah Carey 11 5
- 13 I CAN'T DANCE (Atlantic) . . . . . Genesis 16 2
- 14 I LOVE YOUR SMILE (Motown) . . . . . Shalane 15 4
- 15 I NEED MONEY (InterScope/EastWest) . . . . . Marky Mark & the Funky Bunch 18 2
- 16 KING'S HIGHWAY (MCA) . . . . . Tom Petty & the Heartbreakers 19 2
- 17 PAPER DOLL (Gee Street/Island) . . . . . P.M. Dawn 20 2
- 18 MAMA, I'M COMING HOME (Epic) . . . . . Ozzy Osbourne DEBUT
- 19 WILDSIDE (InterScope/EastWest) . . . . . Marky Mark & The Funky Bunch 9 10
- 20 TELL ME WHAT YOU WANT ME TO DO (Quest/Warner Bros.) . . . . . Tevin Campbell DEBUT

- 101 BURNIN' (MCA 10439) . . . . . PATTI LABELLE 100 17
- 102 PENICILLIN ON WAX (Columbia 48707) . . . . . TIM DOG 86 11
- 103 WBBB-BOOTCITY (REMIX ALBUM)(MCA 10345)(G) . . . . . BELL BIV DeVOE 87 22
- 104 24 NIGHTS (Reprise 26240) . . . . . ERIC CLAPTON 83 16
- 105 RITUAL OF LOVE (Warner Bros. 26320) . . . . . KARYN WHITE 106 20
- 106 IN CELEBRATION OF LIFE (Private Music 82093) . . . . . YANNI 108 11
- 107 THE COMFORT ZONE (Wing/Mercury 843522) . . . . . VANESSA WILLIAMS 112 23
- 108 TO THA RESCUE (Jive 41455) . . . . . D-NICE 110 9
- 109 TROMPE LE MONDE (Elektra 61118) . . . . . PIXIES 118 16
- 110 MR. LUCKY (Point Blank/Charisma 91724) . . . . . JOHN LEE HOOKER 111 20
- 111 THE GLOBE (Columbia 46147) . . . . . BIG AUDIO DYNAMITE II 101 28
- 112 NIGGAZ4LIFE (Priority 57126)(P) . . . . . N.W.A. 104 35
- 113 DOUBT (Capitol 95715)(G) . . . . . JESUS JONES 103 52
- 114 NEW YORK ROCK & SOUL REVUE (Giant 24423) . . . . . VARIOUS ARTISTS 116 12
- 115 CARRERAS-DAMINGO-PAVAROTTI IN CONCERT (London/Polydor 430433)(P) . . . . . CARRERAS-DAMINGO-PAVAROTTI 117 70
- 116 JUST FOR THE RECORD... (Columbia 44111) . . . . . BARBRA STREISAND 105 18
- 117 SLAVE TO THE GRIND (Atlantic 82242)(G) . . . . . SKID ROW 114 33
- 118 LIVE AT THE HOLLYWOOD PALLADIUM (Virgin 91808) . . . . . KEITH RICHARDS & THE X-PENSIVE WINOS 115 7
- 119 LIVE BABY LIVE (Atlantic 82294) . . . . . INXS 122 12
- 120 DECADE OF AGGRESSION (Def American 26748) . . . . . SLAYER 107 14
- 121 MARIAH CAREY (Columbia 45202)(P6) . . . . . MARIAH CAREY 119 86
- 122 FOURPLAY (Warner Bros. 26656) . . . . . FOURPLAY 129 7
- 123 HIGH LONESOME (Warner Bros. 26661)(G) . . . . . RANDY TRAVIS 124 22
- 124 POP POP (Geffen 24426) . . . . . RICKIE LEE JONES 120 18
- 125 MEANT TO BE MEANT (A&M 10014) . . . . . MINT CONDITION 168 3
- 126 DIFFERENT LIFESTYLES (Capitol 92078) . . . . . BE BE & GECE WINANS 126 30
- 127 A PASSAGE IN TIME (Ryko 20215) . . . . . DEAD CAN DANCE 128 13
- 128 INNER CHILD (Motown 363192) . . . . . SHANICE 153 10
- 129 AS RAW AS EVER (Epic 47310) . . . . . SHABBA RANKS 121 23
- 130 CEREMONY (Sire/Reprise 26673) . . . . . THE CULT 132 18
- 131 SKANLESS (SKL 61235) . . . . . HIC 166 3
- 132 INTA RED ROSES (Grateful Dead 4014) . . . . . GRATEFUL DEAD 133 12
- 133 PUT ME IN YOUR MIX (A&M 5377) . . . . . BARRY WHITE 136 16
- 134 CRAZY WORLD (Polygram 846908)(P) . . . . . SCORPIONS 135 64
- 135 PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715) . . . . . BIG DADDY KANE 139 13
- 136 MCMXC A.D. (Charisma 91642)(P) . . . . . ENIGMA 140 50
- 137 DIRT ROAD (Capitol 95624) . . . . . SAWYER BROWN 160 2
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- 140 SAKUALITY (Arista 8674)(G) . . . . . CANDY DULFER 130 31
- 141 NOTHING BUT A BURNING LIGHT (Columbia 47983) . . . . . BRUCE COCKBURN 143 12
- 142 GISH (Caroline 1705) . . . . . SMASHING PUMPKINS 150 2
- 143 BEST OF ME (Charisma 91804) . . . . . MAXI PRIEST 146 11
- 144 SWEPT (Virgin 91748) . . . . . JULIA FORDHAM 131 12
- 145 BANDWAGONESQUE (DGC 24461) . . . . . TEENAGE FAN CLUB 154 2
- 146 MAMA SAID (Virgin 91610)(G) . . . . . LENNY KRAVITZ 148 43
- 147 UNTIL THE END OF THE WORLD (WB 26707) . . . . . SOUNDTRACK 157 3
- 148 WARM YOUR HEART (A&M 5354) . . . . . AARON NEVILLE 149 33
- 149 TRISHA YEARWOOD (MCA 10297)(G) . . . . . TRISHA YEARWOOD 151 24
- 150 POCKET FULL OF GOLD (MCA 10140) . . . . . VINCE GILL 155 3
- 151 ALL I CAN BE (Epic 47468) . . . . . COLLIN RAYE 161 3
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## R&B MUSIC

By Bryan DeVaney



5-Star

### CASH BOX INTERVIEW:

After a period of silence in the United States, 5-Star has relocated from Great Britain to Los Angeles and have recorded their best album yet, titled *Shine*, on Epic. Recently, two of the group's female members, Doris and Lorraine, spoke to *Cash Box* about their recent album.

**Cash Box:** How much do you think the group has progressed talent-wise since your debut in the industry?

**Doris:** The progress we've made as a group can clearly be seen and heard in our music compared to our previous albums. Everybody's learned a lot more since our first album. We take part in a lot more than just the music, we're deeply into what's going on as far as the business side also.

**CB:** Where does most of the group's support come from?

**Doris:** We had all the support we needed in England at the time we were there. We headlined a tour out there, it was nice. Now we're here to try and gain as much popularity as we can, as we did back in England, we've just been away from the U.S. too long. We've never toured in the U.S. but we're really anxious to go out. We've done some gigs out here but nothing that big, yet. Later in the year we plan to go out.

**CB:** On this album, what changed 5-Star's sound?

**Lorraine:** The five of us were looking for something different, and we all knew that it had to be strong because we've been away so long, here particularly. We made sure that we got the material that we thought was right. The last time we worked with more than three producers was on *Silk and Steel* and on this album, we worked with four or five. Denise co-wrote two tracks "Love Can't Wait" and "Some Kind Of Magic." Doris and I co-wrote "The Love You Bring," which our father produced. We don't find it hard to work with other people because when we started out, we used what other people wrote for us, not what we wrote. Our sound wasn't created by us, it was other writers that put their thoughts with ours. If you wanted to hear our sound, listen to the 5-Star album, we wrote and produced that one by ourselves.

**CB:** I've listened to the album, and there are at least four songs I can say have the potential to be released as singles. Which songs do you think have the potential to be released as singles?

**Doris:** Basically, we think this album is filled with potential singles. It's hard to point out just a couple songs off the album because we're satisfied with the entire album.



Pictured at a recent Sony Music party in honor of 5-Star (l-r) are: Delroy, Denise, Maurice Warfield, Epic promotion; Doris, Leon Bell, *Cash Box* marketing; Lorraine and Stedman.

