INSIDE THE BOX

COVER STORY

John Lee Hooker: They Call Him Mister Lucky

In an exclusive interview, Point Blank/Charisma artist John Lee Hooker talks with Cash Box’s New York editor Lee Jeske about the bluesman’s hit lp, Mr. Lucky, which features guest stints by Van Morrison, Carlos Santana, Robert Cray and many others.

—see page 7

MUSIC REVIEWS

Michael Jackson’s New Single Released

He’s baack! The Gloved One’s first single from his long-awaited, much-anticipated album, Dangerous, has been released. “Black Or White” (Epic) will probably be raking in a lot of green in no time.

—see page 5

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NUMBER ONES

POP SINGLE
Cream
Prince and the N.P.G.
(PAISLEY PARK/WARNER BROS.)

R&B SINGLE
Forever My Lady
Jodeci
(UP TOWN/MCA)

COUNTRY SINGLE
Like We Never Had A Broken Heart
Trisha Yearwood
(MCA)

RAP SINGLE
Can’t Trust It
Public Enemy
(DEF JAM/COLUMBIA)

POP ALBUM
Use Your Illusion II
Guns N’Roses
(GEFFEN)

R&B ALBUM
Apocalypse 91: Enemy Strikes Back
Public Enemy
(DEF JAM/COLUMBIA)

COUNTRY ALBUM
Ropin’ The Wind
Garth Brooks
(CAPITOL)

GOSPEL ALBUM
Wash Me
New Life Comm/John P. Kee
(TYSCOT)

RAP ALBUM
Apocalypse 91: Enemy Strikes Back
Public Enemy
(DEF JAM/COLUMBIA)
I AIN'T GOT NO HOME.... But that won't stop the Rock and Roll Hall of Fame from continuing to induct people into its unhallowed halls. Rolling in this year, at the annual January Waldorf Astoria dinner, will be the Jimi Hendrix Experience, the Yardbirds, Sam & Dave, Booker T. & MGs, the Isley Brothers, Bob & "Blue" Bland and Johnny Cash. Going in as early influences are Professor Longhair and Elmore James. Going in as non-players: Leo Fender and Doc Ponus. The hall is still set to be built in Cleveland, which should see it complete in '94. Right.

SEEMS THAT THE ONLY PLACE YOU CAN GET LPs ANYMORE IS WITH GOLD SCHMUTZ ALL OVER THEM: Yep, the RIAA's still stampering out gold and platinum albums. Last month they rolled out a typically eclectic list of alte meerkats and country hats, heavy metal stars and cast albums. Certified multi-platinum in October were: Garth Brookes' No Fences and Poison's Open Up and Say...Ahh! (5 million each), James Taylor's Greatest Hits (4 million), Bonnie Raitt's Nick of Time, R.E.M.'s Out of Time and Metallica (3 million apeice) and, in the 2 million slot, The Phantom of the Opera Original Cast, Sting's...Nothing Like the Sun, Duran Duran's Rio and Clive Black's Put Yourself in My Shoes.

Hitting platinum paydirt: Metallica (which also went gold), The Best of the Statler Brothers, Scorpions' Animal Magnetism, Alan Jackson's Don't Rock the Jukebox, Yanni's Reflections of Passion, Tom Petty & the Heartbreakers' Into the Great Wide Open, Erasure's The Innocents, Firehouse, Vince Gill's When I Call Your Name and Jeff Healey's Seeing Light.


DOING IT FOR THEMSELVES: Sisters in the Name of Rap will gather Queen Latifah, MC Lyte, Salt-N-Pepa, Roxanne Shante and many other woman rappers for a one-time-only event at New York's Ritz Nov. 16. Wish you could be there? No problem: It'll be on pay-per-view cable via Viewer's Choice/Request; check local listings.

BUILDING A BEAST: San Francisco's Monster Cable Products is set to debut a new record label: Monster Music, designed to "capture and produce distinctive artistic performances in various musical categories." First up: Jericho Down by the Looters.

FROM OUR FRIENDS AT ASCAP AND BMI: BMG has entered into a license agreement for the public performance of its music on the USA Network, an MCA/Paramount partnership...Burton Lane, whose songs include "That Old Devil Moon," "If This Isn't Love" and "Come Back To Me," will receive this year's ASCAP/Richard Rodgers Award for veteran musical theatre lyricists and composers.

REWOUND IN THE U.S.A.: BMG Video U.S., a new domestic video operation, will be launched in Jan. by Papa BMG. David Steffen, currently BMI distribution senior VP of marketing, will head the company, as senior VP and general manager. The new company will concentrate on music and music-related video and special interest programming drawn from BMG's many labels.

Robert J. Morgado, chairman, Warner Music Group, was honored recently as AMC's Humanitarian of the Year at the 21st annual music industry benefit dinner for the AMC Cancer Research Center held in the Winter Garden of New York's World Financial Center. Pictured at the event are: (L-r) Gerald M. Levin, co-chairman, Time Warner Inc. and AMC chair; Morgado; Steven J. Ross, chairman/coo, Time Warner Inc. and AMC honorary dinner chair; N.J. Nicholas Jr., president/coo, Time Warner and AMC honorary dinner chair.

