INSIDE THE BOX

COVER STORY

Hollywood, Hollywood Baby

In an exclusive interview with *Cash Box*’s New York editor Lee Jeske, SBK recording artist Vanilla Ice talks about his new Universal film, *Cool As Ice*, and sounds off about the critics who say he’s not a “true” rap star.

—see page 7

COUNTRY MUSIC

“Brooks Boom” Hits CMA Awards Show

Not surprisingly, Capitol artist Garth Brooks, who has singlehandedly changed the face of country music in the ’90s, ran off with four major awards at the Country Music Association awards show last week. *Cash Box* has several pages of exclusive photos of the star-studded event.

—see pages 18-19
Atlantic Records has combined its Atco/EastWest divisions into a single unit. The new executives are (l-r): Senior vice president Merlin Bobb; co-president Harry Palmer; chairman/CEO Sylvia Rhone; co-president Vincent Facali; and executive vice president Craig Lambert. (Ed. note: This photo ran last week but, due to a production error, the wrong caption was used.)

**GUNS 'N SSSS:** Uni Distribution Co. had its biggest month ever in Sept., raking in $118 million in sales of audio product. The fact that Guns 'N Roses' *Use Your Illusion* albums are part of that didn't hurt one bit. Not one bit at all.

**FUN, FUN, FUN:** By all accounts, the life of Brian Wilson, the genius behind the Beach Boys, has been more like "Drag City." Anyway, you can now find out for yourself: *Wouldn't It Be Nice: My Own Story* by Brian Wilson and Todd Gold has just been published by HarperCollins ($20). It purports to tell all the ugly details.

**MILLI VANILLI AND JUDGE IN SYNCH:** Finally, a judge has approved a preliminary settlement of those nationwide class action claims made by people who felt that buying a Milli Vanilli album caused them some kind of financial or emotional grief. Here's the deal: If you bought or received a Milli Vanilli album or concert tickets before Nov. 27, 1990, and you're not ashamed to admit it, you can call (800) 374-2874 or write to Milli Vanilli Rebut, P.O. Box 91177, Indianapolis, IN 46291 and register for a claim form. Some of you will get money, others will get charitable donations made in their behalf to fight AIDS or Leukemia or support the environment. It all depends on what you got and when you got it. If you don't like the deal, give 'em some lip.

**ASCAP GIVES AWARDS IN LONDON AND OUR OWN CHRISSY ILEY IS THERE. HERE'S WHAT SHE SAYS:** This year's ASCAP/PRS Awards Ceremony, at Claridges as usual, was a spectacularly attended affair. Ray Davies was in wily form as guest speaker and told us of his new recording contract with Sony (the album, recorded at the legendary Konk Studio in North London, is due early next year, as is his TV documentary on the life and times of Charles Mingus).

Phil Collins took most honors for Songwriter of the Year again, for "Another Day In Paradise," "I Wish It Would Rain Down" and "Something Happened On The Way To Heaven." Phil was getting into his Genesis mode—his wife, Jill, commented that for reasons unapparent to her, whenever there's a Genesis album in preparation, he lets his hair grow and works out a lot. The new Genesis single, "No Son Of Mine," is out soon, with the album, *We Can't Dance* to follow. Phil received his award from the ubiquitous Diane Warren, who seemed quite timid despite her multi-million sales status.

Chris de Burgh won honors for his song "Lady in Red" for the third year. And Elton John had three best sellers ("Club At The End Of The Street," "Sacrifice" and "You Gotta Love Someone"), marking a welcome return to public life after a year of relative obscurity. Despite his extravagant attire, deeply brocaded hat and sumptuous jacket, Elton seemed rather bashful. Coincidentally, that day had seen the release of the wondrous new Two Rooms, other stars singing Elton John/Bernie Taupin classics. Sinead O'Conner's version of "Sacrifice" is sure to be collecting awards of its own in the future.

Other awards went to EMI Music for Maxi Priest's "Close to You" and Jazzie B and Simon Law's "Back to Life" (Virgin Music, Big Pig and Sonet Publishing also won multiple awards).

Roland Gift won for "Good Thing" and "She Drives Me Crazy," but he seems to be in the habit of never turning up at awards ceremonies. And "Holding Back the Years" won again for Mick Hucknall, who's currently riding high in the charts and looking scrawny and tousle-haired, not the lumpy singing baked potato he held back the years.
TO WATCH: Michael Bolton #27

HIGH DEBUT: Paula Abdul #55

CASH BOX • OCTOBER 19, 1991

#1 SINGLE: Mariah Carey

WITH YOU (EMI 50396) 64 3
BLOWING KISSES IN THE WIND (Caprice/Virgin 4245) 56 6
EVERYOTHERDAY (EMI 50399) 49 7
3 A.M. ETERNAL (Arista 2230) 40 17
LET'S TALK ABOUT SEX (Next Plateau 333) 56 5
BALLAD OF YOUTIE (Mercury 86790) 66 5
RUSH (Columbia 44-7884) 70 4
IT HIT ME LIKE A HAMMER (EMI 50396) 41 14
SHE'S GONE (LADY)(MCA 51467) 64 7
IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 21:40) 77 2
YOU'RE THE STORY OF MY LIFE (Elevа/4850) 73 4
THE DEVIL CAME UP TO MICHIGAN (Curb 76684) 71 5
WHISPERS (Cutting/Atco 4-88775) 72 3
ALL I NEED IS YOU (Zoo 14018) 73 5
TRY A LITTLE TENDERNESS (MCA 54250) 78 3
EVERY HEARTBEAT (EMI 7541) 43 19
BROKEN ARROW (Warner Bros. 19-274) 22 4
FACE THE MUSIC (Giant/Reprise 19273) 49 19
TILL SOMEBODY LOVES YOU (Epic 4-88778) 57 10
UNFORGETTABLE (Elevа 4-84775) 61 13
COOL AS ICE (EVERYBODY GET LOOSE)(SBSK 66431)

54 7
56 8
49 7
40 17
77 2
73 4
71 5
72 3
73 5
78 3
43 19
22 4
49 19
57 10
61 13

SAVE UP ALL YOUR TEARS (Geffen 19105) 83 3
FADING LIKE A FLOWER (EMI 50259) 60 19
LIVE FOR LOVING YOU (EMI 347-79926) 87 2
THE SOUND OF YOUR VOICE (Charisma 4-89773) 38 Special 62 14
FOR YOUR MIND (EMI 4803) 90 2
RING MY BELL (Jive 40263) 89 2
STAND BY MY WOMAN (Atlantic 49069) 82 8
IT AIN'T OVER 'TILL IT'S OVER (Virgin 4-89795) 61 21
TRUE COMPANION (Atlantic) 94 2
SAVEME (Atco 89799) 85 4
SET ADrift ON MEMORY BLISS (Island 6690) 3 BMade
DO YOU FEEL LIKE I FEEL (MCA 54183) 28 4
MONSTERS AND ANGELS (London/PLG 429-4) 66 21
SUMMERTIME (Jive 44915) 74 17
CONVICTIONS OF THE HEART (Columbia 74029) 90 12
SILVER THUNDERBIRD (Atlantic 4-86767) 62 12
TELEVISION (Cortina 248) 68 20
SAVE ME (Elevа 4-68484) 81 6
GOT A LOVE FOR YOU (Big Beat 4-98731) 93 12
MY NAME IS NOT SUSAN (Arista 2259) 73 13
HARD TO HANDLE (Def American/Reprise 4-21945) 63 18
LEARNING TO FLY (MCA 51482) 94 19
I'LL BE THERE (Atlantic 74599) 95 22
P.A.S.S.I.O.N. (Impact 54046) 62 21
JUST LIKE YOU (EMI 50506) 79 17
UNBELIEVABLE (EMI 50505) 96 27
LOVE ON A ROOFTOP (Elevа 4-68483) 84 17
RIGHT HERE RIGHT NOW (SBSK 37434) 73 16
THERE SHE GOES (LondonPLG 899370) 91 4
98 12
LOVE AND UNDERSTANDING (Geffen 19203) 86 19
MY BLUE ANGEL (Impact 1528) 92 8

THEadiator bold indicates strong upward chart movement
By Fred L. Goodman

CAN'T KEEP A GOODMAN DOWN: Beginning with this issue, Cash Box's editor-in-chief, Fred L. Goodman, will be taking on the awesome duties of writing the Music Publishing column. If you have news or photos, please send them to Fred's attention.

MOVING EXPERIENCE: Rondor Music International (formerly Irving/Almo) has moved its Los Angeles office to 360 N. La Cienega Blvd. The new phone number is (213) 289-3500.

Peermusic celebrates the signing of Giant Records artist, Miki Howard, to a long-term, co-publishing agreement. Prior to this agreement, Howard was under an exclusive administration deal with Peer. Standing around Howard (l-r) are: Kathy Spanberger, vp, Peer; Gigi Gerard, professional manager, Peer; Hal Ray, senior agent, vp, William Morris Agency; Nanci M. Walker, west coast creative director, Peer; Kelly Newby and Jeff Wald of Jeff Wald Entertainment; Jeff Frasco, William Morris.

Huey Lewis & the News congratulate Jon and Sally Tiven on their recent signing to Bob-A-Lew Music. The group recorded the Tivens' tune, "He Don't Know," which appears on the News' latest EMI lp, Hard At Play. Standing (l-r) are: Johnny Colla; Bob-A-Lew's Bob Brown; Chris Hayes; Sally Tiven; Jon Tiven; Huey Lewis; Billy Gibson; and Mario Cipollina.

R.E.M.: "Radio Song" (Warner Bros. PRO CD 4808)

With the video already in the top 20 rotation on MTV, these guys are riding the wave of their recent MTV awards buzz and have managed to pump yet another single off the multi-platinum Out Of Time LP, following "Shiny Happy People," which is still in the top 10 on the singles chart. The cut features Boogie Down Productions rapper KRS-One, and is produced by Scott Litt and R.E.M.

SALT-N-PEPA: "Let's Talk About Sex" (Next Plateau NFCD 59357)

Salt n' Pepa have recently released "Let's Talk About Sex," their latest single taken off the B.A.L. Of Salt-N-Pepa Hits album. Although they have changed their style from their original hip-hop image to commercial/R&B/Rap, the sound of this single is quite catchy and will probably take R&B by storm. This single, by far, is one of the most commercial rap cuts of the year.

CHER: "Save Up All Your Tears" (Geffen PRO CD 4327)

The ever-cozily-crom Chers, hits out this single of her confidence in an ex-lover's state of crying over dumping her. It wouldn't be surprising if hesst didn't recognize her. With hair now red, and freshly incised lips, if it hadn't been for the tattoos and her name on the single, I wouldn't have recognized her either. The voice though, is easily recognizable, vintage Cher all the way. From her LP Love Hurts Producers: Bob Rock & Richie Zito.

KENNY LOGGINS: "Conviction of the Heart" (Columbia CSK 74029)

A song of rebirth and recommitment to awareness, Kenny sings from deep within his own personal spirit and calls for each of us to evaluate our own feelings of earth and environment. The three mixes heard on this promotional CD consist of two radio edits and the album version (k唧) from his new LP, Leap Of Faith, stil rising after four weeks on the charts. Produced by Loggins and backup vocalist, Terry Nelson.

2-PAC: "Trapped" (Interscope Records 9281)

The Digital Underground pose brings to us yet another rap artist, 2-Pac. Best known for his hype appearance on Digital Underground's "Same Song," his rap style has a smooth, yet hard sound to it. His debut solo single, "Trapped," is a slow-paced cut that has a quality production back in the hipe-yet-informative rhyme. For those listeners that are into reality lyrics, 2-Pac is a must.

AIR SUPPLY: "Stronger Than The Night" (Giant/Warner PRO CD 5076)

Air Supply releases the second single from their first album in six years, The Earth Is. The unmistakably identifiable voice of singer Russell Hitchcock, and familiar production quality on this track are very reminiscent of vintage '70s and '80s Air Supply. Fans of the Australian imports will no doubt enjoy this big, romantic ballad. But the strong hooks of their earlier smash hits seem to be missing from this one. Producer: Harry Maslin.