# TOP 75 R&B ALBUMS

CASH BOX • FEBRUARY 8, 1992

1	DANGEROUS (Epic 45400)	Michael Jackson	1	9
2	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	2	9
3	COOLEYHIGHHARMONY (Motown 6320)(G)	Boyz II Men	3	37
4	ALWAYS MY LADY (MCA 10198)	Jodeci	4	34
5	TOO LEGIT TO QUIT (Capitol 98151)	Hammer	5	13
6	DEATH CERTIFICATE (Priority 57155)	Ice Cube	6	12
7	UNFORGETTABLE (Elektra 61049)(P)	Natalie Cole	7	33
8	DIAMONDS & PEARLS (Paisley Park/Warner Bros. 25379)	Prince	8	14
9	REAL LOVE (Arista 18679)	Lisa Stansfield	9	11
10	EMOTIONS (Columbia 47980)	Mariah Carey	10	18
11	OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276)	P.M. Dawn	11	16
12	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	12	10
13	APOCALYPSE 91...THE ENEMY STRIKES BLACK(Def Jam/Columbia 47374)	Public Enemy	13	16
14	THE POWER OF LOVE (Epic 46789)(P)	Luther Vandross	14	39
15	NAUGHTY BY NATURE (Tommy Boy 1044)	Naughty By Nature	15	21
16	SPORTS WEEKEND (Luke/Atlantic 91720)	2 Live Crew	16	16
17	PRIVATE LINE (East West/Atlantic 91777)	Gerald Levert	17	15
18	BURNIN' (MCA 10439)	Patti Labelle	18	16
19	MR. SCARFACE IS BACK (Priority 57167)	Scarface	19	15
20	SONS OF THE P (Tommy Boy 1045)	Digital Underground	20	15
21	PENICILLIN ON WAX (Columbia 48707)	Tim Dog	21	10
22	I'LL NEVER FORGET (Malaco Mal 4440)	Bobby Jones	25	11
23	AFFAIRS OF THE HEART (MCA 10355)	Jody Watley	23	9
24	INNER CHILD (Motown 363192)	Shanice	24	10
25	RITUAL OF LOVE (Warner Bros. 26320)	Karyn White	22	89
26	WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)	Geto Boys	26	30
27	AIN'T NO DOUBT ABOUT IT (Cheetah 9405)	D.J. Majic Mike & M.C. Madness	27	10
28	BITCH BETTA HAVE MY MONEY (Select 21642)	AMG	28	57
29	PUT ME IN YOUR MIX (A&M 5377)	Barry White	29	16
30	BLACKS MAJIC (Next Plateau)	Salt N' Pepa	30	11
31	PEACEFUL JOURNEY (Uptown/MCA 10289)	Heavy D. & The Boyz	31	31
32	TO THA RESCUE (Jive 41455)	D-Nice	32	9
33	LOW END THEORY (Jive 1418)	Tribe Called Quest	33	18
34	AS RAW AS EVER (Epic 47310)	Shabba Ranks	34	5
35	2ND II NONE (Profile 1416)	2nd II None	35	14
36	SKANLESS (Skanless 61235)	Hi-C	36	9
37	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	37	8
38	BRIDGING THE GAP (Reprise 26524)	Roger	38	13
39	HOUSE PARTY II (MCA 10397)	Soundtrack	39	14
40	FOURPLAY (Warner Bros. 26656)	Fourplay	40	10
41	PRINCE OF DARKNESS (Cold Chillin'/Reprise 26715)	Big Daddy Kane	41	13
42	MEANT TO BE MEANT(A&M 10014)	Mint Condition	42	2
43	PRIME OF MY LIFE (Philadelphia International/Zoo 11006)	Phyllis Hyman	43	29
44	JUST FOR YOU (RCA 3159)	Gene Rice	44	2
45	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	45	30
46	COOL HAND LOC (Delicious Vinyl 510609)	Tone-Loc	46	10
47	NIGGAZALIFE (Priority 57126)(P)	N.W.A.	47	36
48	FACE THE NATION (Elektra 61206)	Kid N' Play	48	18
49	MILESTONE (Motown 36331)	Temptations	49	10
50	THE SONGSTRESS (Elektra 61116)	Anita Baker	50	11
51	A CLOSER LOOK (Solar/Epic 75329)	Babyface	51	10
52	HOMEBASE (Jive/RCA 1392)	D.J. Jazzy Jeff & The Fresh Prince	52	29
53	CAN YOU STOP THE RAIN (Columbia 46823)	Peabo Bryson	53	32
54	ACT LIKE YOU KNOW (First Priority/Atlantic)	MC Lyte	54	19
55	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	55	14
56	THE ONE (Select 21640)	Chubb Rock	56	4
57	AIN'T A DAMN THING CHANGED (RAL/Columbia 47373)	Nice & Smooth	57	19
58	ELECTRIC SLIDE (SHALL WE DANCE)(Jive 41480)	Grandmaster Slice	58	9
59	JUICE (Soul/MCA 10462)	Soundtrack	59	4
60	M.C. BREED & D.F.C. (S.D.E.G./Ichiban 4103)	M.C. Breed & D.F.C.	60	29
61	BRAND NEW HEAVIES (Delicious Vinyl 422 846874)	Brand New Heavies	61	44
62	THE EVOLUTION OF GOSPEL (Perspective/A&M 1000)	Sounds Of Blackness	62	33
63	DOUBLE GOOD EVERYTHING (SBK 97968)	Smokey Robinson	63	14
64	GOOD WOMAN (MCA 10329)	Gladys Knight	64	30
65	COLOR ME BADD (Giant 24429)	Color Me Badd	65	27
66	QUIK IS THE NAME (Profile 1402)(G)	D.J. Quik	66	50
67	DAMIAN DAME (LaFace/Arista 26000)	Damian Dame	67	36
68	MUNCHIES FOR YOUR BASS (Profile 1411)	Nemesis	68	28
69	SET THE NIGHT TO MUSIC (Atlantic 82321)	Roberta Flack	69	20
70	MAKE TIME FOR LOVE (Qwest/Warner Bros. 26528)(G)	Keith Washington	70	41
71	PURE POVERTY (Profile 1415)	Poor Righteous Teachers	71	21
72	TOGETHER FOREVER - GREATEST HITS 1983-1991(Profile 1419)	Run D.M.C.	72	12
73	IN CONTROL VOL. 2 (Warner Bros. 26257)	Marley Marl	73	16
74	HI-FIVE (Jive/RCA 1328)(G)	Hi-Five	74	62
75	YOUNG MAN, OLDER WOMAN (Jive 1947-2J)	Millie Jackson	75	11



CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Mariah Carey



TO WATCH: Eric Gable #71



HIGH DEBUT: Prince #77

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			Total Weeks Last Week		Total Weeks Last Week			
1	CAN'T LET GO (Columbia 74088)	Mariah Carey	2	14	51 THIS MUST BE LOVE (Mercury 866 204-4)	Small Change	51	11
2	UHH AHH (Motown 2441-4)	Boyz II Men	3	13	52 LOVE IS CALLING YOU (RCA 62163)	Gene Rice	52	9
3	STAY (MCA 332054)	Jodeci	5	10	53 PUT ME IN YOUR MIX (A&M 75021 7288-2)	Barry White	53	21
4	KEEP IT COMING (Elektra 64812)	Keith Sweat	1	12	54 YOU CALLED & TOLD ME(FROM "STRICTLY BUSINESS	Jeff Redd	54	12
5	I BELONG TO YOU (Arista 12369)	Whitney Houston	7	14	55 FINALLY (A&M 1586)	Ce Ce Peniston	55	13
6	THESE THREE WORDS (Motown 1007)	Stevie Wonder	13	11	56 WHEN YOU GET RIGHT DOWN TO IT (Zoo 1403)	Phyllis Hyman	69	2
7	INSATIABLE (Paisley Park/Warner Bros. 5141)	Prince & The N.P.G.	4	14	57 SO INTENSE (Elektra 64817)	Lisa Fischer	57	11
8	I WANT YOU (MCA 54137)	Jody Watley	9	13	58 HERE I GO AGAIN (Atlantic 87540-4)	Glenn Jones	70	2
9	TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19275)	Tevin Campbell	6	16	59 WHAT GOES AROUND COMES AROUND (Virgin 4-98666)	Lenny Kravitz	59	12
10	THE COMFORT ZONE (Mercury 865072-4)	Vanessa Williams	10	15	60 LOVE STORIES (Arista 12378-4)	Jennifer Holliday	76	3
11	2 LEGIT 2 QUIT (Capitol 79005)	Hammer	11	16	61 JUST THE TWO OF US (Select/Elektra 4-66502)	Chubb Rock	61	13
12	ALL THROUGH THE NIGHT(Delicious Vinyl 866-104-4)	Tone Loc	12	13	62 JUST A TOUCH OF LOVE (Columbia 74033)	C+C Music Factory	62	14
13	THE WAY I FEEL ABOUT YOU (Warner Bros. 5135)	Karyn White	14	14	63 EVERLASTING (Epic 74119)	Tony Terry	60	12
14	REMEMBER THE TIME (Epic 74200)	Michael Jackson	18	3	64 I'M HOOKED (Atlantic 44751)	Tim Owens	64	15
15	MAKE TIME FOR LOVE (Qwest/Warner Bros. 19101)	Keith Washington	15	13	65 MARY MACK (Solar/Epic 74543)	Babyface	65	11
16	KISS YOU BACK (Tommy Boy 993)	Digital Underground	16	17	66 CAN'T WAIT TO GET YOU HOME (Orpheus/Epic 34-73995)	Eric Gable	66	19
17	ADDAM'S GROOVE (Capitol 44794)	Hammer	17	4	67 IT'S GONNA BE ALRIGHT (Tommy Boy 999)	Naughty By Nature	67	8
18	BLACK OR WHITE (Epic 74100)	Michael Jackson	8	12	68 WHAT'S ON YOUR MIND (MCA 54311)	Eric B. & Rakim	73	9
19	SHE'S GOT THE VIBE (Jive 420 225-2)	R Kelly/Public Announcement	19	13	69 TESTIFY (A&M 0006)	Sounds Of Blackness	95	2
20	THE RUSH (Epic 46789)	Luther Vandross	20	14	70 YOU SAID, YOU SAID (Laface/Arista 2-4003)	Jermaine Jackson	58	16
21	I LOVE YOUR SMILE (Motown 1581)	Shanice Wilson	21	16	71 STRAIGHT FROM THE HEART (Epic 34-73928)	Eric Gable	74	3
22	AFTER THE DANCE (Warner Bros. 4-19184)	Fourplay Featuring El DeBarge	22	18	72 HOME IS WHERE THE HURT IS (Tommy Boy 992)	J.C. Lodge	63	7
23	PRIVATE LINE (East West/Atlantic 98705)	Gerald Levert	23	18	73 MAKE YA BODY MOVE (Quality 15109)	The Chill Deal Boyz	78	3
24	STEADY MOBBIN (Priority 7247)	Ice Cube	24	11	74 SMILE (Atlantic 85910-4)	Tim Owens	81	2
25	LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)	Queen Latifah	25	9	75 EVERYTHANG (Ultrax 020391)	Mac Band	83	2
26	GET READY (Warner Bros. 4-19091)	James Ingram	26	10	76 EVERCHANGING TIMES (Arista 1-2394)	Aretha Franklin & Michael McDonald	87	2
27	SWEET THANG (Capitol 79923)	B Angie B	27	14	77 DIAMONDS & PEARLS (Paisley Park/WB 4-1903)	Prince & NPG	DEBUT	
28	CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT (MCA 54227)	Ready For The World	28	16	78 MEET ME IN THE MIDDLE (MCA 54219)	Gladys Knight	71	11
29	CHANGE (Arista 2362)	Lisa Stansfield	29	15	79 HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO)(MCA 54170)	Tony! Toni! Tone!	86	21
30	LOVE CRAZY (Reprise 26545)	Atlantic Starr	30	18	80 IS IT GOOD TO YOU (Uptown/MCA 54200)	Heavy D. & the Boyz	68	19
31	LIVING IN CONFUSION (Zoo 14023)	Phyllis Hyman	31	19	81 SAVE THE BEST FOR LAST (Mercury 856136-4)	Vanessa Williams	DEBUT	
32	(EVERYBODY) GET UP (Reprise/Warner Bros. 19124)	Roger	32	16	82 BE A FATHER TO YOUR CHILD (Mercury 867888)	Ed O.G. & Da Bulldogs	75	10
33	STAY THIS WAY (Delicious Vinyl 6-697)	Brand New Heavies	33	16	83 DOUBLE GOOD EVERYTHING (Dpro-05414)	Smokey Robinson	88	17
34	PEACEFUL JOURNEY (MCA 10289)	Heavy D & The Boys	43	4	84 IT'S NOT YOUR MONEY (Bust It/Capitol 44789)	Oaktown 3.5.7	77	10
35	CAN'T TRUSS IT (Def Jam/Columbia 73780)	Public Enemy	35	18	85 THINKIN' BACK (Giant 4-19074)	Color Me Badd	DEBUT	
36	THE JONES (Motown 2138-4)	Temptations	36	14	86 THIS TIME (RCA 62153-4)	Georgio	80	11
37	SHUT'EM DOWN (Def Jam/Columbia 44174165)	Public Enemy	49	4	87 TIME GOES ON (Atlantic 91814)	En Vogue	56	12
38	GIVING YOU ALL MY LOVE (Elektra 4-6484)	Chris Walker	38	18	88 BROKEN PROMISES (Tabu/A&M 1800)	S.O.S. Band	84	9
39	ARE YOU LONELY FOR ME (Atlantic 4-82121)	Rude Boys	39	24	89 NICE -N- SLOW (Virgin 986)	Redhead Kingpin	85	12
40	PAPER DOLLS (Gee Street/Island)	P.M. Dawn	48	4	90 THINGS TO DO (Jive 42036)	D.J. Jazzy Jeff & The Fresh Prince	89	9
41	FEELS LIKE ANOTHER ONE (MCA 54225)	Pattie LaBelle	41	20	91 CLOSER THAN CLOSE (Columbia 38-73925)	Peabo Bryson	72	20
42	SHINE (Epic 74111)	Five Star	42	12	92 TENDER KISSES (Capitol 44680)	Tracie Spencer	91	28
43	I'LL TAKE YOU THERE (Capitol 44749)	BeBe & CeCe Winans Featuring Mavis Staples	37	20	93 EVERYTIME MY HEART BEATS (SBK 07371)	Riff	79	16
44	BABY HOLD ON TO ME (EastWest 4-98639)	Gerald Levert	44	7	94 WHERE WOULD I BE (MCA 54206)	Gladys Knight	DEBUT	
45	COLOR ME BADD (Giant 19236)	Color Me Badd	45	10	95 GROOVE YA (EMI 94804)	Level III	92	13
46	GROOVE WITH IT (Cold Chillin'/Reprise 4-19155)	Big Daddy Kane	47	11	96 YOU SHOWDED ME (Next Plateau 50165)	Salt & Peppa	DEBUT	
47	SHAKIYLA (JHR) (Profile 5344)	Poor Righteous Teachers	46	12	97 DO YA (A&M 75021-72870)	Vesta	90	18
48	HEART TO HEART (MCA 54249)	J.T. Taylor (Duet With Stephanie Mills)	40	11	98 DON'T MAKE ME WAIT (Island 422866284)	Will Downing	93	9
49	SET ADRIFT ON MEMORY BLISS (Gee Street/Island 6690)	P.M. Dawn	34	15	99 NEVER IN MY LIFE (Tabu/A&M 28965-4008)	Cherrell	82	17
50	LET'S STAY TOGETHER (MCA 54286)	Guy	50	9	100 WORD TO THE BADD (LaFace/Arista 4011)	Jermaine Jackson	94	8