ON THE MOVE

Bob Sherwood, formerly senior vice president, international marketing and Sony Music Entertainment, has joined Sony Software Corp. as vice president, sound technology marketing, a newly created position. Sherwood will "lazie with the recording industry internationally on new Sony audio technologies." Atlantic Records has appointed Lisa Velasquez to the newly created position of vice president of pop/special projects. Prior to her current appointment, she had been senior director of national pop promotion at EastWest Records since early this year. Catherine Bird, formerly director of administration for Reunion Music Group, has been promoted to vice president of copyright and royalty administration for the company. She joined Reunion in 1985 in prior positions with Dick James Music and Paragon Associates/The Benson Company. Also at Reunion, Michelle Fink has been appointed radio relations coordinator, and Gretchen Koehler has joined Reunion as executive assistant for marketing and development. Ann Munday has been named vice president and general manager of Imago Songs, Inc., it was announced by Terry Ellis, chairman/CEO of the Imago Recording Company. Most recently, she served as senior vice president of the Chrysalis Music Group and also worked in management, representing Carlene Carter, Robin Beck and Chris Thompson. Charles Slomovitz has been promoted to the position of national college promotion manager at Virgin Records. He most recently held the post of promotion assistant at the company. Also at Virgin, Amy Seldenwurm has been named national director, alternative promotion. She previously served as west coast director, alternative promotion at Elektra Records. A&M Records has appointed Aubrey Moore to the post of vice president of production and manufacturing. Moore has been with the label since 1978, and most recently was director of production and manufacturing. PolyGram Label Group has made a number of appointments: Joe Riccitelli has been named senior director, national promotion; he comes over from PolyGram Records. And a new regional sales director staff has been set up, consisting of Jeff Maitland (West Coast), Greg Doran (Midwest), Mark Wilton (Mid-Atlantic) and Claude Butzky (Southeast and Southwest). Blue Note Records has announced two promotions. Steve Schenfeld has been upped to manager, A&R administration, NY. He joined the company as coordinator of marketing and A&R in 1990. Also at the label, Cynthia Cochran has been promoted to associate director, creative services and international. She joined Blue Note as manager of production in 1990. Sony Music Entertainment has promoted Sanford Friedman to manager, data processing audit; he joined the company as a senior auditor in 1989. Michele Meni has been upped to the post of director, East Coast publicity, Columbia Records; she has been with the division since mid-'80. BMI shareholders have reelected K. James Yager chairman of the board and Frances Preston president. Bev Paul has been appointed to the position of director of marketing and promotion for Sugarhill Records, based in Durham, North Carolina. Paul's music industry background spans 11 years including seven years with Record Bar, Inc. as product manager and advertising manager for MidAmerica Distributors; and promotions director for WDQR-FM, one of Raleigh, NC's top country stations. Faiith Raphael has been promoted to the newly created position of senior product manager for Rhino Records Inc., according to company vice president of product management, Garson Fos. For the last year, Raphael has served as product manager for the company. Peter Lau was appointed managing director for Warner Music, Singapore, it was announced by Paul Ewing, vice president, Warner Music, South East Asia.
<table>
<thead>
<tr>
<th>#1 SINGLE: Prince</th>
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<tr>
<td><strong>TOP 100 POP SINGLES</strong></td>
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**CASH BOX • NOVEMBER 16, 1981**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Music</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>CREAM (Paisley Park/Warner Bros. 19715)</td>
<td>Prince and The N.P.G.</td>
</tr>
<tr>
<td>2</td>
<td>CAN'T STOP THIS THING WE STARTED (A&amp;M 13974)</td>
<td>Bryan Adams</td>
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<tr>
<td>3</td>
<td>WHEN A MAN LOVES A WOMAN (Columbia 74202)</td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>4</td>
<td>ROMANTIC (Warner Bros. 19809)</td>
<td>Karyn White</td>
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<tr>
<td>5</td>
<td>THAT'S WHAT LOVE IS FOR (A&amp;M 7233)</td>
<td>Amy Grant</td>
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<tr>
<td>6</td>
<td>SET THE NIGHT TO MUSIC (Atlantic 4164)</td>
<td>Roberta Flack &amp; Maxi Priest</td>
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<tr>
<td>7</td>
<td>DON'T CRY (Geffen 4232)</td>
<td>Guns N' Roses</td>
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<tr>
<td>8</td>
<td>REAL REAL REAL (Sire 4544)</td>
<td>Jesus Jones</td>
</tr>
<tr>
<td>9</td>
<td>EMOPTIONS (Columbia 73977)</td>
<td>Mariah Carey</td>
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<tr>
<td>10</td>
<td>BLOWING KISSES IN THE WIND (Capitol/Atlantic 2424)</td>
<td>Paula Abdul</td>
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<tr>
<td>11</td>
<td>THE ONE AND ONLY (Chrysalis 23730)</td>
<td>Chesney Hawkes</td>
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<tr>
<td>12</td>
<td>I WONDER WHY (Arista 2333)</td>
<td>Curtis Stigers</td>
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<td>13</td>
<td>IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 2196)</td>
<td>Boyz II Men</td>
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<tr>
<td>14</td>
<td>HEY DONNA (Impulse/EMI 54208)</td>
<td>Rhythm Syndicate</td>
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<td>15</td>
<td>HOPE HEARTED (A&amp;M 1946)</td>
<td>Extreme</td>
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<td>16</td>
<td>STREET OF DREAMS (Charisma 063)</td>
<td>Nia Peoples</td>
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<td>17</td>
<td>GET A LEG UP (Mercury 887 890)</td>
<td>John Mellencamp</td>
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<td>18</td>
<td>SET ADrift ON MEMORY BLISS (Island 6960)</td>
<td>PM Dawn</td>
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<tr>
<td>19</td>
<td>DO ANYTHING (East West 3948)</td>
<td>Natural Selection</td>
</tr>
<tr>
<td>20</td>
<td>DON'T WANT TO BE A FOOL (Epic 3473879)</td>
<td>Luther Vandross</td>
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<tr>
<td>21</td>
<td>SOMETHING TO TALK ABOUT (Capitol 44274)</td>
<td>Bonnie Raitt</td>
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<tr>
<td>22</td>
<td>KEEP COMING BACK (Capitol 79957)</td>
<td>Richard Marx</td>
</tr>
<tr>
<td>23</td>
<td>TOP OF THE WORLD (Warner Bros. 19415)</td>
<td>Van Halen</td>
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<tr>
<td>24</td>
<td>SOMETHING GOT ME STARTED</td>
<td>Simply Red</td>
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<tr>
<td>25</td>
<td>BROKEN ARROW (Warner Bros. 19274)</td>
<td>Rod Stewart</td>
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<tr>
<td>26</td>
<td>NO SIGN OF MINE (Atlantic 4277)</td>
<td>Genesis</td>
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<tr>
<td>27</td>
<td>ALL 4 LOVE (Gianni)</td>
<td>Color Me Badd</td>
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<tr>
<td>28</td>
<td>ENTER SANDMAN (Elektra 4-64857)</td>
<td>Metallica</td>
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<tr>
<td>29</td>
<td>LIES (EMI 56280)</td>
<td>EMF</td>
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<td>30</td>
<td>GOOD VIBRATIONS (Interscope/Atlantic 4-98795)</td>
<td>Interscope/Atlantic</td>
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<td>31</td>
<td>GROOVY TRAIN (Rapsex 19209)</td>
<td>The Farm</td>
</tr>
<tr>
<td>32</td>
<td>WITH YOU (Epic 34-73713)</td>
<td>Tony Perry</td>
</tr>
<tr>
<td>33</td>
<td>EVERYBODY PLAYS THE POOL (A&amp;M 7001)</td>
<td>Aaron Neville</td>
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<tr>
<td>34</td>
<td>SPENDING MY TIME (EMI 40802)</td>
<td>Roxette</td>
</tr>
<tr>
<td>35</td>
<td>RUNNING BACK TO YOU (DreamWorks 957 518-4)</td>
<td>Vanessa Williams</td>
</tr>
<tr>
<td>36</td>
<td>I ADORE MI AMOR (Giant 4945)</td>
<td>Color Me Badd</td>
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<tr>
<td>37</td>
<td>LIVE FOR LOVING YOU (Epic 547-73982)</td>
<td>Gloria Estefan</td>
</tr>
<tr>
<td>38</td>
<td>MY HEART BELONGS TO YOU (EMI 07620)</td>
<td>Russ Irwin</td>
</tr>
<tr>
<td>39</td>
<td>RUSH (Columbia 44-7944)</td>
<td>Big Audio Dynamite</td>
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<tr>
<td>40</td>
<td>MOTOWNPHILLY (Motown 2000)</td>
<td>Boyz II Men</td>
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<tr>
<td>41</td>
<td>WALK THROUGH FIRE (Aspen 98478)</td>
<td>Bad Company</td>
</tr>
<tr>
<td>42</td>
<td>LOVE OF A LIFETIME (Epic 73771)</td>
<td>Firehouse</td>
</tr>
<tr>
<td>43</td>
<td>CAN'T LET GO (Columbia 74088)</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>44</td>
<td>LOVE...THEY WILL BE DONE (Columbia 74553)</td>
<td>Martika</td>
</tr>
<tr>
<td>45</td>
<td>LET'S TALK ABOUT SEX (Next Plateau 333)</td>
<td>Salt-N-Pepa</td>
</tr>
<tr>
<td>46</td>
<td>SAVE UP ALL YOUR TEARS (Geffen 19105)</td>
<td>Cher</td>
</tr>
<tr>
<td>47</td>
<td>NOW THAT WE FOUND LOVE (Uptown/Columbia 54028)</td>
<td>Heavy D &amp; The Boyz</td>
</tr>
<tr>
<td>48</td>
<td>TIME, LOVE AND TENDERNESS (Columbia 48771)</td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>49</td>
<td>SHINY HAPPY PEOPLE (Warner Bros. 1924)</td>
<td>R.E.M.</td>
</tr>
<tr>
<td>50</td>
<td>JUST WANT TO HOLD YOU (Warner Bros. 4-19335)</td>
<td>Jasmine Guy</td>
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**HIGH DEBUT**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Chart Position</th>
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<tr>
<td>Mariah Carey #3</td>
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**TO WATCH**