POP SINGLES LOOKING AHEAD

1. TOO MUCH(T&G)Tara Kemp
2. DOUBLE GOOD EVERYTHING(SBT)Smokey Robinson
3. LOVE THING(Capitol)Tina Turner
4. FOREVER MORE(LM/RCA)Stevie B
5. FALL AT YOUR FEET(Capitol)Crowded House
6. WHAT TIME IS LOVE(Arista)KLF
7. SO FASHIONABLE(Atlantic)Escape Club
8. FOR THE LOVE OF A WOMAN(South Bros)E.L.O.
9. I'VE GOT A LOT TO SAY ABOUT LOVE(LM/RCA)The Storm
10. WILDSIDE(Interscope)Marky Mark & The Funky Bunch
11. CALLING ELVIS(Warner Bros)Dire Straits
12. SUPERMAN'S SONG(Arista)Crash Test Dummies
13. WISH MY LOVE(Capitol)Lisa Lisa & Full Force
14. YOUR THE VOICE(Capitol)Heart
15. SO YOU THINK YOU'RE IN LOVE(A&M)Robyn Hitchcock

B.A. Robertson (seated left), composer/lyricist, is pictured signing a new three-year agreement with Hit and Run Music. His new project, Simply Mad About The Mouse, was released simultaneously on Buena Vista home video and Columbia Records. Congratulating Robertson at H&R London offices are: Tony Smith (seated right), chairman of H&R; Jon Crowley (standing right), managing director, H&R; and Robertson's business advisor, John Cousins.
MUSIC REVIEWS
By Bryan DeVaney and Randy Clark

ALBUMS

JOHN MELLENCAMP: Whenever We Wanted
(Mercury 514 510 151-2)
Whether or not you like John, he’s sold over 20 million albums, so many do he is a force to contend with. Not only in the music business, but this talented and hard-working singer/songwriter is also a painter (displayed on the cover), actor and director (film out early 1992). Not to mention he has produced his, as well as other artist’s albums, and done a tremendous amount of charitable work for causes like Greenpeace and Farm Aid. This newly released album contains 10 new tracks, all in the familiar ex-Cougar style.

MARLEY MARL: In Control Volume II For Your Steering Pleasure (Cold Chillin’/Warner Bros. 9 26257-2)
This super-producer that has been turning out nothing but hits since his start in the rap game many years ago, has released a compilation of funky, hard, old-school music. Featured hustlin’ rhymes over the dopest is Craig G, Big Daddy Kane, Master Ace, Kool G Rap, LL Cool J, Def Jef, King Tee and many others. “The Symphonic Pt. II” and “Keep Control,” are among the album’s dope tracks. The only “sassy” song on this quality compilation is “Fools In Love,” with a featured rap by Heavy D. and Eclipse.

MOTLEY CRUE: Decade Of Decadence—81-91
Elektra 9 6104-2)
O.K., the guys in this band get to put themselves on the back by releasing this eight-part reissue, three-part live, one-part live and three-part new-cut CD, just for making you stay alive for the last 10 years. Hollywood’s Homeboy Headbangers’ new cuts include, “Primal Screams,” “Angela” and “Anarchy In The U.K.” all produced by Bob Rock. Reissues include all the title cuts from earlier albums Shot At The Devil, Girls, Girls, Girls and Dr. Feelgood. We wonder what the next 10 years will bring.

RAPPINSTINE: The Ultimate Creation (Qwest/Warner Bros. 9 26622-2)
This R&B/Rap attempt by Rappinstine has an O.K. sound to it considering that it is commercial-bound. Production-wise the album could use a little more variety to it, the tracks get a little boring by the time you get to song five. Lyric-wise they have a good sound compared to artists in the same category. For those that like artists like Fat Joe, Big Pun, and Dr. Dre, this album might be of interest.

THE SMITHEREENS: Blown Up (Capitol CDP 7 94632 2)
This new release from the Smitherains has great 60’s-influenced guitar sounds and vocal flavors, typical of earlier Smitherains. The band said it best in their own self-description, as “AC/DC meets the Beatles.” Although, I think that lead singer and songwriter Pat DiNizio sounds a little more like Elvis Costello than John Lennon. Interestingly enough, listen for Julian Lennon’s co-penned influence on “If You Won’t The Sun To Shine.” First cut “Top Of The Pops” is the currently released single. Producer: Ed Stasium.

QUEEN MOTHER RAGE: Vengorous Laws (Cardiac Records 3-4900-1)
The Black Watch Movement, who has brought us rap artists X-Clan and Isis has recently brought us, Queen Mother Rage. Produced by X-Clan member Professor X, this album has the potential to compete with the leading names of the female rap market. The music has a strong, hardcore sound that a large majority of rappers are avoiding due to the current “crossover” fad. “To The Real,” “Wisdom Is Oogman” and “Vengorous Law” are the album’s dope-jams.

VOYCEBOXING: Voyceboxing (GRP Records GRD-9652)
GRP Records, the company that is widely known for their extraordinary jazz library, has ventured off into R&B/Dance music with their newest of releases, Voyceboxing. This talented new group have a nice ‘80s R&B sound that serves as another outlet of R&B for those that are tired of hearing the same thing. “Sassy,” is one of the album’s songs in which the group displays their versatility both vocally and musically.

THE FARM: Spartanza (Sire/Reprise 9 26600-2)
This debut album from a group of long-time, club-playing Liverpudlians, has already torn up the charts in the UK, with singles like “Groovy Train” and “All Together Now.” If you haven’t heard one of their cuts, this 12-track CD contains not only those, but more Clash-like, working-class, punk/reggae flavored, politically astute, rock and roll tunes. (Plus two remixes). Sounds like a mouthful? ...It is so, if you can dig it...please dig it. Welcome to the USA, boys. Most cuts produced by Graham McPheron.

THE STORM: The Storm (Interscope 7 91741-2)
If you added up all the years of experience in this superstar group, it could possibly pre-date modern music. Band members include co-lead singer and keyboardist, Gregg Rolie (Santana, Journey); co-lead singer and songwriter, Kevin Chailant (with credits including Starship and Cher); plus other former Journey members (bassist, Ross Valory and drummer, Steve Smith). Guitarist, Josh Rosam, (I.O.M.N. The Very Few) rounds out this formula-rock group. Producer, Beau Hill (Warrant, Ratt, Winger) gives a slick punch.

FIRST STAR: My Grip Is Like A Cobweb (Ibidian Records 1121)
The pose over there at Ichiban Records are keeping themselves quite busy nowadays. One of their recent releases is a female rapper that goes by the name of First Star. Her music on certain cuts is house-ish and on other cuts the music is more hard-core sounding, giving her album a versatile appeal. If you like artists like VVaVv, the album has all the ingredients to make it one of the year’s more successful releases.

DEBUT PICK OF THE WEEK

2ND II NONE: 2nd II None (Profile Records PCT-11416)
This box set edition, three-CD, 53-track compilation of the great Ray Charles’ self-proclaimed “classic period” is an absolute must-have for any R&B enthusiast. The enduring Ray has been the undisputed and much-copied King of Rhythm and Blues for over 40 years. This collector’s item of songs was recently remastered digitally from the original master tapes and produced by the man who signed Brother Ray to Atlantic, Ahmet Ertegun, along with Jerry Wexler and Herb Abramson.

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THAT’S DIZZ-DOPA’ TRACKS ARE IN EFFECT ON THIS HARD, SLAMMIN’ DEBUT ALBUM BY 2ND II NONE. WITH THEIR HOMIE DJ QUIK PRODUCING THE TRACKS AND ALSO MAKING A COUPLE OF LYRICAL APPEARANCES, THIS ALBUM HAS ALL THE INGREDIENTS TO MAKE IT ONE OF THE YEAR’S MORE SUCCESSFUL RELEASES. "IF YOU WANT IT," IS A CLEVER SORT OF COMMERICAL CUT, THAT HAS A HYPE SAMPLE THAT WAS ALSO USED BY THE GETO BOYS ("MIND PLAYIN’ TRICKS..."), "BE TRUE TO YOURSELF," IS THE ALBUM’S FIRST SINGLE AND DEFINITELY GETS PROPS IN THIS DIRECTION (COMPLETELY SLAMMIN’!). OTHER DOP-CUTS TO LOOK OUT FOR ARE "LET THE RHYTHM TAKE YOU," "WHAT GOES UP" AND "PUNK MUTHA FU’AZ." ALSO LOOK FOR SPECIAL APPEARANCES BY AMG AND HI-C.

2ND II NONE
Vanilla Ice: Hollywood, Hollywood Baby

By Lee Jeske

"You know what," says Vanilla Ice on a sofa in a New York hotel suite, "To the Extreme was done five years ago and only released two years ago. I had it for three years—the whole album, I made that five years ago. I stopped that album to every record company for three years. Broke, dead broke, not doing anything. I didn't have a dime.

"Three years we stopped that thing, struggling hard, man. Then we get a little deal with Ice-Call—that was huge man, that was a step. Then, bam, SBK, another step. Bam, on tour, another step. Bam, on tour with M.C. Hammer, another step. Bam, on my own tour. Bam, world tour. Bam, a movie. Bam, movie soundtrack. Two years since 'Ice, Ice Baby' hit. Bam."

Bam!

Vanilla Ice folds his arms around his Miami Hurricanes sweatshirt and smiles a sweet, million-dollar smile. The sweatshirt is matched with a Miami Hurricanes baseball cap and, to the average eye, this is an average guy sailing into his 23rd birthday this Halloween: There's no mile-high blonde pompadour, no in-your-face, red-white-and-blue leathers, no kiss-my-white-butt attitude, just a nice kid sporting enough diamonds on his wrists and fingers to sink a tugboat. Vanilla Ice, born Robert Matthew Van Winkle and raised on either the mean streets or the mowed suburban lawns of Dallas and Miami, is the possessor of a multi-platinum album, To the Extreme (SBK Records), and more bad press than Manuel Noriega.

Vanilla Ice is, it seems, on a double-barreled mission: He's promoting his first movie, Cool As Ice, an old-fashioned, good-natured movie about a street kid on a motorcycle meeting up with a good girl on a pony (35 years ago, Elvis could have starred in this thing, no problem) and he's also fighting for his reputation. Vanilla Ice, Vanilla Ice wants you to know, is nophony, no Milli Vanilli, but an honest-to-goodness rapper who, with the help of a Queen-David Bowie riff, found fame and fortune waiting in the pop charts of America.

"A lot of people don't understand that rap music comes from my heart," he says, "regardless of what color my skin is on the outside. It comes from my heart, it's how I express myself. I can't open up to somebody, like a friend or something. I can't open up to a girl, a mother, to nothing. The only way I can open up is through rap music.

"Movies are great, but rap music is where my heart is at. My heart is into rap music and, you know, people just don't understand: If you take out a black man's heart and you take out a black man's heart, there's no way you can tell what color the person is on the outside. You're looking at two bloody hearts."

Why, Vanilla Ice is asked, have so many people seemed to want to rip his own bloody heart out for him? Why, he's asked, would 3rd Bass record a song, "Pop Goes the Weasel," aimed square at that heart?

"Why? Because I'm a white guy in an all-black market. A lot of rappers, a lot of other rappers don't like the fact that I was the one that took rap music to another level, which I did. I sold 15 million records, I put in front of people's ears who have never considered listening to rap music. They don't like the fact that rap music is leaving the streets, that it's going into Hollywood. I just think that there's a lot of jealousy playing part, there's a lot of racism playing part, there's all kinds of different reasons why people want to pick on me.

"I sit and I laugh that some big rappers—who I was listening to when I couldn't even afford a car payment, 3rd bass—are writing a song about me. I laugh, I really do, I think it's funny that people are trying to dish me left and right. It's somebody trying to bank off what I did. It's jealousy, you know, they're mad because they got to third base and I hit the home run. I'm sure everybody can see that."