## STREET BEAT

By Bryan (B-Style) DeVaney



Black Sheep

Your *Steering Pleasure*, under the Cold Chillin/Warner Bros. banner... South Central recording artists, R.I.P. Government, recently completed "F\*ck Tim Dog," in response to Tim Dog's Cali-bashin' "F\*ck Compton"... Starting Sunday, February 9, Club Spice in Hollywood, will be jumpin' off and will follow every Sunday (tha' dope spot)...



South Central Cartel (S.C.C.)

### CASH BOX ARTIST PROFILE

The latest wave of talent that is coming out of South Central Los Angeles is bringing many different styles and types of rap. The most recent group to be placed on the map is The South Central Cartel. Prodeje, Havikk the Rhime Son, Luva Gee, Havoc the Mouthpiece, DJ Kaos and DJ Grip, together as The South Central Cartel, leave a lasting impression of their down-to-reality lyrics and music that illustrates life in the L.A. ghettos.

Originally formed less than two years ago, the group agreed that if they were going to be successful, they would do it as a unit. So they started work on their material. Shortly after they had completed their material, they were referred to Quality Records. They presented the demo to Quality, and Quality loved it.

*South Central Madness*, their debut album under G.W.K./Pump/Quality Records has finally been released and is getting acknowledgement nationwide. The CD features 13 different cuts that will drop some knowledge on the group, their experiences and South Central Los Angeles.

**NEW 4 '92:** The Playground, a straight-up, blunted, hip-hop club had its opening night party on Thursday, January 30th, and will be open every Thursday. The club will feature various recording artists and celebrities from all over to take part in what is said to be "L.A.'s fattest, hypest, hip-hop club ever."

**BITS:** N.W.A.'s DJ Speed is scheduled to be on the tables for The Playground's opening. Scheduled to perform are FS Effect, Yomo & Maulkie, Marley Marl, Lord Finesse, Rappin' Stein, Kool G Rap and Biz Markie. The Playground is located at 831 North Highland Boulevard... Mercury recording artists Black Sheep will be added to The Steady Mobbin' Tour, that will be the group's first national tour and will begin February 5, in Tucson, Arizona with Ice Cube, Del tha Funkee Homosapien and W.C. and the M.A.A.D Circle. Headlining the tour will be, of course, Ice Cube, riding high on the success of his role in the critically acclaimed *Boyz n the Hood*. Cube will be touring in support of his second full-length album, *Death Certificate*, on Priority Records... The Beastie Boys, will soon release their third album on Capitol Records, check it out... Philadelphia Hip-Hop Record Pool is looking for product, so if you're interested give Rick Greene a call at (215)924-7863... Marley Marl has completed a video for the single "Check The Mirror," that is featured on his album titled *In Control Volume II-For*

## TOP 30 RAP ALBUMS

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1	TOO LEGIT TO QUIT (Capitol 98151)	Hammer	1	13
2	DEATH CERTIFICATE (Priority 57155)	Ice Cube	2	13
3	APOCALYPSE 91...ENEMY STRIKES BLACK (Def Jam/Columbia 47374)	Public Enemy	3	17
4	2ND II NONE (Profile 1416)	2nd II None	4	13
5	AIN'T NO DOUBT ABOUT IT (Cheetah 9405)	D.J. Majic Mike & M.C. Madness	5	11
6	MR. SCARFACE IS BACK (Priority 57167)	Scarface	12	15
7	NAUGHTY BY NATURE (Tommy Boy 1044)	Naughty By Nature	9	21
8	SONS OF THE P (Tommy Boy 1045)	Digital Underground	7	15
9	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	10	9
10	BITCH BETTA HAVE MY MONEY (Select 21642)	AMG	16	7
11	MUSIC FOR THE PEOPLE (East West 91737)	Marky Mark & The Funky Bunch	11	27
12	OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island 510276)	P.M. Dawn	6	13
13	PENICILLIN ON WAX (Columbia 48707)	Tim Dog	8	11
14	PRINCE OF DARKNESS (Cold Chillin/Reprise 26715)	Big Daddy Kane	21	13
15	WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161)	Geto Boys	13	29
16	SPORTS WEEKEND (Luke/Atlantic 91720)	2 Live Crew	15	15
17	PEACEFUL JOURNEY (Uptown/MCA 10289)	Heavy D & The Boyz	14	29
18	LOW END THEORY (Jive 1418)	Tribe Called Quest	18	17
19	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	25	13
20	NIGGAZ4LIFE (Ruthless/Priority CDL 57126)	N.W.A.	17	34
21	TO THA RESCUE (Jive 41466)	D-Nice	20	9
22	SKANLESS (Skanless 61235)	Hi-C	24	7
23	BLACKS MAJIC (Next Plateau 1019)	Salt N' Pepa	22	11
24	HOUSE PARTY II (MCA 10397)	Soundtrack	19	13
25	AS RAW AS EVER (Epic 47310)	Shabba Ranks	23	31
26	TOGETHER FOREVER - GREATEST HITS 1983-1991 (Profile 1419)	Run D.M.C.	26	11
27	HOMEBASE (Jive/RCA 1392)	D.J. Jazzy Jeff & The Fresh Prince	27	29
28	ELECTRIC SLIDE(SHALL WE DANCE) (Jive 41480)	Grandmaster Slice	28	9
29	JUICE (Soul/MCA 10462)	Soundtrack	DEBUT	
30	I WISH MY BROTHER WAS HERE (Elektra 61133)	Del Tha Funkee Homosapien	DEBUT	