<table>
<thead>
<tr>
<th>Artist/Music</th>
<th>Chart Position</th>
</tr>
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<tbody>
<tr>
<td>Color Me Badd #27</td>
<td></td>
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</tbody>
</table>

**#1 SINGLE: Prince**
**SINGLES**

- **MICHAEL JACKSON:** "Black Or White" (Epic 74100)
- **LISA LISA & J CULT JAM** "(Forever" (Columbia 74096)
- **DAN HILL:** "1 Fall All Over Again" (Quality 15180-2)
- **LL COOL J:** "Stridly Business" (MCA Records 45-1634)
- **JODY WATLEY:** "I Want You" (MCA Records CD 45-1634)
- **THE BRAND NEW HEAVIES:** "Stay This Way" (Delicious Vinyl FRCD 6697-2)

**ALBUMS**

- **PAUL SIMON:** Concert In The Park (Warner Bros. 26737-2)
- **BELINDA CARLISLE:** Live Your Life Be Free (MCA D 4544)
- **JERMAINE JACKSON:** You Said (LaFace 73008)
- **ROGER:** Bridging The Gap (Reprise 9 26524-2)
- **CANDYMAN:** Playtime's Over (Epic CD 48679)
- **ATLANTIC STARR:** Love Crazy (Reprise 26545-2)
- **RICHARD MARX:** Rush Street (Capitol CD P 7 95874-2)

**POP SINGLES LOOKING AHEAD**

1. **ANOTHER RAINY NIGHT** (EMI) Queensryche
2. **IT'S BEEN A LONG TIME** (Imp) Southside Johnny & The Asbury Jukes
3. **LOVE ME ALL UP** (CA) Stacy Earl
4. **SIGNS OF LOVE** (Charisma) Atlantic Starr
5. **LIFE'S SO HARD** (Epic) Shabba Ranks
6. **ADDAM'S GROOVE** (Capitol) Hammer
7. **SHINING STAR** (Atlantic) INXS
8. **HOUSE CALL** (Epic) Dire Straits
9. **TOO BLING TO SEE IT(That)** (MCA) Kym Sims
10. **HEAVY Fuel** (Warner Bros.) Dire Straits
11. **PRIVATE LINE** (Era West) Gerald Levert
12. **FOR WHAT IT'S WORTH** (GCG) Candy Skins
13. **FALL AT YOUR FEET** (Capitol) Crowded House
14. **SALTWATER** (Arnie West) Julian Lennon
15. **CHORUS** (DePurcell) Erasure

**PICK OF THE WEEK**

- **RICHARD MARX:** "Kiss And Call Back" (Capitol CD P 7 95874-2)

"The song is an enjoyable ballad with a memorable hook and catchy melody. The lyrics are simple yet effective, and the production is well-executed. Overall, this is a great addition to any music collection."
By Lee Jeske

INDUSTRY BUZZ

By Randy Clark

EAST COAST

FUNKATEERS: Who's the funkiest person in this picture? From left to right, this quartet at a recent Wetlands party consists of Del Tha Funkee Homosapien, in whose honor this party was thrown, Ice-Cube, Bootsy Collins and Tribe Called Quest's Q-Tip. We say the glasses have it.

THE OLD COLLEGE TRY: I roamed around the CMJ Convention for a couple of hours this year—dazed to find myself so far south (it was held at the Vista Hotel, the last hotel before Delaware), dazed to find such crumbling hippies as John Prine and Doug Sahm providing the halls themselves. Folks, if you've never seen John Prine and Doug Sahm in the middle of the afternoon in New York's financial district, you've never seen John Prine and Doug Sahm.

For what it's worth, it must have been the rarefied corporate air, but my couple of hours in the maze of the Vista knocked me out. I spent the next 72 hours in a stupor reliving my own college listening experiences (Rahsaan Roland Kirk, Maria Muldaur, the Modern Jazz Quartet, Sonny Stitt, Bonnie Raitt, Orlene Coleman, Cannonball Adderley, Bob Dylan and, yes, John Prine and Doug Sahm). Frightening to say the least. Anyhow, the question you most want to know is not how many college radio programmers it takes to change a lightbulb, or even how many college radio programmers can squeeze into one downtown Manhattan club when all it takes to get them in is a badge, but who won CMJ's 1991 New Music Awards. That I can answer:

Group of the Year: Jane's Addiction
Song/Album: R.E.M.'s "Losing My Religion" / Out of Time
Solo Artist: Richard Thompson (who was in college when most of those kids were years in the future)
Debut Album: Smashing Pumpkins, Gish
Loud Rock Album (Loud Rock Album): Queensryche, Empire
New World Album: Ziggy Marley and the Melody Makers, Jabidie
Beat Box Album (Beat Box Album): Ice-T, Original Gangster
Jazz Album: Wynton Marsalis, Intimacy Calling: Standard Time Vol. 2
Country Album: Garth Brooks, No Fences
Folk Album: Indigo Girls, Nomads Indians Saints
Blues Album: John Lee Hooker, Mr. Lucky
Soundtrack: A Matter of Degrees
Reissue: Complete Star/Volt Singles
Comedy Album: Paulie Shore, The Future of America
Cover Art/ Packaging: Jane's Addiction, Ritual de lo Habitual
Video: R.E.M., "Losing My Religion"
Songwriter: Richard Thompson
Live Act: Jane's Addiction
Producer: David Yarden/Butch Vig (tie)
Non-Commercial College Radio Station: WSOU-FM
Commercial Radio Station: WHFS-FM
Lifetime Achievement Award: Richard Thompson (I hope he's got a trophy room)

Hall of Fame: Neil Young (whose new live album is so good words fail me)

CAREER MOVE: Personally, I think Debbie Gibson is a talented young woman: her first few records, done as a teenager, revealed rather canny pop music abilities. But Debbie hasn't been able to translate the teen appeal to adult appeal (signs of career mismanagement first surfaced when her mom booked her on Hollywood Squares). Right now, she's eroding faster than a Long Island beach; she knows she has to do something drastic. Me, I'd suggest posing nude in a bike magazine or hiring the C-C Music guys for a serious pop-dance album. Instead, she's going to Broadway: Debbie Gibson will join the cast of Les Miserables on January 7. Get your tickets now.