The kid smiles a big wide smile. It's a handsome face—this, Hollywood's latest face—with a good, movie-star profile and strong Nordic cheekbones. Not quite the cheekbones of Katharine Hepburn (who, it so happens, was having a discussion down the street from Vanilla Ice's hotel while I was strolling to the interview) but reasonable Hollywood cheekbones nonetheless.

Vanilla Ice's trip to Hollywood was an easy one: His director is David Kellogg, a well-known video director, and his executive producers include SBK's Charles Koppelman and Martin Bandier. The soundtrack album, with its hot title song and video, is, of course, Vanilla Ice's third SBK album, although since the last one was a live album and this one is a soundtrack, he says he's eagerly awaiting his "real" second album next year, an album, he says, "that's going to be fresher than fresh, doper than dope, iller than ill, to get that respect back."

"Respect is what Vanilla Ice wants to want more than anything. Respect is what he's fighting for, from print interviews in this hotel suite to TV shots with Joan Rivers and Regis Philbin & Kathie Lee Gifford. He won't discuss his little driving-with-guns arrest, but he will admit that he's grown up a bit over the past two hectic years. If he was on the American Music Awards now, he says, he wouldn't ask America to buss his derriere, but rather "thank all the people that helped me make that success."

But he's also quick to insist that he's "no Johnny B. Goode," although the nastiest thing his character does in the movie is ride his motorcycle without a helmet (oh, he beats a guy up, but the guy's a jerk).

"I'm crazy, man, I'm a crazy person, I really am. Everybody who knows me knows I do crazy things. Like driving a car at 230 miles an hour for two hours straight on the Autobahn when I went to Germany. Like parachuting, bunjee jumping, I do all this stuff. I race boats, hydroplanes. I just won the Miami Off-Shore Grand Prix. I do crazy things, I just live on that edge; I live for it and I love it.

"In fact, the next movie may be a motobike race movie and, get this, it might not have any music in it. Then he'd like to maybe write a movie version of his own life story. No kidding. And finish up that fourth album. And perhaps even relax a bit in his fancy-schmancy new Miami home.

"Time will tell that Vanilla Ice is legit," insists Vanilla Ice. "They can say what they want to say, hear what they want to hear, but if they come and see me in concert, they'll all give me respect. Because that's what I do, I put on the baddest show I can do. They'll see that rap music comes from my heart. Time will tell."

Vanilla Ice and Kristin Minter in a scene from Cool As Ice.
RILEY KING, THE BEALE STREET BLUES BOY: B.B. King will be headlining this weekend’s New York Benson & Hedges Blues Festival in New York. What else is new? B.B. King, who recently turned 66, headlines every blues festival everywhere, has for years. But it’s not just that he tours so damned much, but that he’s usually so damned good. Recently, he rolled into town to promote the blues festival and his new MCA album, There Is Always One More Time, and participated in this conversation:

Cash Box: Why do you work so hard?

King: Well, let me say it this way: For a long time, we didn’t get the press that I felt that we needed for this kind of music, and for myself. We couldn’t get records played across the board, the way I would like. And we just weren’t featured on the radio or on television for a long time, like I would like. So I felt traveling from place to place kind of stimulated the idea that B.B. King was still alive and well and so was the music.

Second, I think I have the best group ever for doing what I do. The guys, some of them, have families, so I feel that in order to pay them, I have to keep them working; unless, I was a wealthy man that could afford to pay them without working. And I’m not that.

Then third, and finally, I have bills to pay, so that’s why I work. Hahaha.

Cash Box: I remember seeing a TV show where you said that you felt that perhaps there were some personal sacrifices that your schedule cost you, in terms of the things you got to spend with your family.

King: Yes, yes. I think that happens to any entertainer, not just this one. Any person that’s away from home a lot of time has to sacrifice quite a bit. In our country, if you are not out front where people know about you—can see or hear you—we soon forget. And in order to keep yourself in the public eye, you have to be there. You just have to. That is, if you feel that you haven’t achieved what you’d like to.

Cash Box: Do you feel then that at some point you had to make a choice, between your public and your family?

King: Well, you choose that from the very beginning. You find that out of all the things you love—everything—you have to be almost like a priest, you sacrifice everything to do what you’re trying to do. And you’re blamed for it in some cases, especially by your children when they grow up.

Cash Box: Do you have any regrets about that, looking back?

King: I feel that I’ve done the right thing. Because there are things that I can do for them, no way I would have been able to do them had I not pursued the career like I did. And another thing, this is sort of like you hear politicians mention that, “Records show... that I did this or that did.” Well, in my case, I have been committed to what I’m doing, I believe in what I’m doing, and I feel that had it not been for what I’m doing, I would probably be doing what I was doing before I started doing this. And that was something that I just couldn’t stay with at the time.

Cash Box: Working in the cotton fields.

King: You’ve got it.

Cash Box: What is it that makes it blues? So many things are called blues now. Is it simply those 12-bar, three- and four-chord progressions?

King: Yeah, generally it’s a 12-bar thing that has one, four and five—those are the progressions that you use in whatever key you’re using. That’s considered blues, but there are a lot of country tunes that use the same progression. I think, though, that if you bend the notes and make the minor thirds and dominant sevenths a little more often, people generally think the minor sound is the blues.

But I personally think that to be a good blues musician, you’ve really got to work cut for you because, think of it this way: If you’re playing a rock and roll tune, or a jazz or soul tune, that has a lot of changes, they change every beat. Well, you don’t have to do so, shall we say, creative to make it sound good, because you’re changing every beat anyway. But if you have 12 bars to play, and ain’t got but three changes to make, you’ve got to be pretty good to keep the interest of your listener. So I think that’s sort of like the chef in the kitchen—it’s the ingredients that you put in it that kind of makes it better. That’s why it is with us.

Cash Box: Your repertoire spans a lot of different types of songs.

King: I like to think of myself as a big hog in a little pond. The reason I put it that way is, being the blues singer that I am, I can border the line of rock and roll, border the line of jazz, country, soul, gospel. In fact, you name it, I can kind of border the line with it, incorporate it into what I do and get away with it.

Let’s say, for instance, that I felt one night that I wanted to play a jazz tune. I’d play it. But people still would say it’s blues, because it’s B.B. King. You see what I mean? If I sing the National Anthem, people would say, “Oh, that was blues, that’s B.B. King.” But that’s alright with me, I like that. But I like to feel that I can play many styles of music. And I play it ‘cause I enjoy it, and it’s alright for me if they call it the blues. Fine.

ANIMAL: One of the truly great experiences about having this little column is the rare treat of interviewing rock androgens such as my recent interview with Eric Burdon of The Animals. I caught him just prior to his European tour for a review of Germany and Greece, and not having heard of his whereabouts for some time, I asked the soulful singer where he’d been and what he’d been doing... "I've been wondering where I am myself," he laughingly admitted. I knew that he had written an autobiography in 1972, titled My Animal Years, but hadn't read it, so I wanted him to tell me what it was all about... "I think in light of living in the shadow of a successful band like The Animals, it takes sometimes years to adjust to that, you know?... It's constant regrouping and it's constant reshaping, and for me, moving on, moving away... I think some things are good and some things aren't. I don't think there are things they pay you, quite what they mean for you, and you don't see until years later... It takes time to mature, and you've got to believe that you're maturing, growing, even though you're singing the same songs, you're singing them a different way, and that's why people come back... I think I'm being a lot more humorous on stage now... I did 10 years in Europe, because I felt I needed a breath of fresh air, and I'm glad I did... Looking at myself in terms of the 'big picture,' I think that basically what's been going on in my life. Eric also has a one-hour video hitting the stores this week, entitled Eric Burdon - The Animals And Beyond. He also has plans for a New Year’s Eve gala in New York City on his return from Europe, with what he described as “the strongest band that I’ve ever played with...”. I had to ask how he felt about his 30 years in the business, and his turning 50 last May. "It's kinda weird... I really think that if there is a fabled Fountain Of Youth, the closest reality you’ll get to it, possibly, is being involved in rock-and-roll..."

RE-VERBED: It was bound (and gagged) to happen—but finally, a compilation super-set of the works of Mr. Wall-of-Sound himself, Phil Spector. A whopping, 73-song retrospective, this boxed set Phil Spector Back To Mono (1955-1969) features plenty of oldies-but-goodies favorites from The Crystals, The Ronettes, The Righteous Brothers and more, on four CDs, four cassettes, or five LPs. But wait! That’s not all! Included is a 96-page book of lyrics and photos from the legendary sessions... Neil Young releases Weld —a two CD/cassette live recording of Neil’s 1990 Ragged Glory Tour, featuring versions of “Cinnamon Girl” and “Rockin’ In The Free World” plus 14 others. Also, Young is offering Arc, a 35-minute “new age metal” composition which can be purchased together in a package with the previously mentioned set in a limited edition titled, Arc Weld. If you can figure all that out, you too can become a marketing genius, and if you can’t, you’re sure you can sort it out at your local record store...

DIRTY VIDEO: Okay, I’m sure you all think I’m going to talk about Madonna or Prince... WRONG... The Nitty Gritty Dirt Band is celebrating their passing the quarter-century mark in music making with Twenty Years Of Dirt, a greatest hits video. A National treasure for a decade, the band counts among their hits of the past, a big hit like “Rockin’ From A Dirty Junkyard.” The band’s latest album, a little wonky...a little weird...a little raw...a little dirt just the same. As a matter of fact, our own fearless leader, President of the United States, and Butcher Hyman’s “Personality Bypass Award” winner, George Bush commented on the Oct. 2 CMA Awards that in the Oval Office he has on his desk, the Dirt Band’s lyrics, “if we’re ever gonna see a rainbow, we have to stand a little rain.” Buy this man an umbrella... Aussie rockers INXS will also be releasing a near-two-hour, 21-song home video on Nov. 1, aptly titled Live Baby Live. The band was filmed in front of 74,000 at London’s Wembley Stadium — after which, I’m sure, they needed a bath. And that my friends, is not ALL the dirt this week...

ALL THAT GLITTERS: Platinum, and nearing double-platinum, are Pasadena’s Finest Van Halen’s For Unlawful Carnal Knowledge joining their previous OU812 in High School Bathroom Humor’s Top 10 list of favorite album titles, as well as their own solid-platinum lineup of LPs... Congratulations... I gotta go... next week...
LaVern Baker

Rhyming articulating records, Rude Boys, have signed with the Dick Clark Agency, Inc., for exclusive representation. Pictured following the signature (r-t) are: Bill Wyatt, director of the agency's urban contemporary division; Joe Little, Rude Boys; Larry Marcus, Rude Boys; Dick Clark; Melvin Seelhofer, Rude Boys; and Edward "Buddy" Banks, Rude Boys.

DELTA ASHBY died of a massive coronary October 4 in Orlando, FL. Among her accomplishments was as executive assistant to many record industry legends, such as Del Shields, Lucky Cordell, E. Rodney Jones and Dave Dixon during their tenure as presidents of the National Assn. of Television and Radio Announcers. Delta was also executive assistant for many years to Bunky Sheppard at Motown, 20th Century, Highrise, Crossroads and Bunky 7 Records. She also collaborated as a songwriter while at Motown with Marvin Gaye and Ed Townsend on the song "Anger," which was featured on Gaye's "Heard My Dear album," and with Stevie Wonder on the "Ode To Plants" album; both gained gold status.

SHANICE WILSON, Motown recording artist, and Delicious Vinyl's Brand New Heavies' vocalist N'Dea Davenport were recently photographed after the Brand New Heavies blew a way a sold-out crowd at the Roxy. Shanice Wilson's eagerly awaited single, "I Love Your Smile," and Inner Child album were both produced by Grammy-winning, hit master Narada Michael Walden. The single is scheduled for release on October 15, and the album's release will be November 19.