## TOP 30 RAP SINGLES

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1	STEADY MOBBIN (Priority 72474)	Ice Cube	3	8
2	THE PHUNCKY FEEL ONE (Ruffhouse/Columbia 3930)	Cypress Hill	1	17
3	JUST THE TWO OF US (Select/Elektra 4-64844)	Chubb Rock	2	18
4	BE TRUE TO YOURSELF (Profile 5343)	2nd II None	6	9
5	I'LL BE THERE FOR YOU (Ear Candy 38007)	Jibri Wise One	10	11
6	GROOVE WITH IT (Cold Chillin/Reprise 19115-4)	Big Daddy Kane	23	10
7	MR. SCARFACE (Rap A Lot/Priority 4-98638)	Scarface	9	3
8	BE A FATHER TO YOUR CHILD (America/Mercury 867888-4)	ED O.G. & Da Bulldogs	4	10
9	THE CHOICE IS YOURS (Mercury 866087-4)	Blacksheep	11	7
10	POOR GEORGIE (First Priority/Atlantic)	MC Lyte	14	3
11	HOW TO FLOW (Ral/Columbia 38-7808)	Nice & Smooth	13	4
12	EVERYTHING'S GONNA BE ALRIGHT (Tommy Boy 999)	Naughty By Nature	17	2
13	SHAKIYLA (JRH) (Profile 5344)	Poor Righteous Teacher	7	12
14	LATIFAH'S HAD IT UP TO HERE (Tommy Boy 506)	Queen Latifah	24	3
15	WHAT'S ON YOUR MIND (MCA 54312)	Eric B & Rakim	20	2
16	MISTADODALINA (Elektra 64826-4)	Del Tha Funkee Homosapien	16	4
17	OOCHIE COOCHIE (Motown 2146)	MC Brains	21	2
18	JUST KICKIN' IT (Ichiban 91-077)	MC Breed & DFC	15	7
19	ONE TIME'S GOT NO CASE (Def America/Reprise)	Sir Mix-A-Lot	19	2
20	KISS YOU BACK (Tommy Boy 993)	Digital Underground	8	12
21	BLOW 'EM OUT LIKE CANDLES (A Company Called W 004)The God Squad	The God Squad	22	3
22	PORTRAIT OF THE ARTIST AS A HOOD (Def Jam/Columbia 38-783896)	3rd Bass	12	9
23	TIME TO FLOW (Jive 42032)	D-Nice	DEBUT	
24	RING THE ALARM (Jive 42020)	Fu-Schnickens	DEBUT	
25	FIRE & EARTH (Polydor 865082)	X Clan	DEBUT	
26	BLUE CHEESE (Wild Pitch/EMI 50377)	U.M.C.'S	5	11
27	SET ADRIFT ON MEMORY BLISS (Gee Street/Island 866094-4)	P.M. Dawn	26	12
28	CHECK THE RHYME (Jive 01241-42010-1)	Tribe Called Quest	27	19
29	THE INT'L ZONE COASTER (Elektra 64828-4) Leaders Of The New School	Leaders Of The New School	DEBUT	
30	CAN'T TRUSS IT (Def Jam/Columbia 38-73870)	Public Enemy	18	17



## Name Change Gives Capitol Nashville New "Liberties"

**CAPITOL NASHVILLE HAS CHANGED ITS NAME TO LIBERTY RECORDS** as announced in a recent press conference in Nashville. The change, effective immediately, was decided on in late 1991 in order to clear up any misconceptions that Capitol Nashville is a division of Capitol Records.

For the past two years, Capitol Nashville (notice there is no slash between Capitol and Nashville) has been the only major record label based in Nashville while other major labels are divisions. What this means is that Liberty is the only autonomous Nashville label with business affairs and financial departments and the capability of making contractual and financial decisions here in Nashville.

The name change intends to bring "better focus, fewer preconceptions, and wider recognition to the historic strides currently being achieved by the label" as stated in a press release following the announcement last week. One prime example is the chart-crossing success Garth Brooks has witnessed since his *Ropin' The Wind* album graced the Top 200 Pop Album charts under the "incorrect" label, Capitol rather than Capitol Nashville. Such minor oversights are actually great misconceptions about what the Nashville-based label is achieving in areas both inside and outside of country music.

To solve the problem a name change was initiated, and as Jimmy Bowen, the label's president, explains, Liberty illustrated just what the label wanted to achieve. Taken from the the list of names owned by EMI, Liberty is "the one word for what's happening in the world in the '90s."

What this means for the future of Liberty Records is the expansion and "free enterprise" spirit of not only country but many forms of alternative music, including jazz, New Adult Contemporary and World Music. A newly created division for such music will headline the artists **Zulu Spear** and **Preston Reed**, under the direction of Charlie Lico, vice president of Alternative Music.

## A Little Remodeling For TNN

**IN THEIR TENTH YEAR OF PROGRAMMING** The Nashville Network will institute some changes to take effect this spring. Three of the network's most popular programs, *Nashville Now*, *Crook and Chase* and *American Music Shop* will be revamped and two new series, *Star Talk* and *Austin Encore* will be added to the network's roster.

Only minor changes will affect the shows already airing on TNN. Beginning Monday March 30, *Nashville Now* will be condensed from 90-minute programming to one hour with attention exclusively focused on performances and interviews with in-studio guests. Also on that date, *Crook and Chase* will be expanded from 30 minutes to one hour with content for the show remaining basically the same. On April 18, *American Music Shop* will gain an extra half-hour, lengthening its total air time to one hour. The added half-hour will mean singers and songwriters performing in a "looser, more improvisational" program.

"Our restructuring of our nightly primetime programming will assure that TNN continues to attract the growing number of younger adults who are coming to country music," explains Paul Corbin, director of programming at TNN. "We'll be quickening the pace of *Nashville Now*, giving the artists more time to experiment with their music on *American Music Shop*, and expanding the behind the scenes stories viewers get with *Crook and Chase*."

Two new series being added to the TNN schedule are *Star Talk* and *Austin Encore*. Featured as a daytime series, *Star Talk* will premiere March 30 as a call-in show taking viewer questions about country music artists. *Austin Encore*, set to begin April 10, will be a half-hour, weekly music series re-cut from performances originally broadcast on *Austin City Limits*.

**GARTH BROOKS ROPES IN VIEWING PUBLIC**—This *Is Garth Brooks* which aired January 17 on NBC achieved a Top-10 rating for the network with over 28 million viewers tuning in. This boosted NBC's ratings to their highest Friday night spot in over two years.

## Country Radio Seminar—Casting A Broad Appeal

**IF THE CROWD THAT THE COUNTRY RADIO BROADCASTERS ARE DRAWING IN** to their 23rd annual Country Radio Seminar is any indication of the status country music holds in the entire music industry then, as this year's seminar theme states, "Country is America's Choice."

Radio plays a tremendous part in developing country music and distributing it to even the far reaches of our country and abroad. Is country music dictating new trends in radio or is radio making waves in country music? While both are definitely true, it's radio that has helped to increase the scope of listeners and fans alike. For this reason broadcasters, syndicators, networks, rep firms, suppliers, consultants and music industry executives will be piling into Nashville, Tennessee, March 4-7, to find how they can better service an ever-increasing country radio audience.

To date, the number of registrants is up 8 percent as well as the number of confirmed exhibitors at this time last year. Early-bird rates guaranteeing a \$60 savings before registration deadline are still in effect. Sponsorships and advertising space are still available.

More than 200 foreign broadcasters in Europe, Asia and South America were sent registration applications while Canadian participation is, as in years past, not only confirmed but will include special performances by Canadian-born artists Michelle Wright and Prairie Oyster courtesy of The Canadian Country Music Association.

Because the CRS plans to attract stations which have recently converted to a country format, the workshops, seminars, round-table discussions, and long-form speakers will be especially targeted to instructing country radio stations on ways to gain a competitive edge over other formats of radio programming unaccustomed to the trend country radio is creating in broadcasting.

Special sessions planned by the CRS Agenda Committee include such pertinent, detailed discussions as "Managing in Recessionary Times" presented by **Oren Harari**, a speaker and senior consultant with Tom Peters Group specializing in competitive strategy, management and organizational change. Award-winning, major-market air personality, **Dan O'Day**, will offer a discussion on "What It Takes To Win In The '90s" drawing on years of experience as a DJ's guide to basic and innovative programming. **Dr. Perry Buffington**, a practicing psychologist, lecturer and consultant known as "Doc Rock" will detail his formula for "Creative Problem Solvers."

Billed more specifically as entertainers, **Lewis Grizzard**, syndicated columnist and humorist, will open the seminar and **Roger Miller**, multi-talented artist/performer, will speak during the closing presentation. Good-ole humor boys themselves, who also happen to be country music artists, **Riders In The Sky** will open the last-day ceremonies.

The hallmark of the whole event comes however when the music behind the playlists comes alive and attendees are invited to meet the faces behind the records. Last year's hottest newcomers **Trisha Yearwood** and **Diamond Rio** will perform at Friday's luncheon courtesy of ASCAP.

An annual showcase to top all showcases, the grand finale of the CRS, will offer the best of the newest in country music. Acts to perform for the "23rd Annual New Faces Show and Banquet" include, **Clinton Gregory**, **Pam Tillis**, **Eddie London**, **Brooks & Dunn**, **Sammy Kershaw**, **Hal Ketchum**, **Tracy Lawrence**, **Little Texas**, **Collin Raye** and **McBride and the Ride**.

Finally, the show to beat all shows offering one of the finest and most influential names in country music entertainment is the presentation of **Garth Brooks** in the annual "Super Faces Show." Brooks' performance is sponsored by The Academy of Country Music.

**SEEING THE SIGHTS IN AUSTIN**—Warner Bros. artists **Holly Dunn** and **Travis Tritt** were both recently in Austin, Texas where they taped an upcoming episode of *Austin City Limits*. They also spent time sightseeing with some of the locals. Pictured (l-r) are: **Dennis Lefler**, manager, Tower Records; **John Kuna**, owner, Waterloo Records; **Dunn**; **Tritt**; **Kandy Jones**, WEA/Austin; **Steve Sagie**, country buyer, Tower Records; and **Gordon Myers**, manager, Waterloo Records.



CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



#1 SINGLE: Sawyer Brown



TO WATCH: Dolly Parton #42



HIGH DEBUT: Desert Rose Band #57



#1 INDIE: Johnny Paycheck #37

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			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	THE DIRT ROAD (Curb/Liberty 79050)(CD)	Sawyer Brown	6	9	53	THE MEMORIES THAT LAST (Step One SOR-436)(CD)		
2	I KNOW WHERE LOVE LIVES (Curb 080)(CD)	Hal Ketchum	4	12		Faron Young & Ray Price	57 3	
3	A JUKEBOX WITH A COUNTRY SONG (Epic 74089)(CD)	Doug Stone	1	10	54	HANGIN' OUT (Ryko Tried & True 10219)(CD)	Chris Wall	58 8
4	MOMMA DON'T FORGET TO PRAY FOR ME (Arista 2258)(CD)	Diamond Rio	8	9	55	(GIRLS THAT LOOK) A LITTLE LIKE YOU (WTM 7729)(CD)	Josiah	55 13
5	THE WHISKEY AIN'T WORKIN' (Warner Bros. 5122)(CD)	Travis Tritt/Marty Stuart	7	7	56	I'M SURE OF YOU (Bench Ben-05)(CD)	Black Tie	59 3
6	STICKS AND STONES (Atlantic 4221)(CD)	Tracy Lawrence	2	11	57	TWILIGHT IS GONE (Curb/MCA 54316)(CD)	Desert Rose Band	DEBUT
7	BROKEN PROMISE LAND (MCA 100332)(CD)	Mark Chesnutt	3	12	58	NO MAN'S LAND (Playback/Laurie 146)(CD)	Michele Bishop	62 12
8	AFTER THE LIGHTS GO OUT (Columbia 74104)(CD)	Ricky Van Shelton	11	8	59	NOTHIN' THAT A LITTLE LOVE (COULDN'T TAKE CARE OF) (Concorde International CRS-504)(CD)	Debra Dudley	DEBUT
9	MAYBE IT WAS MEMPHIS (Arista 2371)(CD)	Pam Tillis	14	7	60	LIKE SMOKE IN THE WIND (Axbar 10219)(VL)	Billy D. Hunter	60 10
10	TURN THAT RADIO ON (RCA 62104)(VL)	Ronnie Milsap	12	8	61	THE WORLD (ACCORDING TO YOU AND ME) (Stargem 2510)(VL)	Eddie Thompson	64 5
11	WHAT SHE'S DOING NOW (Liberty 79009)(CD)	Garth Brooks	20	3	62	MY NEXT BROKEN HEART (Arista 2349)(CD)	Brooks & Dunn	69 15
12	IS IT COLD IN HERE (Epic 74123)(CD)	Joe Diffie	17	7	63	HE'LL NEVER BE YOU (Starcut 002)(VL)	Jamie Harper	66 5
13	WHAT KIND OF FOOL (MCA 54237)(CD)	Lionel Cartwright	13	10	64	DANCIN' WITH AN ANGEL (Door Knob 373)(VL)	Bo Harrison	65 7
14	I'LL STOP LOVING YOU (Columbia 74102)(CD)	Mike Reid	15	10	65	(WITHOUT YOU)WHAT DO I DO WITH ME (Liberty 79943)(CD)	Tanya Tucker	33 15
15	THAT'S WHAT I LIKE ABOUT YOU (MCA 54270)(CD)	Trisha Yearwood	18	7	66	WHO DID THEY THINK HE WAS (MCA 54281)(VL)	Conway Twitty	38 6
16	IF I COULD BOTTLE THIS UP (RCA 62106)(VL)	Paul Overstreet	19	9	67	DIXIE SUNDOWN (Hill Country Records HCR 29110)(CD)	Stoney Edwards	DEBUT
17	IF YOU WANT TO FIND LOVE (Reprise 5159)(CD)	Kenny Rogers	22	7	68	A LONG TIME AGO (BNA 62063)(CD)	The Remingtons	43 14
18	CADILLAC STYLE (Mercury 0704)(CD)	Sammy Kershaw	5	14	69	WALKIN' AND TALKIN' (Staircase 4001)(CD)	Kimberley Summers	75 7
19	A BETTER CLASS OF LOSERS (Warner Bros. 5185)(CD)	Randy Travis	24	4	70	DON'T CROSS YOUR HEART (Epic 74062)(CD)	Shelby Lynne	54 10
20	I'LL START WITH YOU (Liberty 79974)(CD)	Paulette Carlson	26	7	71	GETTING BACK TOGETHER AGAIN (Robchris R-1067)(VL)	Rob McNamara	DEBUT
21	I KNOW SO (Curb 085)(CD)	Wayne Newton	29	6	72	LITTLE FOLKS (Epic 74061)(CD)	Charlie Daniels	68 11
22	DALLAS (Arista 2385)(CD)	Alan Jackson	28	3	73	YOU'LL DO BUT YOU WON'T DO RIGHT (Orbit OR-1922)(VL)	Lauren Taylor	DEBUT
23	A MONTH OF SUNDAYS (Columbia 74103)(CD)	Vern Gosdin	25	7	74	YOU GOT THE BEST OF ME (Gallery II 2052)(VL)	Sandi Thompson	78 2
24	ONLY THE WIND (Liberty/SBK 79053)(CD)	Billy Dean	27	3	75	NO ORDINARY MEMORY (NSD 0208)(VL)	Laura Lee	79 6
25	GOING OUT TONIGHT (Columbia 74038)(CD)	Mary-Chapin Carpenter	10	13	76	LATER ON (Fraternity F-3581)(VL)	Chuch Tyler	80 3
26	SOMEBODY'S DOIN' ME RIGHT (RCA 62116)(VL)	Keith Whitley	31	5	77	UNCHAIN MY HEART (Bold One B1-556)(VL)	Dew Watson	77 2
27	SHE LOVED A LOT IN HER TIME (MCA 54272)(CD)	George Jones	32	6	78	I'VE GOT TO PULL MYSELF TOGETHER (Colt 92931)(VL)	Dick Morris	82 4
28	LOVE, ME (Epic 74051)(CD)	Collin Raye	9	13	79	CALL OF THE DOVE (Tug Boat 1025)(VL)	John Lockhardt, M.D.	81 9
29	JEALOUS BONE (MCA 54271)(CD)	Patty Loveless	35	4	80	IF SHE LEAVES MY HEART (Harmony Street 6907)(VL)	Tony Mantor	89 4
30	OUTBOUND PLANE (Liberty 79052)(CD)	Suzy Bogguss	36	5	81	CAN'T STOP THE MUSIC (Playback 1360)(VL)	Hank Sasaki	83 2
31	WHEN A MAN LOVES A WOMAN (Curb 7124)(CD)	Ronnie McDowell	34	6	82	STAY THE LADY YOU ARE (Killer 140)(VL)	Frank Cannon	85 4
32	STRAIGHT TEQUILA NIGHT (BNA 62140)(CD)	John Anderson	37	5	83	TAKE IT ON HOME (K-Ark 1115)(VL)	Phillip Maples	86 3
33	EXCEPT FOR MONDAY (RCA 62105)(CD)	Lorrie Morgan	39	4	84	NEEDING YOU AGAIN (K-Ark 1217)(VL)	David Houston	87 5
34	ONE PRECIOUS LOVE (RCA 62108)(VL)	Prairie Oyster	44	5	85	PILLOW TALK (Killer 145)(VL)	Scott Pennell	88 4
35	IT ONLY HURTS WHEN I CRY (Reprise 5041)(CD)	Dwight Yoakam	41	6	86	SOUTHERN GIRLS (Dymon TTB-126)(CD)	Texas The Band	91 2
36	SAME OL' LOVE (Epic 74147)(CD)	Ricky Skaggs	40	3	87	WASTED ON YOU (Fearless 6469)(VL)	Crossover	63 13
37	LEFTY WAS RIGHT (AIR 108)(VL)	Johnny Paycheck	45	8	88	THE WAY THE END BEGINS (Round Robin RR-2005)(VL)	Harlan Helgeson	90 2
38	IS THERE LIFE OUT THERE (MCA 54319)(CD)	Reba McEntire	47	2	89	POURIN' BEER AND WIPIN' TEARS (Honeysuckle Records WK-101)(VL)	Winnie Kincaid	DEBUT
39	HONKY TONKIN' ROUND (Stop Hunger 1101)(VL)	Art Buchanan	42	16	90	BACK TO THE WELL (Epic 74063)(CD)	Tom Wopat	67 8
40	SHE'S NEVER COMIN' BACK (MCA 54244)(CD)	Mark Collie	16	13	91	HEY YOU'RE HURTING ME (Killer K-146)(VL)	Alan Rich	DEBUT
41	LOVESICK BLUES (MCA 54318)(CD)	George Strait	48	2	92	HEARTWRECK (Saddlestone SS-030)(VL)	Gerry King	DEBUT
42	COUNTRY ROAD (Columbia 74183)(CD)	Dolly Parton	61	2	93	ROUTE 99 (Stop Hunger 30643)(VL)	Angie Welch	73 9
43	WE'RE TALKING TEARS (Cowboy Heaven 0001)(CD)	Montana Rose	49	6	94	WILD NIGHTS (Lynn 8191)(VL)	Rick Arnold	92 15
44	BABY I'M MISSING YOU (Warner Bros. 5238)(CD)	Highway 101	51	2	95	TAKE ANOTHER LOOK AT YOU (Lost Gold 1022)(CD)	Tony Sands	72 8
45	I'D RATHER BE IN LOVE (Stop Hunger 1101)(VL)	Dawn Dorniny	46	11	96	THE SEASONS OF MY LIFE (Tug Boat 1027)(VL)	Doc Holiday	71 9
46	FASTER GUN (Columbia 387413)(CD)	Great Plains	50	3		THOSE BLUES (SURE DO COME AROUND) (Soundwave 348)(VL)	The Stranger	74 12
47	STICK TO YOUR GUNS (Curb 083)(VL)	Hal Gibson	52	5	98	IF I WERE YOU (Bitter Creek 82791)(VL)	Sandy Garwood	95 6
48	HARD DAYS AND HONKY TONK NIGHTS (RCA 62167)(VL)	Earl Thomas Conley	56	2	99	DADDY DON'T SIGN THE PAPERS (Curb 082)(CD)	Six Shooter	70 10
49	LEAVE HIM OUT OF THIS (Arista 2349)(CD)	Steve Wariner	21	16	100	SOMEONE LOCK ME UP (AMI 1957)(VL)	Cricket Rhodes	76 8
50	ASKING US TO DANCE (Mercury 525)(CD)	Kathy Mattea	30	14				
51	FIGHTING FIRE WITH FIRE (Mercury 597)(CD)	Davis Daniel	53	4				
52	YOU CAN DEPEND ON ME (RCA 6129)(VL)	Restless Heart	23	14				



# COUNTRY MUSIC

## TOP 75 COUNTRY ALBUMS

CASH BOX • FEBRUARY 8, 1992

The square bullet indicates strong upward chart movement  
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week • Total Weeks •