WEST COAST

MAYHEM, MADNESS, MORRISSEY: The first thing I noticed when I went to UCSF's Pauley Pavilion to check out the former Smith, was the age group of his fans. My guess is that maybe 10% of the crowd was over 20 years old. There seemed to be an awful lot of faces and gumballs. The crowd looked more like high school than college students. Not being previously aware of the underground cult-following of fanatics that arrived wearing Morrissey T-shirts and carrying bouquets of gladiolus (apparently because of his fascination with death), I had no idea what to expect or to see. I knew what was going to happen: the fans would file in and scream long before the lights went out, and it only got louder and wilder when they finally did.

Morrissey (center) with his band

By the time the band actually got on stage, there were several hundred crazed fans packed in front of the stage, theorizing about the botched appearances. At the last- minute, Steven Patrick Morrissey's feet, only to have him pick them up and whip them out into the house, all to the delight of the teenie-banger crowd. The adoration from his swooning fans, I had not seen the likes of since old film footage of young Elvis Presley. Apparently, this guy was speaking to this generation in a way that made me feel like my parents must have felt about the Beatles. The problem that night, was that this guy was getting off on the hysteria, and actually nurturing it. When he told the kids "If you don't want to stay in your seats, you don't have to," pandemonium broke loose. People from the nose-bleed seats and the back of the stadium rushed down to the stage, destroying the folding- chair seating on the floor of the basketball court and crushing the fans already in front of the stage. There wasn't nearly enough security to hold it back, fans were climbing up onto the stage to touch their hero, almost as if they were being healed, in some Christ-like manner. The event staff and security had more than their hands full just trying to get people off the stage, catching them and taking them off. The band played on the whole time, Morrissey himself seeming not to mind being hugged, pulled and touched, almost permissively, furthering the mass rush of teens to get next to their idol. Needless to say, the show was stopped only four songs into the set. Total injured numbered over 30, some taken away in ambulances with broken bones and various other injuries. Local police were called to control the crowd. From what I saw, it was a miracle no one was killed. There are a few things to blame here. First of all, this guy should not be playing arenas in Los Angeles that don't have secured seating (thanks to local radio station KROQ, this is really the only city he sells out). Plus, there was definitely a shortage of security, (the Pavilion has not been used for concert events in some time). But primarily, Morrissey himself is the one to blame—his ego in desperate need of this kind of stroking. I guess it just goes to show that if you abstain from sex long enough, you just need to inspire some kind of riot.

THE LOVE BIKE: Do you have any idea what 10,000 Harley-Davidson motorcycles all in one place look like? How 'bout sound like? On Sunday, November 3, that's how many bikers rode in what is called "The Love Ride," an annual Harley-Davidson sponsored event to raise money for the local Muscular Dystrophy Association. Participants rode a 100-mile jaunt from Glendale to Malibu Canyon where they were treated to an afternoon of food and music, hosted by Easy Rider, Peter Fonda. The entertainment featured a jam by former Doors guitarist Robbie Kreiger, Billy Idol, Steve Vai, Dwight Yoakam and others. Headlining the event, was new group Warpipes which features Elton John's former band members, guitarist Davey Johnstone, drummer Nigel Olsson and keyboardist Guy Babylon with bass player Bob Birch and vocalist Billy Trudell. This was the eighth year of the event, and this year raised over a million dollars for the charity. Who says bikers are bad news?

HONORARIUM: The Bay Area offered a memorial to the late rock impresario Bill Graham on Sunday last at Golden Gate Park, with an attendance of about 300,000 showing up to see the likes of Bobby McFerrin,Robin Williams, Crosby, Stills, Nash & Young, Santana and Joan Baez. Executive vp of Bill Graham Presents, Gregg Perloff said, "The only place you can do something like this on six days notice is San Francisco." The 5 1/2 hour concert did a lot for the morale of locals who have been devastated lately with the massive earthquake two years ago and the recent fire. It's amazing what a little sunshine and music can do... Hey! It's time for me to check out now... but if you need me, I'll call ya... next week...
John Lee Hooker: They Call Him Mister Lucky
By Lee Jeske

"This is the boogie man," rumbles the deep bass voice on the telephone by way of introduction.

The Boogie Man. Perhaps the late of the great bluesmen who came up from the area around Clarksdale, Mississippi in the late '40s and gave rock and roll its bass, its bottom, its soul.

The rest are gone: Lightnin', Elmore, Muddy... Gone. But John Lee Hooker, who will turn 75 on his next birthday, is still around, still moaning about being "In the Mood," still grinding out that one-chord boogie beat—that slow, rocking beat, the beat of sex, the beat of rock and roll.

"The last time I saw Miles Davis, I remember what he told me," says John Lee Hooker, who was on the Hot Spot soundtrack with the late trumpeter. "He said, "John Lee, you're the funkiest man in the blues alive. You're so deep, you're up to your neck in mud. No man can get deeper than you can in the blues." Then he said, "Man, I love you."

The word love comes up a lot in Hooker's conversation. "I love people," he says over and over, and he says it like he means it. And people, he's quick to point out, love him. People like Keith Richards, Van Morrison, Carlos Santana, Ry Cooder, Robert Cray, Johnnie Johnson, Johnny Winter and John Hammond, all of whom collaborate with the boogie man on his terrific new album, Mr. Lucky (Point Blank/Charisma), which is currently boogie-ing its way to rarefied heights on the pop charts. The album follows the formula, and success, of 1989's The Healer, which took in a Grammy Award for a Hooker-Bonnie Raitt duet.

"They're very wealthy people, but they ain't doing it for the money," he says about his star-studded cast of collaborators. "But they're doing it for the love of me—the guys love me, man. They love my music, they love what I do, they like the material that I do. They do it for me, because the guys love me, they love the blues. That's what they do it for, to say, 'I did it for John Lee Hooker.'"

This time they did it for John Lee Hooker twice: When they were recording Mr. Lucky, everybody made sure to put an extra track in the can for another album.

John Lee Hooker is the epitome of the bluesman and he plays the role to the hilt: the sharkskin suits, the menacing shades, the big fedora. He's proud of the fact that he's still around, proud of the fact that he commands in one night what many of his contemporaries never made in their very best year and proud of the fact that, throughout his career, he had savvy business management; he's kept a lot of the money he's made.

Born in Clarksdale in 1917, John Lee Hooker's story is a familiar one: Son of sharecroppers, one of 11 children, a man who got his musical start singing in church and playing at local functions. He learned everything, he says, from his stepfather, Will Moore, a local guitarist, and some of his friends.

"I heard a lot of the old-timers then," he says. "I couldn't get out to see 'em, but my stepfather was out there with them and he'd bring them to the house. He brought some really heavy, good musicians in. He'd bring these people to the house, and I'd just freak out. They'd have these Saturday night parties, and I couldn't go. But he'd bring 'em to the house. People like Blind Blake, Leroy Carr and all of them. I was just a little kid, but I saw all these people, these great musicians."