N'Dea Davenport (left) and Shanice Wilson

MARY WELLS is pleased to announce that she hasアニマリ reached all of her differences with Motown Records. The lawsuit that Ms. Wells recently filed against Motown has been dismissed and ends all claims that Wells has asserted against Motown. Though it has been difficult for her of late, and she will still require additional assistance, Wells is grateful to Berry Gordy, who has shown his compassion in helping her during these times. Gordy, who is not a party to the suit, was instrumental in resolving the matter.
<table>
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<tr>
<th>Rank</th>
<th>Song</th>
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**Cash Box Charts - October 19, 1991**
THE WORST KEPT SECRET IN THE INDUSTRY

M.C. Breed

& DFC

IT'S A HIT!

AIN'T NO FUTURE IN YO' FRONTIN'

New Single
JUST KICKIN' IT

From The Album M.C. Breed & DFC
SOE 4103

Manufactured, Marketed and Distributed by Ichiban Records, Inc.
### Top 30 Rap/Dance Singles

**Cash Box** October 19, 1991

<table>
<thead>
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<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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**Street Beat**

By Bryan (B-Style) DeVaney

DELICIOUS VINYL recording artist Def Jef, whose album Soul Food was recently released and movie director John Singleton took out time from their busy schedules to appear at the Watts-Willowbrook Boys and Girls Club. The event is staged each year by Lee Bailey Communications and Radioscope. It brings together children from the area with positive role models from the sports and entertainment industry, who entertain as well as speak to the children about the pitfalls of drugs and gangs.

Pictured are Del Jef (left) and John Singleton

Miles Davis was a music mastermind who enjoyed and supported a wide variety of music. At the time of his death, he had been in the studio working on a new album with Del Jam/RAL recording artists Sid from Sid & B. Tonn, Nikki D and Narash Producers Management/Engineer Mo B. Pictured at one of Davis' last studio sessions are Sid (left) and Davis.

YOUTHS' MINDS WEREN'T "PLAYIN' TRICKS ON EM"Attorneys for two Dodge City, Kansas teens who had maintained they committed a murder because they were "temporarily hypnotized" by the music of Rap A'Lot Records recording artists The Geto Boys, have changed their pleas. Christopher Martinez and Vincent Perez were previously pleading not guilty by reason of insanity. Martinez' legal counsel, Camilla Haviland, has changed her position and now states that those involved "weren't sure what rap group had been on" at a party that preceded the shooting.

When the highly unusual defense of rap hypnosis was first introduced into the case by the attorneys, James Smith, president of Rap A'lot Records, stated, "They (the attorneys) found the most convenient excuse to attempt to explain the actions of their clients. Everyone knows that normal people do not listen to a tape, have a couple of drinks and run around shooting people. If that was the basis for that statement, we have someome who is being called by music critics her most impressive project, both production-wise and lyrically. The first single taken off the album "When In Love," is storming radio and jumping up the rap charts at a fast pace.

Pictured at the Shelter are: Front row (l-r) Right On Magazine executive editor, Cynthia Horner; MC Lark and Ato/EastWest chairman and ceo, Sylvia Rhone. Back row (l-r) First Priority Music president, Nat Robinson; and Ato/EastWest Records senior vp, Marin Bobb.

TONE-LOC is back with his long-awaited second album Cool Hand Loc. The buzz going around is that this album is much better than his top-selling debut album Laced After Dark, which included the largest selling single of all time, "Wild Thing." The first single from the new album, "All Through The Night," is a slow ballad that features vocals by none other than El Debarge. The single will be released to radio on October 22, and be in stores the following week.

(Next week: Interview with Epic/Ruthless recording artist Who Am I?)
GOSPEL MUSIC

SONGS OF PRAISE

■ HELEN BAYLOR Look A Little Closer Word

Baylor's debut release, Highly Recommended, was one of 1990's top success stories, both in the ccm and gospel homefront. Baylor, a distinct Roberta Flack sound-alike, offers more of her driving urban/pop rhythms on this strong sophomore follow-up. Baylor and producer John Tokowski know not to tinker with success, offering up the same recipe with a few added wrinkles. One of the additions is rapper Steven Wiley, who appears on the cut "Renew Your Mind."

■ GOSPEL MUSIC WORKSHOP OF AMERICA CHORUS Live From Washington, D.C. Savoy

These 'Workshops' albums seem to get better with each passing year, and this recording is no exception. Many of gospel's top artists make guest appearances on this two-record set. Walter Hawkins is joined by his sister, Lynette Hawkins-Stephens on the hot, opening number, "More Love." Rev. Timothy Wright and Shun Pace Rhodes can be heard on the cut, "God Will Take Care Of You." The powerful vocal chords of the popular Rev. James Moore are featured on the tune, "He's There."

■ LUTHER BARNES AND THE RED BUDD GOSPEL CHOIR An Invitation Air

The Barnes clan is back and as hot as ever, it's been two years since we last heard from Barnes and the Red BuDD Gospel Choir. They make up for lost time here, delivering a strong mix of traditional and contemporary styles, featuring the all-around talents that propelled Barnes to being recognized as one of gospel music's top male artists. Hit picks: "He Has Done Great Things," "He's Alright," and a remake of the Lionel Ritchie penned, "Just Put Some Love in Your Heart."

■ REV. WM ABNEY AND THE BETHED PENTACOSTAL CHURCH CHOIR Lord Use Me To

The church that heavily influenced the Deliverance musical family, has leaped back onto the recording scene in grand fashion with this release. Album encompasses a contemporary feel, enhanced by L. Craig Tyson's strong production and songwriting talents. Also of special note is a guest vocal appearance by Commissioned's newest member, Marvin Sapp.

■ BILLY & SARAH GAINES No One Loves Me Like You

Each release sends this husband/wife duo deeper into the realm of urban/contemporary gospel music. The duo gives off a "Tea & CeCe Wins" feel throughout this album of smooth, R&B-influenced grooves. Although they do a commendable job on the midtempo material, it's their performance on the beautiful ballads that sets this album off.

By Gregory Cooper

NEWS BRIEFS—Moses C. Dillard, Jr., president, TriUnity Inc., and Dr. Odell McClothian, Sr., president, American Baptist College have issued a nationwide call for entries in the National Black Gospel Music Competition to be held in 1992 in Nashville. The grand prize winner, along with a $10,000 cash prize, will also receive a recording contract with Warner/Alliance Records. For more information contact: 1-900-884-9595... Special congratulations go to the "Queen of Gospel," the legendary Albertina Walker, who recently married City of Chicago employee Reece Brooks. Walker, a Benson recording artist, had a private wedding but hosted a reception open to the public... Sparrow recording artist and Grammy nominee Rev. Daryll Coley, recently announced his plans to pastor Love Center Church-Savoy, Los Angeles. J.W. Callahan will serve as administrator to Coley, said the church will fall under the umbrella of the Love Fellowship Churches, Rev. Walter L. Hawkins, presiding bishop... The live recording and video taped during the 70th Anniversary concert of the Speers will be out in November. The Homeland recording artists' special guests include Sue Dodge and Bill Gaither.

TOP BLACK GOSPEL SINGLES

CASH BOX • OCTOBER 19, 1991

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>I'LL NEVER FORGET</td>
<td>Malaco 93470</td>
<td>16</td>
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<tr>
<td>2</td>
<td>WASH ME</td>
<td>(Tyssco 1401)</td>
<td>New life Comm. (? P. Kee</td>
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<td>3</td>
<td>LOVE ALIVE</td>
<td>Malaco 9370</td>
<td>Walter Hawkins</td>
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<td>4</td>
<td>I'LL LET NOTHING SEPARATE</td>
<td>(Savoy 7102)</td>
<td>Walter Hawkins</td>
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<td>5</td>
<td>DIFFERENT LIFESTYLES</td>
<td>(Capital 90287)</td>
<td>Be Be &amp; Ce Ce Winans</td>
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<tr>
<td>6</td>
<td>PHENOMENON</td>
<td>(Barnish 71806)</td>
<td>Rance Allen</td>
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<td>7</td>
<td>LIVES</td>
<td>(Sparrow 1420)</td>
<td>Tramaine Hawkins</td>
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<td>HE'S PREPARING ME</td>
<td>(Air 10169)</td>
<td>Rev. E. Davis / Wilkinson Mass Choir</td>
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<td>HIGHLY RECOMMENDED</td>
<td>(Word 9112)</td>
<td>Helen Hawkins</td>
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<td>I HEAR YOU</td>
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<td>Shun Pace Rhodes</td>
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<td>11</td>
<td>SAINTS IN PRAYER</td>
<td>(Sparrow 12410)</td>
<td>The West Angeles Cogic</td>
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<td>THE WAY</td>
<td>(Savoy 10501)</td>
<td>Commissioned</td>
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<td>MAGNIFY HIM</td>
<td>(Malaco 8011)</td>
<td>Keith Pringle</td>
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<td>I AM PERSUADED</td>
<td>(Bentton 2727)</td>
<td>Fred Hammond</td>
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<td>15</td>
<td>RETURN</td>
<td>(Alliance 4100)</td>
<td>Winsans</td>
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<tr>
<td>16</td>
<td>LITE</td>
<td>(Malaco 4450)</td>
<td>Dorothy Norwood Co. C.W.M.A. Mass Choir</td>
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<td>THE POWER OF GOD</td>
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<td>Gloria &amp; Blanche</td>
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<td>18</td>
<td>PRAY FOR ME</td>
<td>(Word 9202)</td>
<td>Mighty Clouds Of Joy</td>
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<td>THIS IS YOUR NIGHT</td>
<td>(Blackberry 2020)</td>
<td>Williams Brothers</td>
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<td>20</td>
<td>WALKING IN THE LIGHT</td>
<td>(Tribute Spectrum 7103)</td>
<td>Lynette Hawkins Stephens</td>
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<td>THANK YOU MAMA FOR</td>
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<td>REMEMBER MAMA</td>
<td>(Word 9447)</td>
<td>Shirley Caesar</td>
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<td>REV. JAMES CLEVELAND/L.A. GOSPELMESSAGERS</td>
<td>(Malaco 7121)</td>
<td>Rev. James Cleveland/L.A. Gospel Messengers</td>
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<td>Rev. James Moore</td>
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<td>JUST ME THIS TIME</td>
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<td>John P. Kee</td>
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<td>THROUGH THE STORM</td>
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<td>YAPC WORK SHOP 86</td>
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<td>WAIT ON THE LORD</td>
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<td>FAMILY AFFAIR</td>
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<td>NEW BORN SOUL</td>
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<td>I'LL TELL THE WORLD</td>
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<td>REACH BEYOND THE BREAK</td>
<td>(Savoy 14802)</td>
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<td>HOLD BACK THE NIGHT</td>
<td>(SOG 178)</td>
<td>Rev. Charles Nichols</td>
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<td>36</td>
<td>HIGHER</td>
<td>(SoG 703)</td>
<td>Beau Williams</td>
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<td>37</td>
<td>IF YOU BELIEVE</td>
<td>(Malaco 7330)</td>
<td>Chicago Mass Choir</td>
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<td>38</td>
<td>THIS IS THE DAY</td>
<td>(Fan 4001)</td>
<td>Walt Whitman / Soul Children</td>
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<td>39</td>
<td>I SEE A WORLD</td>
<td>(Savoy 14799)</td>
<td>New Restoration Choir</td>
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<td>40</td>
<td>NORTHERN CALIFORNIA G.M.W.A.</td>
<td>(Malaco 4450)</td>
<td>Dorothy Norwood</td>
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</tbody>
</table>

Shown (r) are: Barry Landis, Warner/Alliance Records; Hoss Allen, WLAC-FM's nationally known gospel disc jockey; Dr. Bobby Jones, host of America's number one gospel television program; and Moses C. Dillard, Jr., president, TriUnity Inc. at a news conference announcing the upcoming National Black Gospel Music Competition to be held in Nashville in 1992.
GUS REDMOND (left), publicity rep. for Singsation, and the show's executive producer, Willie Wilson.