#1 ALBUM:  
Garth Brooks



TO WATCH:  
Garth Brooks

1	ROPIN' THE WIND (Liberty 96330)(P5)	Garth Brooks	1	18
2	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)	Travis Tritt	2	33
3	POCKET FULL OF GOLD (MCA 10140)(G)	Vince Gill	3	44
4	NO FENCES (Liberty 93866)(P5)	Garth Brooks	5	70
5	DON'T ROCK THE JUKEBOX (Arista 8681)(P)	Alan Jackson	6	35
6	FOR MY BROKEN HEART (MCA 54223)(P)	Reba McEntire	4	14
7	TRISHA YEARWOOD (MCA 10297)(G)	Trisha Yearwood	7	28
8	ALL I CAN BE (Epic 47468)	Collin Raye	8	20
9	GARTH BROOKS (Liberty 90897)(P2)	Garth Brooks	9	125
10	PUT YOURSELF IN MY SHOES (RCA 23772)(P2)	Clint Black	10	61
11	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	11	34
12	GREATEST HITS VOLUME II (Curb/RCA 61018)(G)	The Judds	12	18
13	CHILL OF AN EARLY FALL (MCA 10204)(G)	George Strait	14	42
14	I THOUGHT IT WAS YOU (Epic 47357)	Doug Stone	15	22
15	WHAT DO I DO WITH ME (Liberty 95562)(G)	Tanya Tucker	13	27
16	DIAMOND RIO (Arista 8673)	Diamond Rio	16	33
17	EAGLE WHEN SHE FLIES (Columbia 46882)(G)	Dolly Parton	17	44
18	SOMETHING IN RED (RCA 3021)(G)	Lorrie Morgan	18	40
19	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	19	20
20	STICKS AND STONES (Atlantic 82326)	Tracy Lawrence	21	7
21	GREATEST HITS (RCA 61040)	Alabama	20	13
22	BRAND NEW MAN (Arista 07822)	Brooks & Dunn	23	22
23	TRIBUTE (RCA 3024)	Roy Rogers	22	14
24	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	24	69
25	AND ALONG CAME JONES (MCA 10398)	George Jones	25	13
26	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)	Mary-Chapin Carpenter	26	63
27	UP AGAINST MY HEART (MCA 10336)	Patty Loveless	27	18
28	THE BEST OF RESTLESS HEART (RCA 61041)	Restless Heart	28	12
29	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnutt	29	64
30	DON'T GO NEAR THE WATER (Mercury 510161)	Sammy Kershaw	30	7
31	I AM READY (Arista 18691)	Steve Wariner	31	11
32	THE PATSY CLINE COLLECTION (MCA 10421)	Patsy Cline	32	11
33	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	33	95
34	KILLIN' TIME (RCA 9668)(P2)	Clint Black	34	139
35	IF THERE WAS A WAY (Reprise 26344)(G)	Dwight Yoakam	35	61
36	BILLY DEAN (Liberty/SBK 96728)	Billy Dean	37	14
37	PAST THE POINT OF RESCUE (Curb 77450)	Hal Ketchum	36	22
38	ELECTRIC BARNYARD (Mercury 848054)(G)	Kentucky HeadHunters	38	42
39	A THOUSAND WINDING ROADS (Epic 46-47)	Joe Diffie	39	64
40	WALK THE PLANK (Liberty 95798)	Pirates Of The Mississippi	40	14
41	COUNTRY CLUB (Warner Bros. 26094)(P)	Travis Tritt	41	92
42	BACK HOME AGAIN (Reprise 26740)	Kenny Rogers	42	6
43	ACES (Liberty 95847)	Suzy Bogguss	43	15
44	TIMES PASSES BY (Mercury 846975)	Kathy Mattea	44	42
45	KENTUCKY BLUEBIRD (RCA 3156)	Keith Whitley	46	18
46	WHEN I CALL YOUR NAME (MCA 42321)(P)	Vince Gill	45	88
47	BUICK (Curb/Liberty 94260)	Sawyer Brown	47	43
48	LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)(G)	The Judds	48	68
49	THE NEW NASHVILLE CATS (Warner Bros. 26509)	Mark O'Connor	49	38
50	GREATEST HITS (Curb/RCA 8318)	The Judds	50	88
51	TRUE LOVE (Curb/MCA 10407)	Desert Rose Band	52	14
52	PICKIN' ON NASHVILLE (Mercury 838744)(P)	The Kentucky HeadHunters	51	110
53	A COLLECTION OF HITS (Mercury 842330)(G)	Kathy Mattea	53	66
54	LOVE GOES ON (Liberty 97711)	Paulette Carlson	54	7
55	I'VE GOT THAT OLD FEELING (Rounder 0275)	Alison Krauss	55	45
56	MY FATHER'S SON (Epic 47389)	Ricky Skaggs	56	18
57	MILESTONES-GREATEST HITS (Warner Bros. 26630)	Holly Dunn	57	25
58	FIGHTING FIRE WITH FIRE (Mercury 848291)	Davis Daniel	58	17
59	TEMPTED (MCA 10106)	Marty Stuart	59	51
60	HIGH AND DRY (MCA 10330)	Marty Brown	60	20
61	PUT YOURSELF IN MY PLACE (Arista 8642)	Pam Tillis	61	34
62	HEROES (RCA 2459)	Paul Overstreet	62	44
63	OUT OF MY HEART (Columbia 47051)	Vern Gosdin	63	31
64	YOUNG MAN (Liberty/SBK 94302)	Billy Dean	64	40
65	LOVE IN A SMALL TOWN (RCA 2365)(G)	K.T. Oslin	65	53
66	GREATEST HITS (RCA 2277)	Keith Whitley	66	72
67	GET RHYTHM (Atlantic 82176)	Martin Delray	68	26
68	ALWAYS AND FOREVER (Warner Bros. 25568)(P4)	Randy Travis	69	75
69	CHASIN' THE SUN (MCA 10307)	Lionel Cartwright	70	21
70	12 GREATEST HITS (MCA 12)(P3)	Patsy Cline	67	89
71	BING BANG BOOM (Warner Bros. 26588)	Highway 101	71	30
72	PURE HANK (Warner Bros. 26536)	Hank Williams, Jr.	72	38
73	PASS IT ON DOWN (RCA 2106)(G)	Alabama	73	90
74	SOFT TALK (Epic ET- 47388)	Shelby Lynne	74	15
75	ZONE OF OUR OWN (Reprise 26683)	Texas Tornados	75	17

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## On The Row

By Cory Cheshire

**TRACY LAWRENCE CELEBRATED A BIRTHDAY** and Atlantic Records celebrated a #1 single. Why not coordinate the celebrations especially when the guy having the birthday is the guy with the #1 single? "Sticks and Stones," Lawrence's debut release, recently topped the charts, and Atlantic threw a party for the occasion not to mention a few happy birthday wishes as well.

**IN A SPECIAL PRIVATE PERFORMANCE** hot new trio, The Remingtons treated guests to a show at the 12th & Porter Playroom in Nashville. Group members Jimmy Griffin, Richard Mainegra and Rick Yancey, the voices behind the single "A Long Time Ago," entertained industry fans. Joining them were featured guest artists, Josh Leo, Bernie Leadon, Don Dugmore, Sam Bush, Vince Melamed, Glenn Worf, Larry Byrom and Craig Krampf.

**A SPECIAL ONE HOUR TAPING** will commemorate the life and music of Eddy Arnold. The Nashville Network recently taped *A Celebration of Eddy Arnold* at the Grand Ole Opry House with an airing date set for mid-May. Joining Arnold on the program were some of his favorite country music artists including Vince Gill, Alabama, Chet Atkins, Anne Murray and one of Arnold's good friends and fellow Tennessean, Dinah Shore. Arnold will be celebrating 50 years of making music in which time he has sold over 85 million records. He has recorded such hits as "Bouquet Of Roses," "Cattle Call" and "Make The World Go Away." His latest album release is entitled *You Don't Miss A Thing* on RCA.



The 7th annual Nashville Entertainment Association's Extravaganza, a three-night showcase event for the best unsigned, non-country acts in the South, kicked things off with the traditional, BMI-hosted reception for the 25 featured performers and event sponsors. Pictured in the buffet line (l-r) are: BMI's Clay Bradley; Extravaganza artists Brad Jones and Jeff Black; Extravaganza coordinator Steve West; and NEA president Kirke Martin. (Photo Credit: Beth Gwinn)

## ALBUM REVIEW

■ **JOE DIFFIE:** *Regular Joe* (Epic 47477)



When a new artist's debut album does well, the second release is looked upon with a raised eyebrow and a skeptical uncertainty that the artist was merely experiencing beginner's luck. But Joe Diffie fans and those that have seen him work in the studio for years as a demo singer anticipated that success would be repeated on any Diffie release. While his first LP, *A Thousand Winding Roads*, scored four number-one singles, Diffie's latest offering, *Regular Joe*, is just as refreshing and simply excellent. On the one hand, Diffie's music lays out the life of the "regular Joe" common themes with unexpected musical twists. The music is anything but simple. Diffie's vocals can charm

you with the heart-wrenching ballad, "You Made Me What I Am," and then roar with rockabilly rowdiness in the perfectly blended number, "Just A Regular Joe." Diffie will owe immediate and long-term success to a consistently perfect voice and a perfectly unpredictable style.

## NEW SINGLE RELEASES

### OUT OF THE BOX

■ **CLINTON GREGORY:** "Play, Ruby, Play" (Step One SOR-437)  
**Producer:** Ray Pennington  
**Writers:** T. Brown/T. Seals



"Play, Ruby, Play," the first cut off Clinton Gregory's latest Step One LP entitled, *Freeborn Man*, is a red-hot remake styled by Clinton Gregory and producer Ray Pennington. A musical revival takes place in every note, as fiery piano licks and Clinton's deep-seated vocals combine to make a combustion flame sure to set listeners on edge. As a matter of fact, radio listeners are already responding to this latest Gregory spill as D.J.'s across the country are

reporting a lot of action for this single just out of the starting gate. Clinton is proving himself to be a major league player as evidenced in the tightly crafted vocals and excellent production of "Play, Ruby, Play." Adding more fuel to the fire, Gregory has released a video to accompany the single which is already in heavy rotation on national video channels.

## FEATURE PICKS

■ **MARTY STUART:** "Bum Me Down" (MCA 54253)  
**Producers:** Richard Bennett/Tony Brown  
**Writer:** Eddie Miller

Country rock has nothing on this latest single from the very talented roof-raising country wild guy, Marty Stuart. Initiating this rocker with an a cappella intro, Stuart fires the gun in a race to the finish between ripping country vocals and good-ole southern rock.

■ **SAMMY KERSHAW:** "Don't Go Near The Water" (Mercury 598)  
**Producers:** Buddy Cannon/Morro Wilson  
**Writers:** Chapin Hartford/Jim Foster

"Cadillac Style" was a drop in the chart bucket compared to the sounds coming from this latest Kershaw release entitled, "Don't Go Near The Water." Plenty of cajun flavor spice up this single coupling tongue-in-cheek lyrics with hearty, robust singing and playing. Kershaw lets flow enough twang to fill the Louisiana bayou and enough left over to prove that he will garner first-row status in country music.