"My dad, Will Moore, was a great musician, too, and the style that I'm playing now, that's what he taught me. That boogie beat. My stepfather gave it to me and I gave it to the world."

He did indeed, beginning with his first record, "Boogie Chillun," done for Modern Records in the late '40s, some 15 years or so after he left Mississippi for Memphis and, then, Cincinnati. He's had ups and downs in his career—one particular up was during the folk music boom of the '60s, when coffeehouses around the country were scrambling to find "authentic" blues musicians to put on amidst the masses of flannel-shirted college kids with acoustic guitars and harmonica racks.

John Lee became more of a country bluesman in those days—trading in the boogie beat for an acoustic guitar—and, surprisingly, he says those were "the good old days."

"That was the thing, and you didn't need a band, all you needed was to sit down and just play by yourself in these coffeehouses. And I was the kind of person who could do that, I was having the time of my life doing that, I was enjoying it. I wish a whole lot of times that it would come back. They probably won't come back, but if they come back and I'm around, I'm ready in line to do it."

In fact, he says, he's thinking of doing some more acoustic work now. But, he admits, things have never been better for him than they are now. It's no accident that the new album adds yet another nickname to his moniker list: Mr. Lucky.

"I do feel lucky. In a lot of ways, because I'm lucky to be here and to see all of these good things happen to me. It should've happened a long time ago, but the Good Lord or somebody kept me around to see all these good things come to me, that are due to me. Most of us are gone when the things happen, and they don't get to see it. I'm very lucky to be here, and I'm lucky to have good friends, lucky to be loved by people, lucky in a lot of ways. It's the only way I can look at it. And lucky to have so many good musicians that want to play with me, that love me."

"I'm very lucky to be here to receive the good things that are due to me. Like last year at Madison Square Garden, when they had that big party for me. That was my day, and I stood there about five minutes with tears in my eyes. I never saw so many musicians jammed into the stage, all there to see me. I couldn't hold back the tears. And then to be in the Rock and Roll Hall of Fame. That's luck."

Lucky, yeah, but it doesn't hurt to sing the blues like they're being wrrenched from the depths of your soul and to do it over an infectious, ratchety boogie beat.

"The world doesn't owe me anything," says John Lee Hooker. "Maybe it used to, but now I'm up there getting my paycheck and I'm very happy. I'm very lucky. I don't have money for the rest of my life, if there's anything I want I can go out there and get it. As Hank Ballard used to say, 'Get it while the gettin' is good.' But I don't love money, I love people and I love what money do for me. I've got more love for people than I have for any money. I love people."
By Gary T. Grant

R&B MUSIC

By Gary T. Grant

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Bottom 75 R&B Albums

4. Public Enemy - Public Enemy
5. 2Pac & MC Hammer - 2Pac & MC Hammer
6. Outkast - Outkast
7. Snoop Dogg - Snoop Dogg
8. Janet Jackson - Janet Jackson
9. A Tribe Called Quest - A Tribe Called Quest
10. Ice Cube - Ice Cube

Top 5 R&B Songs

1. A Tribe Called Quest - "I'm The Man"
2. 2Pac - "Heartbreak Hotel"
3. Outkast - "Ms. Jackson"
4. Snoop Dogg - "Still D.R.E.
5. Janet Jackson - "That's the Way Love Goes"

RHYTHM & BLUES

By Gary T. Grant

EXECUTIVE PROFILE - Thomas Mcgee: As a 20-year veteran of the music industry, Thomas McGee has been at the forefront in many capacities - as an entertainer, recording artist, songwriter, producer and record executive. McGee has been involved in various facets of the music industry and as a result, he has created a music company based on his extensive knowledge and expertise.

McGee's experience in the entertainment field started at the age of 13, as a self-taught musician in the church. He formed and managed his first self-contained group called the TMG Band in 1963 which lasted beyond his graduation from high school. He continued pursuing his musical interest as a solo artist, traveling extensively throughout the country. McGee has worked with such renowned entertainers as the Temptations, Cameo, Curtis Mayfield, Al Green and James Brown.

TMG Records was conceived by McGee in 1963, from his home base in Grand Rapids, Michigan. The label's first product was a single entitled, "Cool Congos" b/w "Courtier." The TMG Band released another single called "It Takes A Little Time" b/w "Aggravation." Registering the name in 1982, McGee went on record and released several records including the hits, "Stay With Me" and "She's Got Her E.R.A." The company was incorporated in 1985 and continues to produce recorded product.

Over the past years, McGee has made considerable inroads with his label. He has had records released through Epic/CBS, Mercury and Brunswick, among others. He has recently signed a national distribution deal for marketing and distribution with Laurie Records. McGee feels the timing is right and with Laurie's over 25 years of music business experience, he thinks it should be a great and prosperous venture.

"Laurie is very supportive and stands behind us in meeting our objectives," McGee says. "Out of the many deals we've encountered, I think this deal is right for us. This will give us the opportunity to do a lot of things we envision here at TMG."

The first products released and marketed by TMG/Laurie are a single and video "What's My Line?" by L.A. rap group Da Peace Funk; "F.I.L.Y." by the L.A. rap group Tommy G on the Street Pride label; and a gospel group called the Futter Brothers with their current album, Here And Now, released on Chance Records, a gospel label conceived by McGee in 1989. R&B artist, Phillip Nappier, has been signed to TMG as well.

For McGee and his company, the present looks good and the future is promising - the focus on new talent developed for today and tomorrow. He is determined to champion new artists and be a visible presence in the musical arena of today.

REVIEWS

DA PEACE FUNK: "What's My Line?" b/w "I'll Face Nose?" (TMG 1991-0)

This rap group puts out hardcore lyrics but manage to make them appeal to an R&B listener with their upbeat commercial production. Not following trends and creating their own sound, Da Peace Funk place themselves a way from most rappers. This single was previously released and written about in the Cash Box September 14 issue.

TOMMY G: "I Like It Like That" b/w "Mary & Jane" (Street Pride TMG 4140)

This is an uptempo danceable cut that has both Rhythm & Blues and Rap appeal to it. Tommy G delivers a love/Father MC-Ish lyric that has a catchy hook to it and should most likely work its way to R&B radio with ease. "Mary & Jane," on the other hand, is a slower more laid-back cut that is a classy remake of Rick James’ "Mary Jane."

THE FUTCH BROTHERS: Here And Now (Trace Records GR 2222)

On the positive (Gospel) side of music, Trace Records has brought us The Futch Brothers. Musically, they deliver a nice up-to-date R&B sound that somewhat resembles the Motown recording artists today, but in Gospel form. "I Can't Forget How You Saved Me From Sin," "More Than A Friend," "Come Back Home" and "With You," are the album's strong cuts.