THE GOSPEL ENTERTAINMENT TV SHOW, Singsation, aired in close to 30 markets across the country, has kicked off its third season with a new director, Greg Reid, and a few other new wrinkles.

For those who may not be aware, Singsation is a half-hour, weekly program focusing on gospel music, its history and its present-day celebrity performers. MCA recording artist, Vicki Winans, serves as host.

The show is the brainchild of executive producer Willie Wilson, who is also a gospel singer. Premiering on WBBM-TV in Chicago in the spring of 1989, Singsation has been recognized as being the first nationally syndicated, black-owned gospel show in television history. "Singsation was history in the making," says Wilson. "Our goal was, and still is, to make this more than just a black gospel show, but to incorporate gospel music from all races and nationalities."

On that point Wilson adds, "Gospel music has touched and influenced musicians from all backgrounds, and it has been our intention these past two seasons to make this show a truly integrated celebration of gospel music itself. Singsation has been a vehicle to show its audience the broad spectrum of styles gospel music has to offer."

This summer, producer Wilson and director Reid treked across the country taping hundreds of groups, choirs and soloists for the show, providing an abundance of talent which should fill television screens for the next two seasons.

This show has experienced tremendous growth over its initial two seasons. Beginning with only a few sponsors, Singsation now boasts such corporate sponsors as Amoco, Johnson Products, Fresh Toothpaste, Tide, Ford Motor Company, Wrigley's Gum, McDonald's and Quaker Oats.

Much of the hard work of publicizing the show has fallen into the hands of veteran record promotion and marketing whiz, Gus Redmond. He recently added yet another project to his busy agenda, promoting Wilson’s debut solo album, I'm Grateful, released on the newly formed Singsation label. Although Wilson is frequently seen performing on the show, he still wants the show and the artists appearing on it to be the focal point.

Wilson, a Chicago philanthropist, owner of two successful McDonald’s restaurants and a devote Christian, has been committed to gospel music for many years. Along with being the show’s creator and executive producer, he is a former member of the gospel singing group, the Norfleet Brothers, who were featured weekly during the show’s first two years on the air. He has received numerous awards and much recognition—all of which attest to his outstanding community service. Some of the awards include the Martin Luther King/Ray Kroc Award; Black Men of Achievement Pinnacle Award; Employee Appreciation Award; and the Paul Hall Boys Club Appreciation and Humanitarian Award.

Wilson was also instrumental in bringing to fruition the World Series of Gospel, a showcase of gospel talent performances at the University of Illinois Chicago Pavilion. He has put the same energy into Singsation. "Gospel music has been important to me throughout my entire life," declares Wilson. "Seeing Singsation come to life two years ago was a dream come true."

Some of the artists featured on the upcoming series of new shows include Michael Houston, the Soul Stirrers, the Detroit Mass Choir, Revived, Wilmington/Chester Mass Choir, Mitty Collier, Progressive Church Choir and the Mighty Clouds of Joy.

Singsation continues to be a well-produced vehicle that assists in furthering the exposure and popularity of America’s fastest-growing art form, gospel music.

By Tim A. Smith

THE HAMMER RETURNS: Not one to forsake his gospel music background, M.C. Hammer once again will leave a positive message with those who purchase his upcoming project. Hot on the heels of the tune, "Pray," from the meteoric selling Hammer Please Don’t Hurt ‘Em album, as well as a special guest appearance on the cut, "The Blood," on Bebe & Cece Winans’ hit Different Lifestyles album, Hammer and co-producer/arranger Felton Pilate add their own flavor to the gospel classics "Do Not Pass Me By," which features a guest vocal appearance by Sparrow Records artist Tramaine Hawkins, along with the inspiration "Why Can’t We Live Together." Both cuts, which will appear on his upcoming album, feature background vocals from a choir simply called "the Voices."

NEWS FROM THE MALACO RECORDS STABLE: The Jackson, MS-based label has just released the eagerly anticipated sophomore album from the Mississippi Mass Choir, Jerry Manney, who does gospel promotions for Malaco, informed Cash Box, that on the drawing board are new projects from Willie Neal Johnson, the Florida Mass Choir, Rev. James Moore, Bobby Jones & New Life recorded live and Walter Hawkins.

LATE FLASH FROM THE BEAT: Gospel jazz trumpeter, Rod McGaha, who released a critically acclaimed album on the IAM label a few years back, signed a recording deal with Warner Bros. Records. His debut album, slated for an early 1992 release, is being produced by former Take 6 member, Mervyn Warren.

By Tim A. Smith

ARTIST SPOTLIGHT

Kenny Smith

KERRY SMITH, COMMAND RECORDS—The advent of urban/contemporary gospel music has opened the door for many alternative styles to walk in and become members of the ever-growing gospel music family. One style that is very interesting is a fusion of the current R&B update of the shuffle, made popular by such artists as Teddy Riley, Bell Biv Devoe, Bobby Brown, and Tony! Toni! Tone!, with the gospel message, aptly labeled, "New Jack Gospel."

The artist who is credited with creating and introducing this new style to gospel is Command Records artist, Kenny Smith. The vehicle that Smith uses to introduce "New Jack G" to the world is his debut album titled Don’t Give Up.

During his career Smith has bounced back and forth between Delaware and California, dabbling in both R&B and gospel. But it is when Smith decided to move back to California for good that his career and ministry began to take root. With the assistance of Reginald Uiley of Los Angeles radio station KMXX and noted gospel producer Scott Smith, Kenny Smith signed a deal with New Dawn Records, which released his critically acclaimed Witness album in 1988.

"If nothing else, the Witness album gave me some meaningful exposure," says Smith. "After the contract expired in 1990, Command happened to score some demos of the new material I was working on, which I felt, for gospel, had a whole new feel to it. Command, which I’ve always respected for taking chances on cutting-edge artists and sounds, agreed. They signed me to a three-record deal this year."

Smith is extremely excited and pleased regarding his new direction. "Don't Give Up reflects the fact that for me, it’s no longer about just having a recording contract," he states. "It’s about ministry and reaching people. I’m having a great time singing for the Lord about things that have happened to me, and the album reflects that."
**By Steve Giuffrida & Kimmy Wix**

### ARTIST SPOTLIGHT

**Paul Smith**

**FORMER IMPERIAL REACHES HEARTS WITH NEW RELEASE—**Star Song recording artist Paul Smith exhibits a personal and more sensitive look towards life with his project entitled Human Touch. Human Touch, the artist's Star Song debut, also conveys a feeling of promise to those in need with its warm and compassionate lyrics.

Produced by two of Christian music's premier producers, Chris Eaton and Bret Teegarden, Human Touch imports the widespread talents of these two greats. Eaton has previously worked with such top pop acts Gitty Carter, Janet Jackson and Amy Grant. Teegarden has worked with the likes of Michael W. Smith, Twila Paris and Petra. Both add a touch of personality to this message-filled package.

**Human Touch** offers realistic solutions to a problem-ridden society. Helping people, sharing in their trials and reaching for their victories is part of the message Smith is trying to convey. Giving the human touch to people and showing compassion for them is what Christianity is all about. How does one become so spirit-filled that he is overwhelmingly consumed with a fire to share Christ with others? For Smith, it was a professor in college that changed his outlook on life. He helped Smith realize that to understand life he needed to have a better relationship with God. Apart from becoming a Christian, this was Smith's first life-changing experience with God—a awakening, bringing him to a point where he felt he was heavily called to share Christ with others.

Actively involved in volunteer work with Crisis Pregnancy Centers and the Big Brother program, Smith has taken a personal look at some of the needs people face on a day-to-day basis. Such experiences have proven to inspire him to share his heart-filled music with the needy souls of today's world. Smith stands behind the ideals presented by the message of his music. For example a young man was in desperate need of a heart transplant, but lacked the fund for the operation. Smith, along with other artists, organized a benefit concert, raising enough money to pay for the costly operation. Because they gave their time and their God-given talent, the young man is alive today. All the world needs, as Smith sees it, is for people to take compassion, time and energy and give it to someone else.

**Hot Off The Press...**

**Country/Gospel recording artist Barbara Fairchild recently signed an exclusive songwriting agreement with Benson Publishing. In addition, Fairchild and husband Milton Carroll have signed a co-publishing agreement between Benson Publishing and Asaph Music. Fairchild co-wrote several cuts on her Benson solo project, The Light; and on the current Uncommon LP recorded by the trio Heirloom, of which Fairchild is also a member.**

**The Nolans recently re-signed a long-term agreement with Canaan Records. With the recent reorganization of The Nolans and the addition of the Traylor Publishing and Recording staff as the new management of Canaan, all parties involved are looking forward to a successful future.**

**United Christian Artists, a newly formed Southern Gospel label, recently announced that The Cumberland Boys and Crimson River were releasing debut projects this fall. Under the direction of Tim Brooks and Steve Ballard, United Christian Artists will add a nice addition to the Southern Gospel lineup.**

### Taking A Plunge...

**MEADOWGREEN/RIVER OAKS MUSIC** recently signed an exclusive publishing agreement with Billy Simon. Simon, who recently celebrated his 10-year anniversary with Meadowgreen, has had songs recorded by such artists as Amy Grant, Dallas Holm, Susan Ashton, Truth and 4 Him. Simon received his first CMA Top 10 nomination last year with "Where There Is Faith," recorded by 4 Him.

After meeting Meadowgreen creative director Randy Cox at the Christian Artists Seminar in Essen Park, Colorado, Simon moved to Nashville and was hired as Meadowgreen's first tape copyist. Simon joined the Meadowgreen family 10 years ago. Afterwards, Simon began to further hone his craft and continued to make copies for the company's songwriters. Simon is currently having a hit with 4 Him's "A Man You Would Write About."

*Shown at the signing (l-r): Meadowgreen partner and creative director Randy Cox, Simon and Meadowgreen creative manager Dan Keen.*

### Driskell To Host ASCAP Songwriters Workshop

**GARY DRISKELL** will host the seventh annual Gospel Songwriter Workshop sponsored by the ASCAP Foundation beginning November 15, at 7:00 p.m. at the Society's Nashville offices. The workshop will feature guest panelists from the entire spectrum of Gospel music including composers, lyricists, publishers, producers, performers, arrangers and others. Panelists will discuss various topics of interest with songwriters and will review the participants' material.

Driskell, who has written and co-authored such songs as "Another Time, Another Place," "Jesus Never Fails," "There Is No Equal," "Face To Faith" and "Born In Zion," is expected to add some inspiration to a multitude of aspiring writers.

The ASCAP Gospel Workshop will meet on four consecutive Monday evenings, and is free of charge to everyone. Interested should send a cassette tape of one original song along with a lyric sheet marked with name, address and telephone number to: ASCAP Gospel Workshop; 66 Music Square West; Nashville, TN 37203.

The workshop is limited to 30 participants and the deadline for entry is November 1, 1991.
CMA Awards ’91 Boasts Year To Remember

By Kimmy Wix

WHO COULD HAVE IMAGINED that Country Music would have blossomed into the musical phenomenon that it is today? Actually, the answer is perhaps quite simple. Country Music has long been the format which sustains the longest, and it’s those who continue to utilize their talents in the business because they simply love what they do, who have brought the industry to an all-time level of success. This year in Country Music has experienced a variety of high notes, including the Brooks Boom, record-breaking sales in both retail and concerts and an overwhelming appeal which continues to sweep up those young listeners who previously were signed to an exclusive pop-rock format.