**TOASTING THE "HOTEL WHISKEY"**—Capricorn Records hosted a recent party at the historic Ryman Auditorium to celebrate Hank Williams, Jr.'s just-released single "Hotel Whiskey," and his upcoming album, *Maverick*, due out in February. Pictured (l-r) are: Jim Powers, executive vice president, sales, The Handieman Co.; Merle Kilgore, Hank Williams, Jr. Enterprises; Hank Williams, Jr.; and Phil Walden, president, Capricorn Records.



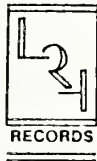
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NC
- WKCW • "Tom Cat says: put the needle to it, he loves it."  
VA
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format."  
GA

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T.K. Bryant  
and  
Co-Produced by  
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**COUNTRY UP & COMING**

**CASH BOX • FEBRUARY 8, 1992**

- 1 JUKEBOX MOANIN' (Lost Gold/Zam Bone) . . . . . Redneck The Band
- 2 BIG WOMEN (Killer) . . . . . Ron Howard
- 3 TOP OF THE LINE (Orbit) . . . . . Steve Wyles
- 4 GOOD FOR YOU (Sing Me) . . . . . Holly Stannard Young
- 5 OVER (Evergreen) . . . . . Kevin Pearce
- 6 RECKLESS (NSD) . . . . . Jeanine Burkman
- 7 OLD ROAD SCHOLAR (One Way) . . . . . Dewayne Spaw
- 8 STETSON WITH LIPS (Small Town) . . . . . Pepie
- 9 THROWIN' CAUTION TO THE WIND (Trek) . . . . . Cody Austin
- 10 THREE LITTLE WORDS (Door Knob) . . . . . Hope Cooper
- 11 ONE CALL (Door Knob) . . . . . Susan Thompson
- 12 WITHOUT YOU (Phono) . . . . . Vedis Barker
- 13 LIKELY STORY (Evergreen) . . . . . Loretta Ellis
- 14 COWBOYS AND PICKUP TRUCKS (Saddlestone) . . . . . Joe Lonsdale
- 15 WHOEVER LOST YOU (Country Pride Records) . . . . . The Dalton Bro.

**INDIE FEATURE PICKS**

■ **HOLLY STANNARD YOUNG:** "Good For You" (Sing Me Records SO18033)  
**Producer:** Jean Zimmerman  
**Writers:** Rick Swiegoda/Gerri Rowan  
Young builds on confident, clear vocals just as her latest single, "Good For You," demonstrates. A message of determination and letting go give the song an emotional edge and sophistication that will draw in listeners and promise to give Young an edge in the sea of budding country artists.

■ **LARRY FONTENETTE:** "Country Blue" (Hot Brand 11284)  
**Producer:** Ray Reach  
**Writer:** Larry Fontenette  
A swinging two-stepping number branded with hearty vocals completes this country package compliments of singer and songwriter Larry Fontenette. His song offers an enjoyable rhythm underwritten by a sing-along melody.

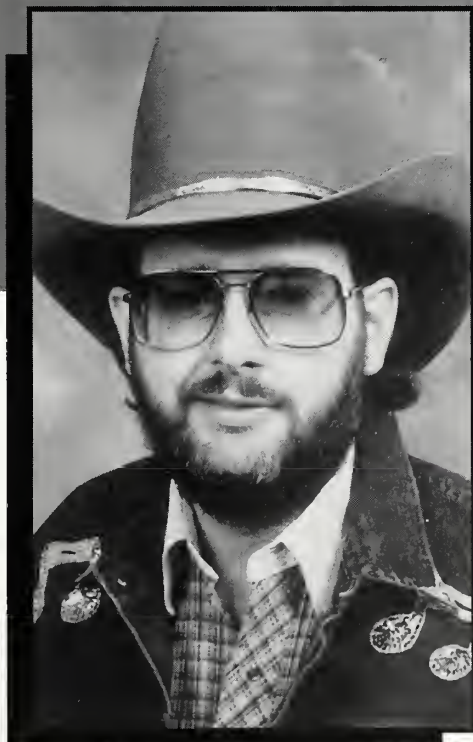
■ **JACKSON/HOWARD:** "The Next Heart You Break" (MSA Records 2301)  
**Producer:** Roy Carroll  
**Writers:** T. Paden/J. Collins/M. Irwin/B. Patton  
An uptempo rhythm and a tightly crafted harmony underscore this "what-comes-around, goes-around" theme of love. Look for this pairing to be a future mainstay in country music once listeners encounter their fresh breed of music.

■ **TINA NORTH:** "Let's Rodeo" (Norsen Records 1507)

■ **INGER & HER RHINESTONE BAND:** "I Saw You Look At Her" (Comstock Records COM-2036)

**BACK IN TIME:**

- FEBRUARY 2—Rusty Kershaw born 1940; Howard Bellamy born 1946.
- FEBRUARY 3—Buddy Holly died in a plane crash 1959; Lynn Anderson's "Rose Garden" awarded a gold record 1971.
- FEBRUARY 4—Clint Black born 1962; "Smoky Mountain Glen" Stagner died 1987; Jethro Burns of Homer & Jethro died 1989.
- FEBRUARY 5—Claude King born 1933.
- FEBRUARY 6—Dan Seals born 1948; Conway Twitty and Loretta Lynn's duet debut on the charts with "After The Fire Is Gone" 1971; Ronnie Milsap joined the Opry 1976.
- FEBRUARY 7—Wilma Lee Cooper born 1921; Donna Stoneman born 1947; Garth Brooks born 1962; John Conlee joined the Opry 1981.
- FEBRUARY 8—Merle Watson born 1949; "Wondering," Webb Pierce's first charted disc entered the country charts 1952.



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# COUNTRY MUSIC

## COUNTRY RADIO

By Cory Cheshire

### HIGH DEBUTS

1. DESERT ROSE BAND—"Twilight Is Gone"—(Curb/MCA)—#57
2. DEBRA DUDLEY—"Nothin' That A Little Love (Couldn't Take Care Of)"—(Concorde International)—#59
3. STONEY EDWARDS—"Dixie Sundown"—(Hill Country Records)—#67

### MOST ACTIVE

1. DOLLY PARTON—"Country Road"—(Columbia)—#42
2. PRAIRIE OYSTER—"One Precious Love"—(RCA)—#34
3. GARTH BROOKS—"What She's Doing Now"—(Liberty)—#11

**POWERFUL ON THE PLAYLIST**—Just out of the starting gate on last week's Top 100 Country Singles Chart, Dolly Parton's latest single release, "Country Road," breaks away to #47 after hurdling 19 positions on this week's Singles chart. This sassy single is Parton's fourth release off *Eagle When She Flies*, her 51st album.

With a gain of 10 notches, Prairie Oyster moves to #34 on the Cash Box Top 100 Country Singles Chart. Started in Canada and re-formed a few years later, Prairie Oyster offers their second RCA release entitled *Everybody Knows* with the first release from the project, one of this week's fastest moving singles, "One Precious Love."

"What She's Doing Now," the latest Garth Brooks single teeters on the edge of the top 10, coming in this week at #11 on the Top 100 Country Singles Chart. This is Brooks' third release from the record-breaking *Ropin' The Wind* album.



**CELEBRATING THE BIG "CHILL"**—ASCAP recently held a #1 Club party for the single, "Chill Of An Early Fall," recorded by MCA artist George Strait. Honored at the gathering were songwriters, Green Daniel and Gretchen Peters who penned the #1 hit published by No Chapeau Music and Warner/Chappell Music. Pictured at the Nashville ASCAP offices are (from l-r): ASCAP's Connie Bradley; MCA's Sheila Shipley; ASCAP's Merlin Littlefield; Daniel; Peters; and Warner Chappell's Mark Brown. (Photo Credit: Alan Mayor)

### TOP 5 SINGLES-10 YEARS AGO

1. MICKEY GILLEY: "Lonely Nights" (Epic)
2. DON WILLIAMS: "Lord, I Hope This Day Is Good" (MCA)
3. T.G. SHEPPARD: "Only One You" (Warner/Curb)
4. JUICE NEWTON: "The Sweetest Thing (I've Ever Known)" (Capitol)
5. RONNIE MCDOWELL: "Watchin' Girls Go By" (Epic)

### TOP 5 SINGLES-20 YEARS AGO

1. LORETTA LYNN: "One's On The Way" (Decca)
2. MERLE HAGGARD: "Carolyn" (Capitol)
3. FARON YOUNG: "It's Four In The Morning" (Mercury)
4. CONWAY TWITTY: "I Can't See Me Without You" (Decca)
5. RED SIMPSON: "I'm A Truck" (Capitol)

### TOP 5 SINGLES-30 YEARS AGO

1. DON GIBSON: "Lonesome Number One" (RCA/Victor)
2. JIM REEVES: "Losing Your Love" (RCA/Victor)
3. BURL IVES/WANDA JACKSON: "A Little Bitty Tear" (Capitol/Decca)
4. SHEB WOOLEY: "That's My Pa" (MGM)
5. PORTER WAGONER: "Misery Loves Company" (RCA/Victor)

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# COIN MACHINE

## AROUND THE ROUTE

By Camille Compasio

### THE LEGISLATION OF VIDEO LOTTERY

in the state of Illinois is looking more like a reality with every passing week, to the point of not so much "if" as "when." This statewide issue has been attracting growing support in the city of Chicago, with aldermen climbing aboard the bandwagon, and more positive coverage in the local newspapers. The city fathers are weighing the advantages in terms of revenue, employment, etc., etc. and would like to get a resolution before the council. ICMOA has been constantly at the helm of the campaign, via ongoing regional meetings throughout the state, representation at the Feb. 3 meeting of the Chicago Finance Committee and the recent meeting of the Illinois Economic and Fiscal Commission. Association exec Adonna Jerman has been devoting full time to this project. Everyone involved is encouraged at this point. The results of the Illinois Economic and Fiscal Commission study are due in early June, so fingers are crossed that legalization could still come this year!

**WELL, NOW!** Did you know that *Cash Box* is celebrating its 50th anniversary this year? That's five full decades of covering the coin machine/music beat. CB staffers will be thumbing through issues dating back to 1942, so don't be surprised to see nostalgic excerpts periodically inserted in various sections of the magazine over the next 52 weeks!