Thomas McGee
### CASH BOX CHARTS TOP 100 R&B SINGLES

#### CASH BOX • NOVEMBER 16, 1991

<table>
<thead>
<tr>
<th>#1 SINGLE: Jodeci</th>
<th>HIGH DEBUT: Jody Watley #84</th>
<th>TO WATCH: Luther Vandross #41</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>FOREVER MY LADY</strong> (UpTown/MCA)</td>
<td><strong>NEVER IN MY LIFE</strong> (1956-30093)</td>
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<td><strong>2</strong></td>
<td><strong>TENDER KISSER</strong> (Capitol/64680)</td>
<td><strong>LET'S TALK ABOUT SEX</strong> (Next Plateau)</td>
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<td><strong>3</strong></td>
<td><strong>HOUSE CALL</strong> (Epic/49K-73929)</td>
<td><strong>WHERE WERE YOU</strong> (Columbia)</td>
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<tr>
<td><strong>4</strong></td>
<td><strong>RIGHT DOWN TO IT</strong> (Arista/7000242007)</td>
<td><strong>LOOK WHO'S LOVING ME</strong> (Atlantic)</td>
</tr>
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<td><strong>5</strong></td>
<td><strong>FEELS LIKE ANOTHER ONE</strong> (MCA)</td>
<td><strong>EVERYTIME MY HEART BEATS</strong> (SBK/70731)</td>
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<tr>
<td><strong>6</strong></td>
<td><strong>I'LL TAKE YOU THERE</strong> (Capitol/44749)</td>
<td><strong>INSATIABLE</strong> (Paisley Park/Warner Bros. 5414)</td>
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<tr>
<td><strong>7</strong></td>
<td><strong>Fun Day</strong> (Motown/7-2127)</td>
<td><strong>LET THERE BE LOVE</strong> (Electra/65547)</td>
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<td><strong>8</strong></td>
<td><strong>PRIVATE LINE</strong> (East West Atlantic)</td>
<td><strong>KISS YOU BACK</strong> (Tommy Boy 920)</td>
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<td><strong>9</strong></td>
<td><strong>PUT ME IN YOUR MIX</strong> (A&amp;M)</td>
<td><strong>CHECK THE RHIME</strong> (Jive/42011)</td>
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<td><strong>10</strong></td>
<td><strong>EMOTIONS</strong> (Columbia)</td>
<td><strong>KEEP COMING BACK</strong> (Capitol/79957)</td>
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<tr>
<td><strong>11</strong></td>
<td><strong>BE IT GOOD TO YOU</strong> (UpTown/MCA)</td>
<td><strong>STAY THIS WAY</strong> (Motown)</td>
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<td><strong>12</strong></td>
<td><strong>GIVING YOU ALL MY LOVE</strong> (Motown)</td>
<td><strong>FLYING</strong> (Motown)</td>
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<tr>
<td><strong>13</strong></td>
<td><strong>13 TIMES I WONDER</strong> (A&amp;M)</td>
<td><strong>S.O.S. AND BAND</strong> (Motown)</td>
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<td><strong>14</strong></td>
<td><strong>GOODBYE TO YESTERDAY</strong> (Motown/6320)</td>
<td><strong>THE WAY I FEEL ABOUT YOU</strong> (Warner Bros. 5130)</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>SOMETHING</strong> (Motown/6320)</td>
<td><strong>ALL THROUGH THE NIGHT</strong> (Motown)</td>
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<tr>
<td><strong>16</strong></td>
<td><strong>GIVE ME A LITTLE LOVE</strong> (Atlantic)</td>
<td><strong>SOMETHING</strong> (Motown/6320)</td>
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<tr>
<td><strong>17</strong></td>
<td><strong>GOOD TIME</strong> (Virgin)</td>
<td><strong>CAN'T LET GO</strong> (Motown/7501)</td>
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<tr>
<td><strong>18</strong></td>
<td><strong>CLOSER TH CLOSE</strong> (Motown/7501)</td>
<td><strong>JUST A TOUCH OF LOVE</strong> (Motown)</td>
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<tr>
<td><strong>19</strong></td>
<td><strong>FLY GIRL</strong> (Tommy Boy 900)</td>
<td><strong>BREAKING MY HEART</strong> (Motown/2184)</td>
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<td><strong>20</strong></td>
<td><strong>CANT WAIT TO GET YOU HOME</strong> (Dellas/34-799389)</td>
<td><strong>CAN'T LET GO</strong> (Motown/7501)</td>
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<tr>
<td><strong>21</strong></td>
<td><strong>MIND PLAYING TRICKS ON ME</strong> (Perry)</td>
<td><strong>THAT TOUCH OF CLASS</strong> (Motown)</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>THE PRESSURE PT. 1</strong> (Perspective/A&amp;M)</td>
<td><strong>WONDER</strong> (Motown/7501)</td>
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<tr>
<td><strong>23</strong></td>
<td><strong>LOVE CRAZY</strong> (Elektra/256454)</td>
<td><strong>ONE FOR THE MONEY</strong> (Motown)</td>
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<tr>
<td><strong>24</strong></td>
<td><strong>WE SELL IN LOVE</strong> (First Priority/96715)</td>
<td><strong>TRACTION</strong> (Motown/7501)</td>
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<tr>
<td><strong>25</strong></td>
<td><strong>AFTER THE DANCE</strong> (Warner Bros. 4-19184)</td>
<td><strong>WONDER</strong> (Motown/7501)</td>
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<tr>
<td><strong>26</strong></td>
<td><strong>I LOVE YOUR SMILE</strong> (Motown/1581)</td>
<td><strong>HONEST</strong> (Motown/7501)</td>
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<tr>
<td><strong>27</strong></td>
<td><strong>2 LEGIT 2 QUIT</strong> (Capitol/79006)</td>
<td><strong>INSATIABLE</strong> (Motown/7501)</td>
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<tr>
<td><strong>28</strong></td>
<td><strong>O.P.P.</strong> (Tommy Boy 988)</td>
<td><strong>EMOTION</strong> (Motown/7501)</td>
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<tr>
<td><strong>29</strong></td>
<td><strong>DOUBLE GOOD EVERYTHING</strong> (Sper/30414)</td>
<td><strong>THAT FEELS LIKE HEAVEN</strong> (Motown)</td>
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<tr>
<td><strong>30</strong></td>
<td><strong>YOU SAID YOU SAID</strong> (Laface/Arista/2-4003)</td>
<td><strong>I CAN'T CATCH IT</strong> (Motown/7501)</td>
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<tr>
<td><strong>31</strong></td>
<td><strong>LIVING IN CONFUSION</strong> (Zoo/14232)</td>
<td><strong>I DON'T FEEL IT</strong> (Motown/7501)</td>
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<tr>
<td><strong>32</strong></td>
<td><strong>RING MY BELL</strong> (RCA/43023)</td>
<td><strong>I HOPE SHE LOVES ME</strong> (Motown/7501)</td>
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<tr>
<td><strong>33</strong></td>
<td><strong>SET THE NIGHT TO MUSIC</strong> (Atlantic)</td>
<td><strong>I'M NOT LEAVING YOU</strong> (Motown/7501)</td>
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<tr>
<td><strong>34</strong></td>
<td><strong>BLIND ADAPT IN MEMORY BLIND</strong> (Gee Street/Island)</td>
<td><strong>I'M NOT LEAVING YOU</strong> (Motown/7501)</td>
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<tr>
<td><strong>35</strong></td>
<td><strong>Tells Me What You Want</strong> (Motown/180)</td>
<td><strong>I CALL MYSELF A DREAMER</strong> (Motown/7501)</td>
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<tr>
<td><strong>36</strong></td>
<td><strong>Can Do It Like This</strong> (Motown/7501)</td>
<td><strong>I WISH I WAS THE ONE</strong> (Motown/7501)</td>
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<td><strong>37</strong></td>
<td><strong>Keep On Loving Me</strong> (EMI/M930565)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<tr>
<td><strong>38</strong></td>
<td><strong>The COMFORT ZONE</strong> (Motown/65072-4)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>39</strong></td>
<td><strong>Everybody Get Up</strong> (Reprise/Warner Bros. 11193)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>40</strong></td>
<td><strong>The RUSH</strong> (Arista/46789)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>41</strong></td>
<td><strong>Change</strong> (Chappelle)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>42</strong></td>
<td><strong>You're A Victim</strong> (RC/A203)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<tr>
<td><strong>43</strong></td>
<td><strong>Super Woman</strong> (MCA)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>44</strong></td>
<td><strong>I'm On Your Side</strong> (Arista/18579)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>45</strong></td>
<td><strong>Word To The Mutha</strong> (MCA)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<td><strong>46</strong></td>
<td><strong>Ain't No Way</strong> (Columbia)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<tr>
<td><strong>47</strong></td>
<td><strong>D-O-G Me Out</strong> (MCA)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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<tr>
<td><strong>48</strong></td>
<td><strong>Do Ya</strong> (Motown/7501270287)</td>
<td><strong>I CAN'T HELP MYSELF</strong> (Motown/7501)</td>
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**NOTHIN' BUT THA' DOG IN TIM**