Perhaps one of the peaks of the high-notes would be this year’s Country Music Assn. (CMA) Awards Show. In addition to the usual spark, shine and glitter of the stars looking their starriest; an entertainment line-up which included performances by Dolly Parton, Roy Rogers & Clint Black, Garth Brooks, Vince Gill w/Patty Loveless, Mark O’Connor & The New Nashville Cats, Trisha Yearwood, George Strait, Alan Jackson, Reba McEntire, Travis Tritt, Pam Tillis, Mary-Chapin Carpenter, Doug Stone and Mark Chesnutt, succeeded in molding this year’s show into a top-notch entertainment explosion. And yes, the President of the United States and his wife showed up too. Wow! What excitement! What a moment! What a hassle it was to be a part of this year’s show, but worth every minute of it! Thanks Jo, Ed, Teresa, Janet, Mandy and the rest of the CMA staff—thumbs up to a job well done. It marked a history first, as well as another mark of success for Country Music. Of course it would come as no surprise if the 25th Annual CMA Awards Show was a highlight for President and Mrs. Bush.

Also included in this year’s highlights were annual events such as the NSAI Hall of Fame Induction Ceremony, the ASCAP Dinner & Awards Ceremony, the BMI Dinner & Awards Ceremony, the SESAC Dinner & Awards Ceremony, and the SRO ’91 Awards.


It was no surprise, but still a celebration when Garth Brooks racked several wins throughout the evening, including Entertainer of the Year, Video of the Year for “The Thunder Rolls,” Single of the Year for “Friends In Low Places” and Album of the Year for No Fences.

During the conclusion of the CMA Awards Show, host Reba McEntire invited President and Mrs. Bush to the stage of the Grand Ole Opry House.

Country Newcomer Travis Tritt, who has already experienced launching several #1 singles, in addition to garnering gold and platinum album honors, took home the Horizon Award. Mark O’Connor’s win as Instrumentalist of the Year and Vocal Collaboration of the Year for “Restless” came as no surprise either. Pictured at the Warner Bros. label party following the show are Tritt (right) and O’Connor.

Pictured is the conclusion of perhaps one of the highlight performances of the CMA Awards Show, as Dolly Parton is shown singing her current single “Eagle When She Flies” to Jo Walker-Meador, who recently announced her retirement from the CMA as executive director since 1960.

For the 2nd consecutive year, the Kentucky HeadHunters took home the Vocal Group of the Year honors. Pictured are the Heads flouting smiles of victory along with their Future Farmers of America jackets.

At the MCA/Nashville reception following the CMA Awards Show, key label executives congratulated multiple-award winner Vince Gill. Gill walked away with three awards: Male Vocalist of the Year, Song of the Year and Vocal Event of the Year (with Mark O’Connor for “Restless”). Shown here from (l-r) are: Tony Brown, executive vice president and head of A&R, MCA/Nashville; Al Teller, chairman, MCA Music Entertainment Group; Gill; Bruce Hinton, president, MCA/Nashville; and Larry Fitzgerald, Gill’s manager.
**CASH BOX CHARTS**

**TOP 100 COUNTRY SINGLES**

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<th>Artist</th>
<th>Year/Label</th>
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<td>The Walk</td>
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<td>New Way</td>
<td>George Strait</td>
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<td>3</td>
<td>Rodeo</td>
<td>Garth Brooks</td>
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<td>Keep It Between The Lines</td>
<td>Ricky Van Shelton</td>
<td>1990/Columbia</td>
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<td>5</td>
<td>Ball And Chain</td>
<td>Paul Overstreet</td>
<td>1990/RCA</td>
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<td>A Picture Of Me (Without You)</td>
<td>Lorrie Morgan</td>
<td>1990/RCA</td>
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<td>Someday</td>
<td>Alan Jackson</td>
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<td>Put Yourself In My Place</td>
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<td>Mirror Mirror</td>
<td>Diamond Rio</td>
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<td>Anything</td>
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<td>Dwight Yoakam</td>
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<td>I Thought It Was You</td>
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<td>Tempted</td>
<td>Marty Stuart</td>
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<td>Same Old Star</td>
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<td>Brotherly Love</td>
<td>Keith Whitley &amp; Earl Thomas Conley</td>
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<td>You Couldn't Get The Picture</td>
<td>Joe Jones</td>
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<td>Like We Never Had A Broken Heart</td>
<td>Trisha Yearwood</td>
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<td>She's Got A Man On Her Mind</td>
<td>Conway Twitty</td>
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<td>Hurt Me Bad (In A Real Good Way)</td>
<td>Patty Loveless</td>
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<td>As Simple As That</td>
<td>Michael Reid</td>
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<td>For Crying Out Loud</td>
<td>Davis Daniel</td>
<td>1990/Capitol</td>
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<td>22</td>
<td>Life's Too Long (To Live Like This)</td>
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<td>Then Again</td>
<td>Alabama</td>
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<td>Light At The End Of The Tunnel</td>
<td>B.B. Watson</td>
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<td>When You Were Mine</td>
<td>Shonnanda</td>
<td>1990/Capitol</td>
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<td>You Don't Count The Cost</td>
<td>Billy Dean</td>
<td>1990/Capitol</td>
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<td>Where Are You Now</td>
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<td>John Deere Tractor</td>
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<td>This Time I Hurt Her More</td>
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<td>Some Guys Have All The Love</td>
<td>Little Texas</td>
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<td>Leave Him Out Of This</td>
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<td>The Garden</td>
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<td>She Made A Memory Out Of Me</td>
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<td>Still Burnin' For You</td>
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<td>I Give You What You Need</td>
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<td>39</td>
<td>Baby On Board</td>
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<td>Who Got Your Love</td>
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<td>Don't Worry</td>
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<td>Here's To The Cowboys</td>
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<td>The Chill Of An Early Fall</td>
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<td>Hang Up The Phone</td>
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<td>Can't You Just Stay Gone</td>
<td>Debra Dudley</td>
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**TOTAL WEEKS**

- 1
- 2
- 3
- 4
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**LAST WEEK**

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- 9
- 10

**CASH BOX • OCTOBER 19, 1991**

The square bullet indicates strong upward chart movement

(VL) = Vocal  (CD) = Compact Disc

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<th>Artist</th>
<th>Year/Label</th>
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<td>My Next Broken Heart</td>
<td>Anita Baker</td>
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<td>Seventieth Direction</td>
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<td>Oh My Lover (Breezy 005)</td>
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<td>I'm Nobody's Fool Anymore</td>
<td>Lisa Richmond</td>
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<td>Between A Rock And A Heartache</td>
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<td>A Picture Of You</td>
<td>Great Plains</td>
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<td>59</td>
<td>Don't You Even (Think About Leavin')</td>
<td>Dean Dillon</td>
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<td>60</td>
<td>For My Broken Heart</td>
<td>Reba McEntire</td>
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<td>That's What I Sing This Way</td>
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<td>Donald And June</td>
<td>Don Williams</td>
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<td>Don't Throw Me In The Briarpatch</td>
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<td>Honky Tonk Hero</td>
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<td>A Tree Don't Grow No Taller</td>
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<td>I Really Meant Forever</td>
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<td>Speak Of The Devil</td>
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<td>Angels Are Hard To Find</td>
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<td>We Need To Walk</td>
<td>Bille Joe Spears</td>
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<td>Like The First Time</td>
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<td>Shake, Rattle &amp; Roll</td>
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<td>I Wanna Believe In You</td>
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<td>Good Old Days</td>
<td>Jeff Waters</td>
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<td>Going Crazy Over You</td>
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<td>Everybody Thinks I Got It Made</td>
<td>George Hamilton IV</td>
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<td>Dean Dillon</td>
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<td>Wild Nights</td>
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<td>Keep The Eagle Free</td>
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<td>Brooks &amp; Dunn</td>
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<td>You Make My Heart Miss You</td>
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<td>Cornell Crawford</td>
<td>K T Oslin</td>
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<td>99</td>
<td>I Go Home To A Lady</td>
<td>David Houston</td>
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<td>100</td>
<td>Mr. Jones (The Final Chapter)</td>
<td>Big Al Downing</td>
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COUNTRY MUSIC

By Teresa Chance & Kimmy Wix

Most Active
- Lionel Cartwright - Chasin' the Sun (Capitol/RCA 10307 - #34)

Product Pick
- Reba McEntire - For My Broken Heart (MCA 104000)

Hittin' The Street
- (October 15, 1991) Jerry Lee Lewis - Rockin' My Life Away (Warner Bros. 26689)
- (November 5, 1991) Lewis Grizzard - Don't Believe I'd A Told That (Columbia 46089)
- (November 19, 1991) Bellamy Brothers - Best Of Bellamy Brothers (Atlantic)

ALBUM ACTION THIS WEEK - Chasin' the Sun, the latest release from Lionel Cartwright has captured retail sales nationwide. This third MCA LP marks the collaborative efforts of Cartwright, who penned seven of the 10 cuts, and producers Harry Stinson, Ed Seay, Barry Beckett, Tony Brown and Andy Byrd. Also featured on the album is from such top-talents as Ricky Skaggs, Glenn Worf, Mike Brigardell and Alison Krauss. After debuting seven weeks ago on the Cash Box Top 75 Album Chart, Chasin' the Sun jumps seven notches from #41 to #34. Reporting heavy sales activity are accounts such as National Record Market, Pittsburgh, PA; Big State One Stop, Dallas, TX; and Middle Earth, Downey, CA.

(Cash Box Magazine would like to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimmy Wix at 615-329-2898.)

INTRODUCING SIX SHOOTER

"Daddy Don't Sign The Papers."