**HELLO '92!** Williams Bally/Midway's marketing chief Roger Sharpe greeted the new year with much optimism, based on the factory's performance in '91 and some of the surprises they have up their sleeve for '92! As you know, Roger is one of the trade's most promotion-minded individuals—and he really works at it. This subject pretty much dominated our conversation, with Roger elaborating on the need to concentrate on greater public awareness of equipment and expansion of the target audience. "Today, not only do you invest in solid, new equipment but in promotion as well." When we spoke with Roger, a crew from *Entertainment Tonight* was at the plant shooting *The Addams Family* production line and interviewing game designer Pat Lawlor for a feature segment on the noted tv'er, that was scheduled for viewing on Jan. 21. Right now, of course, Williams Bally/Midway has a "full deck" going—including *The Addams Family* and *Hurricane* pins, the *Terminator 2 Judgement Day* video and pin, the *Strike Master* shuffle alley, etc.! Comes ACME time, they might even have another surprise or two to unveil!

**DATeline SAN JOSE.** A number of changes have been taking place at Data East USA headquarters. Gene Lipkin recently departed his post as senior vice president. Understand that prexy Joe Keenan will be leaving the company as soon as his contract expires. Haven't heard anything as yet about replacements—but, keep tuned.

**RELOCATING.** The Leland Corporation has moved its corporate headquarters to 4444 Zion Ave., San Diego, CA 92120. Phone number is: 619-284-9458.

### HIT SINGLES OF THE PAST

The *Cash Box* Top Ten Jukebox Tunes

(Compiled from *Cash Box*, February 10, 1962)

1. "Duke Of Earl" Gene Chandler
2. "The Twist," Chubby Checker
3. "The Peppermint Twist," Joey Dee & Starlites
4. "Norman," Sue Thompson
5. "The Wanderer," Dion
6. "I Know," Barbara George
7. "Can't Help Falling In Love," Elvis Presley
8. "Baby It's You," Shirelles
9. "Dear Lady Twist," Gary U.S. Bonds
10. "Break It To Me Gently," Brenda Lee

## Francis "Hank" Malinowski— He Will Be Missed



Hank Malinowski

**CHICAGO**—Open up any trade publication and you will invariably find articles on company presidents, international bigwigs, the movers and shakers of the industry, the visible elite. Rarely do you find an article on the so-called "little guy," the blue collar employee who makes the company go; the behind-the-scenes-man, little noted nor long remembered, who has his nose joyfully, achingly and daily to the grindstone. These are the guys who make the company presidents look elite.

Hank Malinowski occupied an honored place in the gallery of the unsung workers. He joined the then unknown, but eventually renowned Empire Distributing of Chicago just after World War II, in 1945 (Hank was a veteran). He was one of the original four employees with Gilbert Kitt, Ralph Sheffield and Caroline Weintraub; and he stayed with Empire through all of its changes as it blossomed into one of the world's largest distributors and ultimately became the cornerstone of the octopus Bally distribution network. He was a 40 year man, but, sadly, never got around to joining the 40 Year Club.

Hank was the company truck driver; but that's like saying Babe Ruth was a ball player. Hank was the Babe Ruth of truck drivers. Give him a list of pickups and deliveries, near and far, hither and yon, in city or over the road, and they were as good as done. Nine to five was not a consideration. In his salad days, he could move and set up a 93" pool table single-handedly as if Paul Bunyan had become a teamster. He would waltz it around as if it were a bag of feathers.

Of course, he was much more than a truck driver. A Johannes Factotum, a jack of all trades. He was the company carpenter. Need washrooms built? Ask Hank. A one-man construction crew, he built all of the bathrooms at Empire on Milwaukee Avenue. Need an addition to the parts department? Who you gonna call? Hank, of course. The addition was an entire room, shelves, walls and all. Once he took the formica playfields from discarded shuffle alleys and roll downs and cut and pieced them together for a unique living room floor. Need a packer? Hank packed.

And he could philosophize, too. Between takes, Hank sat on a wastebasket in Empire's shipping department and spouted politics like Eric Hoffer and sports like John Madden, the stub of an unlit cigar in the corner of his mouth. The way he worked that cigar was an art in itself. The cigar was his trademark.

On January 19, after a long illness, Hank passed away. May he rest in peace.

# COIN MACHINE

## They Love Their Rowe CD Jukes!

By Camille Compasio

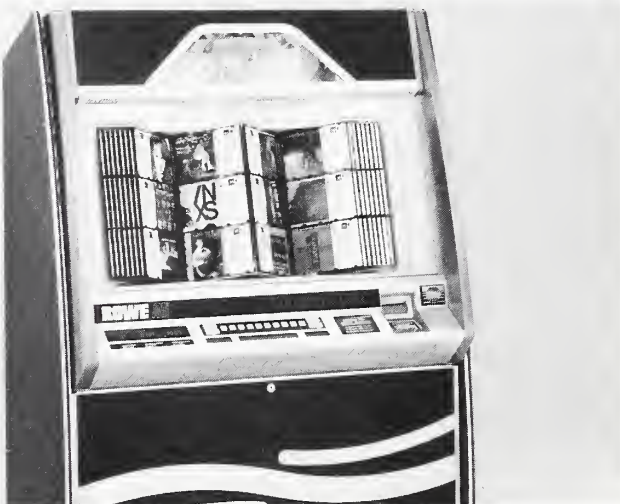
**THIS PAST YEAR SAW A MARKET** that experienced some ailments. Whenever I queried distributors and operators, there would be complaints registered with respect to various games that were not selling up to par, but when they singled out the pieces that were moving, music equipment was high on the list. The jukebox has indeed weathered the storm of years past and regained its position of prominence in the marketplace. Each and every one of the manufacturers are to be commended for providing a splendid array of music machines.

In this piece, I am focusing on the Rowe CD jukebox line which established a special niche for itself in the American market and has consistently maintained its top-of-the-chart status. What makes the Rowe box so exceptional? "Dependability"... "resale value"... "staying power"... "cosmetics." But let's hear from some of the people I contacted.

Shaffer Distributing in Columbus has been representing the Rowe line for over 25 years. As Bill Kraft, Shaffer's vice president of marketing, pointed out, when you have a winner you stick with it, and Rowe has proven itself over and over again in the areas of dependability and continuity, which has garnered a loyal following of operators. "Rowe has the best warranty in the industry," he said, "plus a strong distributor network, and a jukebox line that consistently represents the factory's tradition of high standards and quality."

Illinois operator Don Hesch of A.H. Entertainers (Rolling Meadows, IL) is quite pleased with the performance of the Rowe CD jukeboxes on his route. "The Rowe machines are stylish and very effective as a merchandising tool," he explained. "The CD display gives patrons a lot of choice in selection, which translates into valuable merchandising at the location level." Hesch recalled that at the onset the CD machines only went into the "A" locations; were then installed in a few "B" spots; and now, even the lesser locations want them. "The CD machine is the way of the present... and the future!"

H.A. Franz & Co. in Houston, another longtime member of the factory's distributor network, enjoyed a tremendous year with Rowe CD phonograph sales," according to sales manager Jerry Johnston. "No doubt about it, Rowe has the best phonograph in the marketplace," he added. Since the advent of the compact disc, Jerry noted that more and more operators are either adding CD jukeboxes to their routes or converting entirely to these machines. As an example, he cited the numerous Mexican American operators in the Franz territory who realized early on that the music they needed was available exclusively on compact discs and were among the first to go one hundred percent CD juke. "Our philosophy is—'our customers sell music... we sell the jukeboxes,' and since the newest and best music selections are available on compact discs it has become necessary for operators to progress accordingly and outfit their locations with Rowe CD machines that will play the music the patrons want to hear." As an aside, Jerry stressed that "obsolescence is non-existent when it comes to Rowe phonographs!"



Pictured above is the current Rowe LaserStar Patriot CD jukebox.

## Steve Young Joins PLE's Karaoke Division

**CHICAGO**—Steve Young, a 13-year veteran with Pioneer Electronics (USA), Inc., has joined Pioneer Laser Entertainment, Inc. as vice president of national sales for the Karaoke Division. In this position, he will supervise the division's six regional sales offices in New York, Atlanta, Chicago, Dallas, San Francisco and Los Angeles; and will also be responsible for local and national account development.

"We've been searching for a long time to find a suitable candidate to fill this position and we finally found Steve at our sister company," declared PLE president Ted Karasawa. "I know Steve, with his extensive consumer electronics background, will contribute greatly to our company's future success. We welcome him on board."

Young will report directly to Mark Makabe, senior vice president at PLE, who has overall responsibility for the Karaoke and Laser Juke Divisions and is in charge of new business development for products other than karaoke systems and jukeboxes.

"I've been close friends with Steve Young since we first met when I worked for Pioneer Electronics and so I am doubly

glad that he is joining us to supervise the Karaoke Division," said Makabe. "Steve brings with him the character and experience needed to successfully sell our Laser Karaoke line."

Young started as a regional sales manager with Pioneer Electronics and worked his way up to vice president for the western zone of the Pioneer Electronics Home Division. Before joining Pioneer, he was an engineer at Lockheed Corporation.

As Young stated, "I'm leaving one winning team and joining another winning team!"



Steve Young

## NAMA Names New Dir. Of Communications

**CHICAGO**—Sheldon Silver has joined the National Automatic Merchandising Assn. as director of communications, succeeding David R. Stone, who departed the post to pursue other interests.

Prior to his new appointment, Silver served as director of marketing services for Service-Master Co. LP of Downers Grove, Illinois; and had previously held the position of director of marketing services for Canteen Company (Chicago) before the firm located to Spartanburg, SC.

A native of Chicago, Silver graduated from the University of Illinois with a degree in journalism. He is a member of a number of professional organizations and has served in the Marketing Executives Group of the National Restaurant Association and on the board of directors of the Publicity Club of Chicago.

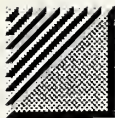
While in the military, he served with the U.S. Army in Vietnam.

Silver and his wife, Frances, live in Wheeling, Illinois.

"We are pleased that Sheldon has joined NAMA," stated James A. Rost, the association's president. "He brings more than 20 years of experience in marketing, advertising and public relations to our association, and has spent the last 14 years with major food-service and vending companies."



Sheldon Silver



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CASH BOX  
CASH BOX**

**WILL BE THERE!  
COMING SOON!**

The *Cash Box ACME '92*  
special, which will be  
distributed at the San Antonio  
Convention Center,  
March 15, 16, 17.

This is a **must** issue for your  
advertising message!

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