This week Cash Box managed to get an advance tape from Def Jam, and it was the debut album titled Penicillin On War by the Bronx "bad boy" himself, Tim Dog. At first listening, the CD sounded a lot like NWA's Efilzagg album, but it sure wasn't Tim Dog actually had the heart to sample one of NWA's tracks and completely diss' em on it. After a couple of amusing songs, a skit was employed called "DJ Quit Beat Down" (aimed at Profile recording artist DJ Quik). By the time side one was over, I was convinced that this album was strictly dedicated to dissin' Compton rappers. Opening side two, Tim Dog has a skit called "Michel'e Conversation," which the name speaks for itself. I could only take a couple more songs then I had to turn my album off. His debut single "Put's Compton" was funny, but I think he's taking things a little too far now. Just an example of what people do for money. (I wish I still had the picture of Tim shaking hands with Ice Cube at the New Music Seminar.)

**HOLLYWOOD TRYING TO PLAY HIM LIKE A PUPPET??!!** Hollywood/Skank recording artist Hi-C's debut album is not being released by Hollywood Records because of its lyrical content (explicit lyrics). His debut single "I'm Not Your Puppet," was an underground hit and you can actually say it was Hollywood's biggest rap project so far, but they still want to diss' the homie from Compton. Look for more details and most likely an interview with Hi-C to get his side of the situation.

**Slick Rick**

**LUKE'S BANNED, ONCE AGAIN!!** Don Barden of Barden Cablevision in Detroit has pulled the 2 Live Crew's video off Video Jukebox that services the Detroit area. Barden feels that the video "Pop That Cookie" is in poor taste and should not be on his cable system. Barden however, did not find it in bad taste to call Luke Records and call my good friend Debbie every name in the bank. Barden used language that would make Luther Campbell blush. When Mr. Campbell was informed of the call and the language he said, "No one talks to my employees that way. He can't even be representing Detroit's morality with language like that. This is crazy." When Mr. Campbell tried to call Barden, Campbell was left on hold for 10 minutes. Barden never did come to the phone. "I guess he isn't man enough to speak to a man. He can only curse at women," Campbell stated.

**TOP 30 RAP ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>APOCALYPSE 911...ENEMY STRIKES BACK</td>
<td>Def Jam/Columbia</td>
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<tr>
<td>2</td>
<td>DEATH CERTIFICATION</td>
<td>Ice Cube</td>
<td>Priority</td>
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<tr>
<td>3</td>
<td>SPORTS WEEKEND</td>
<td>Luke/Atlantic</td>
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<td>4</td>
<td>SONS OF THE P</td>
<td>Tommy Boy</td>
<td>Def Jam/Columbia</td>
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<td>5</td>
<td>LOW END THEORY</td>
<td>Tribe Called Quest</td>
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<td>6</td>
<td>NAUGHTY BY NATURE</td>
<td>Naughty By Nature</td>
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<td>7</td>
<td>WE CAN'T BE STOPPED</td>
<td>Dope-A-Lyte/ Priority</td>
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<td>8</td>
<td>TOO LEGIT TO QUIT</td>
<td>Capone</td>
<td>Hammer DEBUT</td>
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<td>9</td>
<td>MR. SCARFACE IS BACK</td>
<td>Priority</td>
<td></td>
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<td>10</td>
<td>NIGGALIVESALE</td>
<td>Tru Trash</td>
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<tr>
<td>11</td>
<td>AS RAW AS EVIL</td>
<td>(Cle2719)</td>
<td>Shabba Ranks</td>
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**TOP 30 RAP SINGLES**

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<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>CAN'T TRUST IT</td>
<td>Def Jam/Columbia</td>
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<tr>
<td>2</td>
<td>MIND PLAYING TRICKS ON ME</td>
<td>Mystikal</td>
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<tr>
<td>3</td>
<td>WHEN IN LOVE</td>
<td>Tri-City</td>
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<td>4</td>
<td>FLAVOR OF THE MONTH</td>
<td>Xzibit</td>
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<tr>
<td>5</td>
<td>CHECK THE RHYME</td>
<td>Tri-City</td>
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<tr>
<td>6</td>
<td>Ain't Gonna Hurt Nobody</td>
<td>Buzz</td>
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<td>7</td>
<td>GLORY</td>
<td>Anti-Def</td>
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<tr>
<td>8</td>
<td>POP THAT COOKIE</td>
<td>Luke/Atlantic</td>
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**RAP/DANCE MUSIC**

By Bryan (B-Style) DeVaney

**Nikki-D**

**WHAT'S UP AT DEF JAM??** Nikki-D is currently working on an EP to come out at the beginning of the year. She's meeting with producers Eric Sadler and Sidney Reynolds who produced her album Daddy's Little Girl... Nice & Smooth will be releasing their second single on November 14 titled "How To Flow," the follow-up to their single "Hip-Hop Junkies," which sold over 100,000 units... LL Cool J will be releasing a new album produced by Marley Mart that will be released prior to Christmas... Public Enemy will be kicking off a 13-day promotional tour, that is funding themselves, during which they will go to 14 different cities to talk with community leaders and retailers... Slick Rick will be releasing his third single "It's A Boy" the third week of November...
New Faith

REMEMBER THE NAMES DENNIS MCMILLIAN, MALIKA HAKI, CHARLES Ewing & THE CHORDS, and you may see them on concert stages across the country, due to the fact that they are incarcerated in a Tennessee State prison, you may be hearing their voices through the radio airwaves very soon. These four young men, going by the name of New Faith, have recorded an album of the same name, while incarcerated in Nashville, Tennessee. The album is slated to be released in January of 1992 by Warner Bros. Records.