TOP 75 COUNTRY ALBUMS

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

#1 ALBUM: Garth Brooks

TO WATCH: Marty Brown #40

1. ROPIN' THE WIND (Capitol 96330) Garth Brooks 1 4
2. MUG OF THE MILK MAN (Capitol 96330) Patty Loveless 2 10
3. IT'S ALL ABOUT TO CHANGE (Warner Bros. 26689P) Travis Tritt 3 14
4. DON'T ROCK THE JUKEBOX (Arista 96811) Alan Jackson 4 21
5. BIG KNOCK-OUT (Warner Bros. 26689) Randy Travis 5 28
6. TRISHA YEARWOOD (MCA 10397) Trisha Yearwood 6 4
7. BACKROADS (Columbia 46089) Ricky Van Shelton 7 28
8. TEARS IN SHOES (MCA 104000) Clint Black 8 29
9. WHAT DO I DO WITH ME (Capitol 95608) Tanya Tucker 9 13
10. GARTH BROOKS (Capitol 96277P) Garth Brooks 10 11
11. I THOUGHT IT WAS YOU (Capitol 96277) Donny & Marie Osmond 11 16
12. KUMIKO HAS IT (MCA 10387) Reba McEntire 12 59
13. SOMETHING IN RED ( RCA 3021) Lorrie Morgan 13 19
14. THE TASTE OF A COLD MILLION (Curb/RCA 16108) Ricky Skaggs 14 38
15. DIAMOND RIO (Curb/RCA 16108) Diamond Rio 15 19
16. BRAND NEW MAN (Arista 96720) Brooks & Dunn 16 17
17. TOGETHER AGAIN (Columbia 46089) Dolly Parton 17 10
18. SHOOTING STRAIGHT IN THE DARK (Columbia 46089) Waylon Jennings 18 9
19. IF I'VE GOT MYSELF TOGETHER (Capitol 95609) Tanya Tucker 19 2
20. YOUNG MAN (Capitol 96402) John Anderson 20 2
21. POCKET FULL OF GOLDFILL (MCA 10140) Vince Gill 21 30
22. ELECTRIC BARNYARD (Mercury 949584) Kentucky Headhunters 22 28
23. KENTUCKY BLUEBIRD ( RCA 3156) David Allan Coe 23 24
24. KILLIN' TIME (MCA 96968P) Clint Black 24 124
25. CHILL OF AN EARLY FALL (MCA 10241) George Strait 25 30
26. DO SONG (Capitol 96822P) David Allan Coe 26 21
27. BUICK (Curb/RCA 94280) Steve Wariner 27 29
28. HERE IN THE REAL WORLD (Arista 96823) Alan Jackson 28 13
29. ZONA DE NUESTRAS (Warner Bros. 23730) Tanya Tucker 29 13
30. TIME PASSES BY (Mercury 846975) Kathy Mattea 30 18
31. FAST THE POINT OF RESCUE (Curb 71490) Hal Ketchum 31 8
32. TOO COLD AT HOME (MCA 10025) Randy Travis 32 5
33. MY FATHER'S SON (Atlantic 846975) Ricky Skaggs 33 4
34. CHASIN' THE SUN (MCA 10307) Lionel Cartwright 34 7
35. GREATER HITS (Curb/RCA 9318) MCA 35 74
36. MILESTONES-GREATEST HITS (Warner Bros. 26630) Holly Dunn 36 11
37. 12 GREATEST HITS (MCA 12P) Patty Loveless 37 5
38. THE EARLY YEARS (MCA 12P) Steve Wariner 38 23
39. WESTERN UNDERGROUND (Capitol 96499) Chris LeDoux 39 9
40. HIGH AND DRY (MCA 10335) Marty Brown 40 6
41. PIRATES OF THE MISSISSIPPI (Capitol 96385) Steve Wariner 41 7
42. PURE HANK (Warner Bros. 26591) Hank Williams, Jr. 42 39
43. LOVE CAN BUILD A BRIDGE (Curb/RCA 20708P) The Judds 43 2
44. ALL I CAN BE (Capitol 95607) Eric Church 44 3
45. COUNTRY CLUB (Warner Bros 26509P) Travis Tritt 45 79
46. WHEN I CALL YOUR NAME (MCA 42381) Vince Gill 46 74
47. OUT OF MY HEART (RCA 93165) Jim Cuddy 47 59
48. YOU'VE GOT TO STAND FOR SOMETHING (RCA 23744) Aaron Tippin 48 37
49. PASS IT ON DOWN (RCA 21908) Alabama 49 68
50. MOSTLY HITS (Mercury 85499) Melanie 50 2
51. I'VE GOT THAT OLD FEELING (Rounder 0275) Alisa Garnett 51 53
52. GET RHYTHM (Atlantic 41079) Bush 52 13
53. CLEAN SHIRT (Capitol 94280) Steve Wariner 53 56
54. PICKIN' ON NASHVILLE (Mercury 83744P) Kentucky Headhunters 54 97
55. BING BANG BOOM (Warner Bros. 26588) Highway 101 56 19
56. LOVE IN A SMALL TOWN (RCA 23650) Nanci Griffith 57 28
57. LISTEN TO YOUR HEART (Capitol 96587) Wild Rose 58 43
58. A COLLECTION OF HITS (Mercury 842330) Kathy Mattea 59 57
59. LIVE TWO FIVE (Capitol 93185) Trace Adkins 60 21
60. FULL MOON, EMPTY HEART (Capitol 96360) Gary Morris 61 53
61. DOUG STONE (Capitol 94523) Doug Stone 62 70
62. TEMPTED (MCA 10100) Kix 63 22
63. GREATEST HITS (RCA 2377) Keith Whitley 64 58
64. BACK TO THE GRINDSTONE (RCA 2570) Ronnie Milsap 65 25
65. HOSTILE (Warner Bros. 26588) Mark Chesnutt 66 39
67. ALWAYS AND FOREVER (Warner Bros. 2556P) Randy Travis 68 69
68. A PERFECT 10 (Capitol 95641) Lee Greenwood RET-ENTRY
69. YES I DO (Capitol 95641) Anne Murray RET-ENTRY
70. TENNESSEE WOMAN (Capitol 91821) Tanya Tucker RET-ENTRY
71. EXTRA MILE (Columbia 45490) Shenandoah 72 68
72. HEROES & FRIENDS (Warner Bros. 26210) Randy Travis 73 23
73. Y'ALL TRUELY (RCA 2006) Earl Thomas Conley 74 21
74. A THOUSAND WINDING ROADS (Epic 40047) Joe Diffie 75 11
75. HEROES (RCA 24659) Paul Overstreet 76 36
77. EVEN NOW (MCA 10303) Conway Twitty 78 25
79.
COUNTRY MUSIC

By Kimmy Wix

OUT OF THE BOX

ROY ROGERS & CLINT BLACK: "Hold On Partner" (RCA 62061)

Producers: Richard Landis/Stan Moress

Writers: Bobby & Larson Paine

Duos are definitely in this year, and everyone has been holding out for this surprising combination. Roy Rogers, along with Clint Black, who has often been described as a young Rogers of the '90s, team up to create this galloping tune about holding onto a good thing. Radio will perhaps play this track out of fun because the listeners will probably eat this one up simply because of the fascinating Rogers/Black venture.

FEATURE PICKS

MARY-CHAPIN CARPENTER: "Going Out Tonight" (Columbia 74039)

Producers: John Jennings/Mary-Chapin Carpenter

Writers: Mary-Chapin Carpenter/John Jennings

This lady's vocal spiff is delightfully chilling, and the more she spills the larger her loyal following becomes. "Going Out Tonight" sparks the latest release from Mary-Chapin Carpenter's Shooting Straight In The Dark project. With a gut-level tempo, rockin'-up instrumentation and Carpenter's silky-driving voice guiding a path for thought-provoking lyrics, this cut is sure to be an even greater step for a major entertainer on the horizon.

MARK COLLIE: "She's Never Coming Back" (MCA 54244)

Producers: Doug Johnson/Tony Brown

Writers: Mark Collie/Gerry House

Collie pours in on this spicy number with a hard, southern grip, while rock-n-roll licks and some piano/harmonica boogie carries these lyrics of realization on a wild and wooly ride.

KAREN TOBIN: "Carolina Smokey Moon" (Atlantic 4003)

Producer: Keith Stegall

Writer: Steve Davis

This leggy, blonde beauty from California enters the country scene with a whole lot more than a pretty face. Newcomer Karen Tobin wails out a shrimpin', mountain-edged soprano that's laced with a powerhouse of control and emotion. With her debut release, entitled "Carolina Smokey Moon," Tobin grabs our attention immediately with a cut that's built on ground-rooted lyrics of a demanding love. For Atlantic Records/Nashville, Tobin just could be the label's first sensation to lead a flock of soaring stars to be.

JO-EL SONNIER: "All American Saturday Night" (Capitol 79970)

Producer: James Stroud

Writers: Keith Stegall/Marvin Morrow

When this guy's voice hits the soundwaves, listeners are geared for total entertainment to come. Jo-El Sonnier, who's often gifted us with some tunes to kick our heels to, is back in action, and with this fiery-tailed tune, he's hotter than ever. "All American Saturday Night" revs up an explosion of Cajun-flavored energy with Sonnier's vocal performance carrying a flaming torch.

JANIE FRICK: "I Want To Grow Old With You" (Intersound Entertainment 9105)

Publisher: Nashville Titlewave/Marbleworks Music

Writers: B. Troy/L. Bach/G. Godard

The release of a new Janie Fricke single is long overdue, but without a doubt, the wait was well worth it after hearing "I Want To Grow Old With You." Sparking the debut release from Fricke's new self-titled album, this ballad of sweet romance should melt into the hearts of more than a few listeners, as Fricke, former CMA Female Vocalist of the Year, flaunts a beautiful delivery which flowers lyrics that obviously seep directly from the heart.

COUNTRY RADIO

By Cliff Gerken and Kimmy Wix

High Debuts

1. GEORGE STRAIT—"Chill Of An Early Fall"—MCA—#45
2. CLINTON GREGORY—"Am I The Only One This About You"—RCA—#40
3. TANYA TUCKER—"(Without You) What Do I Do With Me"—Capitol—#52

Most Active

1. KEITH PALMER—"Don't Throw Me In The Briar Patch"—Epic—#63
2. THE OAK RIDGE BOYS—"Baby On Board"—RCA—#40
3. DEAN DILLON—"Don't You Even (Think About Leaving)"—Atlantic—#59

Hot Phones

1. SAWYER BROWN—"The Walk"—Curb/Capitol—#1
2. GARTH BROOKS—"Rodeo"—Capitol—#2
3. ALAN JACKSON—"Some Day"—Arista—#7

POWERFUL ON THE PLAYLIST

With a 12-notch move this week, Keith Palmer's "Don't Throw Me In The Briar Patch" debut single may just be "The Song Of The South." The spicy number garners Most Active status as it hightails it from #25 to #3 after two week's on Cash Box's Top 100 Country Singles Chart. Stations such as KWKH in Shreveport, LA; KW2D-FM in Abilene, TX; and WAMZ-FM in Louisville, KY report its favorable acceptance among its first-to-listen hearers.

With a "Baby On Board," The Oak Ridge Boys have a hit on their hands. 41% of the radio panel report conversions and radio stations such as KGKL-FM in San Angelo, TX; KTFX-FM in Tulsa, OK; and WSCL in Richmond, VA. show strong chart movement. The Oak Ridge Boys break into the Top 40 at #40 this week after two weeks on the charts.

Dean Dillon is not to be pressured by this two-week race out of the starting block, which his chart predecessors, Keith Palmer and The Oak Ridge Boys, have initiated. Jumping 10 positions from #69 to #59 this week, Dean Dillon's single entitled, "Don't You Even (Think About Leaving)" is catching wind according to KFDM in Wichita, KA; WFMW in Madisonville, KY; and WSM-FM in Nashville, TN.

BEHIND THE MIC—Hairy Hensley, Grand Ole Opry staff announcer and long-time AM 650 WSM air personality, is hosting a second bluegrass music show on the legendary radio station. Tuesday Night Bluegrass, the name of Hensley's newest show, airs from 6 to 9 p.m. each Tuesday night. The show features the latest and best in modern bluegrass as well as traditional bluegrass music. One of the highlights of this show is to spotlight the new stars of bluegrass music," said Hensley, "artists such as Allison Krauss, Tony Rice and other, newer performers who grow up listening to traditional bluegrass music. We will, of course, feature many callers from the whole country as well." In addition to Tuesday Night Bluegrass, Hensley also hosts such programs as EarToEar Gets The Bluegrass, a 15-minute program, airing at 4:45 a.m. each weekday, featuring strictly traditional bluegrass music.

THE CLINT BLACK STORY—Clint Black (left) and Ron Huntsman (right) discuss the release of a new radio special available to Country Radio on a barter, metro-market exclusive basis. The one-hour program, hosted by Black, features many of his #1 records and personal comments recorded exclusively for the program, which is available on compact disc for airing any day during the month of October. For more information, contact Ron Huntsman Entertainment Marketing, P.O. Box 292224, Nashville, TN. 37229, 615-443-7300.

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Curtis Reed, local country music singer and a regular on Ralph Emery's Morning Show on WSM-TV, Nashville, TN, was in Newman, Georgia recently filming a new television movie entitled The Hot House, which is produced by Marlene Golon, producer and director of such flicks as Rambo and Delta Force. Curtis landed the role of the assistant to a female newscaster and will star with Hollywood notables Michelle Greene of La Law, Leean Hunley of Dynasty and Alex Hyde-White of Pretty Woman. Incidentally, The Hot House is not Reed's debut film venture. The artist was also featured in Six Pack starring Kelsey Rogers.

Several weeks ago the release of Johnny Paycheck's new single "Lefty Was Right" was announced on the Phoenix Record Label. However, the right hand did not know what the left hand was up to because that title just wouldn't cut it (excuse the pun). Another name has been researched and will be announced as soon as it is released. Johnny wishes to thank everyone for their overwhelming interests in "Lefty Was Right" and to assure them that the single will be shipped shortly.

Nashville-based performers The Taylor Brothers recently released a new self-written and recorded single entitled "A Fireman's Prayer." As part of Fire Prevention Week (October 6-12) they performed the song on TNN's Nashville News program dedicating it to the 4 million firefighters around the world. The Taylor Brothers have appeared in concert with such entertainers as Lee Greenwood, B.J. Thomas and Mickey Gilley—offering a stage show which includes the music of Alabama, Willie Nelson, Hank Williams, The Oak Ridge Boys, Elvis Presley and George Jones.

The country rock duo, The Gibsons, have signed with White Horse Enterprises, Inc. to assume publicity responsibilities. The duo consists of husband and wife team Gunner and Dana Gibson of Salem, Oregon. Aside from performing the fair and festival circuit throughout the Northwest, The Gunners devote their time as well to work for juvenile diabetes and the deaf.

Sunset Promotions of Chicago, Inc., president/executive producer, Neil J. Cacciottolo, recently announced the opening of the company's new consulting office located in Palos Heights, Illinois. Capitalizing on 10 years since its incorporation, Sunset specializes in the exposure of songwriters and talent through various forms of advertising, concepts, production, marketing and training with tape-record manufacturing and duplication including complete graphics.

—Cory Clinessr

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3 GOOD OLD DAYS(Broadland) ...................... Joe Watson
4 I'M GOING OUT OF YOUR MIND(Bold) ........ Lanett Fellow
5 WISHING WELL(Macette Jones) .................... Billie Jo Spears
6 WE NEED TO WALK(Tennessee Star) .......... Norwood Carter
7 LONESOME MAN BLUES(Keck) .................. Bo Harv
8 IT'S ALL OVER TOWN(Chickens) ................ Daniel Hobbs
9 EVERYBODY THINK'S I'VE GOT IT MADE(Music City USA) .................. Dover Conley
10 YOU AND ME BABY(Preays) ...................... Roger White
11 A FRIEND IN HIGHER PLACES(Antique) ......... Dewayne Bowman
12 WE DON'T SAY WE'RE SORRY ANYMORE(Doomobile) ............. Sonya Smith
13 IN THE WIND OF AN EYES(Empire) ............ Janie Frickie
14 YOU NEVER CROSS MY MIND(Intersound) ....... Janie Frickie

TWIST AND SHOUT—Those of you who tuned into the recent CMA Awards show will remember the souped-up, spicy flavor of Mary-Chapin Carpenter's performance of her Top Ten single "Down at the Twist and Shout." Backing her up on the number, on and off stage, is the Cajun-flavored band Beausoleil. Three-time Grammy nominees, Michael Doucet, the band's founder, and Beausoleil have played alongside such various recording artists as Keith Richards and The Grateful Dead.
Pioneer Offers Special CD Compilation Subscription

CHICAGO—Commencing in September, with each purchase of a Pioneer LaserJuke CD machine from an authorized Pioneer distributor, operators will automatically receive a one-year, free subscription to Pioneer’s compilation compact discs, which Pioneer Laser Entertainment produces on a monthly basis.

Two separate subscriptions are being offered, Current Hits and Current Country, and the 15 selections in each are carefully programmed and based on trade charts as well as feedback from the various record labels.

Pioneer distributors have been supplied with Software Authorization and Warranty forms, to be completed by the distributor and submitted to Pioneer Laser Entertainment indicating the serial number of the purchased LaserJuke and the operator’s choice of music subscription. Once the factory has received and processed the form, a “Starter Package” consisting of 10 CD’s, will be immediately shipped to the operator, who will subsequently receive an updated compilation compact disc each month thereafter for a full year.

Operators who are interested in both subscriptions may purchase the “other” at a cost of $240 per year, by simply filling out the Software Authorization form indicating method of payment. To accommodate operators, Pioneer has prearranged accounts with MasterCard, Visa and American Express. Operators who prefer to pay by check must include same with the Software Authorization form.

PIONEER/BURGER KING

With the successful installation of Pioneer’s PLE CD jukeboxes in a growing number of Burger King restaurants across the country, a special revenue sharing program has been initiated exclusively for participating establishments. Under the terms of the program, 50 percent of revenues would be retained by the local Pioneer operator who would in turn install, service and maintain the jukebox; 10 percent of revenues would be donated to BKC’s newly created national Burger King Academy Foundation; and 40 percent of revenues would be retained by the restaurateur.

Along with the revenues opportunity, Pioneer has agreed to provide promotional tie-ins and to make a donation directly to the Foundation based on the number of restaurants signed up for the program.

Pictured above following the Pioneer press conference in Las Vegas (9/12) where these announcements were made are: (L-r) marketing manager Steve Rogers, proxy Ted Karasawa and senior veepee Mark Makabe.

Atari’s New Off The Wall Kit

CHICAGO—Among the new products revealed by Atari Games at the recent AMOA convention is Off The Wall, a game of skill and strategy, involving a ricocheting ball which must be kept in play while you hit and destroy the bricks that protect the goal.

Controls include a joystick, to control the direction of a paddle along the player’s wall; and a turbo button for controlling the speed. During the course of play, as bricks are eliminated, a little more of the exit goal is exposed each time; however, players must be aware that the white colored bricks are indestructable. Putting the ball in the exit scores a bonus for each remaining brick on the playfield.

Off The Wall is a competitive one or two-player simultaneous game, which can be expanded to three players by simply making a change in self-test and adding another joystick and harness. It has over 50 waves of variety and each offers a different arrangement of bricks. In multi-player, there is a challenging “sudden death” round where one ball is launched and players duit out it to see who is the last survivor.

The kit includes PCB, joysticks, buttons, JAMMA harness and artwork for header, control panel, bezel and side decals.

Further information may be obtained through factory distributors or by contacting Atari Games, 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.
NSM's Performer-Grand Captivates AMOA Audience

CHICAGO—Those of us who viewed the dazzling new NSM Performer-Grand CD jukebox at AMOA Expo '91, were thoroughly impressed with the beauty, cosmetics and design of the machine. The German-based factory has long prided itself for producing equipment that combines the European flavor with the outstanding reliability and technology that has been associated with NSM for many, many years. This new model, however, represents something different—the American look, which has been customed for the American market.

The NSM Performer-Grand was displayed in the U.S., and will be manufactured and marketed in the U.S. The company is setting up a manufacturing facility here and word is that parts shipments from Germany are underway. The initial operation will begin as an assembly plant, using German-made parts; however, as parts can be sourced domestically, to meet company standards, sub-assemblies will also be produced in the U.S.

As further evidence of NSM's ambitious U.S. thrust, the firm's American subsidiary, NSM-America (headed by Rus Strahan) has doubled its staff in Chicago. An office has been set up in the East for their Consumer Products Division, which is headed up by Kevin Byrne and is concentrating on selling the NSM changer in the consumer marketplace, broadcast industry and the CD ROM marketplace.

A new department, headed by newly appointed Klaus Rotermundt, has been set up in Germany to coordinate this project. NSM has also appointed a new American advertising agency to service its account.

All signals are go as NSM proceeds to even further penetrate the U.S. market.

Showtime In The West!

For the 18th year running, C.A. Robinson & Co., hosted by the Bettelman family—Leah, Ira, Sandy and Adrea—held its annual Post AMOA Show in the classy tradition the company has long been known for. A record breaking number of operators and guests were attracted first to the event held in the C.A. Robinson & Co. offices in San Francisco on Sept. 25 and then again at the Los Angeles headquarters on Sept. 27. In between, was a lavish dinner party held at Jimmy's in Beverly Hills on Sept. 26. All the latest equipment that debuted at this year's AMOA was on display for all to enjoy as well as representatives in attendance from the various manufacturers handled by the distributorship. And according to C.A. Robinson & Co. spokesmen, there was much business being conducted! It goes without saying that the Bettelman's hospitality was as gracious as ever—when you're invited to their "house," it's your house. Add to that the great job done by the C.A. team, and a splendid show was had by all on the West Coast.

Pictured above as proud as can be are C.A. Robinson & Co. hosts Leah, Ira and Adrea Bettelman.

Standing proudly beside the new, colorful and entertaining, Clown Around, are from left game designer Geoff Williams and FABTEK president Frank Ballouz.

Local operators were out in full force including College Arcade chairman Charles Krikorian and wife Sylvia as they were entertained by C.A. Robinson & Co.'s Hank Tronick.

Right in the middle of part of the huge crowd enjoying the refreshments, in the middle of this picture, is none other than C.A. Robinson's Sandy Bettelman, of course.

Pictured above with Sega's Spiderman is the company's Tom Petit.

No, this isn't a family portrait, but it certainly could pass for one. That's C.A. Robinson & Co.'s Hank Tronick of course on the right along with Michelle Lesueur of Amusements Unlimited and her beautiful daughter Larissa.

Pictured (l-r) with their company's NEO-GEO system are SNK's Paul Jacobs, Susan Jarocki and John Barone.

One of the most popular attractions at the show was the Arachnid Galaxy Top Gun Challenge as dart boards were being awarded to the winners. This happy trio includes (l-r): L.A. operator Bill Goldberg, Cash Box vp/gm Keith Albert, and Arachnid's Marcio Bonilla.

Pictured with the Performer-Grand, in this picturesque backyard, are its "proud parents," NSM-America president Rus Strahan and administrative manager Carol Strahan.

Ali Stone (l) and Tom Oldlin (r) flank their Nintendo Super System which will be out in November as a young player tries his hand.

Pictured with the new B-Rap Boys is Premier's smiling Marty Glazman.
AVS Hosts Grand Post-Expo Gala!

CHICAGO—The facilities were all decked out with colorful balloons and streamers; and the showroom, stocked with a full assortment of current and brand new equipment, took on the flavor of a giant amusement center! The occasion was the post-AMOA Expo showing hosted by American Vending Sales in its Elk Grove Village, Illinois headquarters, and it attracted a steady flow of operators and guests throughout the day, along with manufacturer representatives and even a don from DeVry in Lombard, who attended with a group of his students. At various intervals, between 12 noon and 6 p.m., service schools were being held upstairs. A bar was set up at the entrance and a few feet away there was a long buffet table filled with hot and cold hors d'oeuvres to satisfy every appetite! We will now pause, and allow the accompanying photos to tell the rest of the story!

"Welcome To American Vending Sales, Inc." reads the banner—and Kankakee, IL op Ralph Lulik (United States) with his wife, Lana, were pleased to accept the invitation!

AVS’s Vincent Gumma (l-r) assists Dynamo’s Chris Brady and Capcom’s Jim Vanderhoof as they “sign in, please,” with the approval of staffer Jennifer Field.

Rowe’s gorgeous LaserStar Patriot, surrounded by AVS prexy Frank Gumma, Rowe’s Joel Friedman and A.H. Entertainers’ Don and Chris Hesch.

Look at those NEO-GEO’s! You’ll recognize SNK Corp. of America veepee John Barone at right and Dominick DeFazio at left.

Took this quick shot of Dean Mike Kulczycki (DeVry Institute-Lombard) trying out Sega’s Time Traveler, as area op George Gignac (G&A Sales) looks on.

At Romstar’s new King Of Dragons kit with (l-r) the factory’s Tim Jackson, Champaign, IL op Tom Fiedler (Melody Music) and AVS’s sales chief, Ron Bolger.

Chicago op Kem Thom (Western Automatic Music), with AVS’s Frank Gumma, Jr. and John Neville—might be getting ready to order a drink!

It’s Williams Midas Touch VLT being admired by AVS’s Frank Gumma, Jr. with the full approval, of course, of Williams’ John Nicastro!

Arachnid prexy Bill Ward proudly showing us the new Top Gun Challenge (Galaxy system) dart game.

Area op Jeff McAfoos (J & B Amusements) couldn’t stop playing Williams’ Terminator 2 pin—except to quickly pose for this shot!

Say hello to ICMOA’s Art Seeds (l-r), pictured with two members of the Williams Bally/Midway contingent—namely Lesley Ross and Tom Cahill.

Indiana op J.B. Feltner (Foxes Den) made his way directly to Cisco Heat, upon arriving, and he was greeted by Jaleco’s Larry Berko!
MUSICIAN/ARTIST OPPORTUNITIES

Stardust Records has a new release out on R.B. Stone, "How Much I Care"/"Before Heaven Flies Away." If you don't have it, send us a note on your station's letterhead. Stardust Records, Drawer 40, Estill Springs, TN 37330.

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