Just as Moses led the children of Israel, New Faith had their own Moses leading the way. Moses Dillard, who has worked with such musical notables as Peabo Bryson, Otis Redding, Al Green, Joeocker, The Crusaders and Charlie Daniels, was the driving force behind this project from beginning to end. Seeking a means to combine his faith in God along with his love for music, Dillard embraced in a prison ministry at the Tennessee State Penitentiary in conjunction with his work as a student at Vanderbilt University.

Dillard's initial contact behind the prison walls was with a choir from the prison chapel, comprised of a group of inmates who enlisted to battle, what Dillard often refers to as "a prison life."

The choir, which numbered close to 20, included inmates sentenced for crimes ranging from murder to armed robbery. Listed among the members was Victor Shears, who was serving a life term for the paltry crime of stealing hub caps, facing under the Tennessee penal code.Love never left, Dillard recalls, "I was reminded that the founder of Christianity was a condemned criminal who did time on death row. Prison was where I had my real conversion experience, the humbling experience ineffectively linked with these guys. With them locked up, a part of me felt locked up."

It was at this period that music began to unlock the shackles and to set the captives free. "Dillard, who was leading a bible study in 1987," recalls inmate Dennis McMillian, "After a while we built a trust. We told him that the traditional music we were singing in the choir wasn't really what we wanted to be doing. We were after something more upbeat, more modern."

Taking that into account, Dillard combined his musical knowledge with the willingness of the inmates to shape and mold what is recognized now as New Faith.

"Initially, organizing the group was unholy hell," recalls Dillard. "They bickered and fought continuously. They weren't used to any type of cooperation or structure." The number involved in the group swelled, leaving Dillard with Victor Shears, who became the group's lead singer, Dennis McMillian, Malika Haki, Charles Ewing and Carl Smith. Estatic as to what was going on, another inmate, Ira Williams, released after serving 17 years, returned to work with the group.

Dillard, along with his longtime collaborator Jesse Boyce, began gathering material and shaping the raw abilities of inmates who had little or no previous musical background, for a recording. With this came a feeling of self worth and excitement, something never experienced before by these inmates.

The tide began to turn on the positive side in late 1987 after an article concerning the musical events happening at the prison appeared in the Nashville newspaper, The Tennessean. The article was read by Jim Ed Norman, president of Warner Bros./Nashville. Seeing the unique nature of the group, Norman made an offer to fund a series of demos. After hearing the finished tapes, which were recorded on a 24-track board set up in a small room next to the prison chapel, Norman gave the go-ahead to finish the entire album. "I was impressed by their heart," says Norman. "I knew there was a Gospel market for this group, but I also saw an R&B connection."

Seeing the album's crossover potential, Norman secured the services of Teddy Pendergrass, who appears on the cut "You Were Always There," and the legendary Sam Moore of Sam & Dave fame, who appears on the track "I Am Amazed."

New Faith is a true testament of faith and God's tremendous transformation power. This is an album endorsed by men, who more than likely, never embark on a concert tour, or make guest television appearances. But this album, produced by Dillard and Boyce, whose proceeds are earmarked toward victim retribution and the formation of other prison music ministries, displays the will of man, and the love, of God.

Although these men remain incarcerated, their personal testimony can be reflected through paraphrasing one of the most recognized and quoted passages from a Dr. Martin Luther King speech, "Free at last, free at last, thank God Almighty, we're free at last."

Incidently, Warner Bros./Warner Alliance Records, along with selected guests from the Nashville music industry, recently honored the group's debut album during a rare reception which featured New Faith in concert. The reception was actually held at the Tennessee State Penitentiary.
GOSPEL MUSIC

SONGS OF PRAISE

WALT WHITMAN & THE SOUL CHILDREN: Live And Blessed (I Am)
The 75-voice singing aggregation, ranging from ages 7 to 17 have again been fine-tuned by their genius founder and director Walt Whitman. Whitman has musically fused the styles of jazz, blues and soul to give this gospel project contemporary definition. Highly energetic, power-packed and progressive are all adjectives that describe this musical offering by the academic honors roll students.

KEITH STATION: From The Heart (Exit)
Exit re-releases this album from ex-Commissioned member Station. The album was originally released on the now-defunct Station label. The combination of Station's voice and another Commissioned alumni, Michael Brooks' hot production, are a perfect match, creating a package of highly energized, urban-contemporary gospel music.

CARMAN: Addicted To Jesus (Benson)
The event has arrived. Carman's much-anticipated new album has Gospel music's favorite storyteller in rare form. Musically, Carman's never been better. Joining forces with him on this project are the hot rap grooves of DC Talk on "Addicted To Jesus," the urban contemporary sounds of Commissioned on "Come Into This House," and Christian rock veterans Petra on "Our Turn Now." Once again Carman breaks all musical barriers, delivering an album that is categorically unefinable, but to be put in simpler terms, is nothing but, flat-out jamming music.

DEGARMO & KEY: Go To The Top (Benson)
After 13 albums Degarmo & Key are still delivering a message of power and conviction rolled up in rock. Yet Go To The Top evidences their clear lyrics and soft but deep soulful ballads. The album rews with guitar intros and solos ("Ultimate Ruler") and then softens back into the Christian love song ("Soul-Mender"). The album seems to demonstrate an overall R&B influence as well as "70s rock. Yet the final song ends the album with a "Just Love Me" invitational with the very moving "The Rest Of My Life."

XALT: History (Star Song)
XALT is definitely heavy metal but with a twist; you can understand the lyrics. This very talented rock and vocal mix challenges the best of today's Top 40 heavy metal, offering a cross between Queenryche and Extreme. In fact, the "romantic" single entitled "Unconditional Love," reminiscent of a journey ballad, made the CCM Pop Chart. With hard-hitting vocals the band remains dedicated to producing good music and quality lyrics.

New Releases...

1. BOOMERANG (Alarma 7-5126-1027)—Mad At The World
2. WAY TO MY HEART (Dayspring 7014213571)—Rachel Rachel
3. NO ONE LOVES ME LIKE YOU (Benson 2832)—Billy & Sarah Gaines
4. WISH YOU WERE HERE (River songs 2812)—The Kingsmen
5. STREET CALLED STRAIGHT (Frontline 9247)—Street Called Straight

The Bobby Jones Video Chart is based on viewer requests.

TOP BLACK GOSPEL ALBUMS

1. WASH ME (Tysco 1401) — New Life Comm. John P. Kee 24 24
2. I'LL NEVER FORGET (Malaco 4440) — Bobby Jones 1 20
3. HIGHLY RECOMMENDED (Word 9112) — Helen Baylor 4 24
4. I'LL LET NOTHING SEPARATE (Savoy 7101) — Dallas Ft. Mass Choir 3 24
5. SAINTS IN PRAISE (Sparrow 1240) — The West Angeles Cogic 6 24
6. LIVES (Sparrow 1246) — Tamale Hawkins 5 24
7. MAGNIFY HIM (Malaco 8011) — Keith Pringle 9 18
8. HE'S PREPARING ME (Art 10162) — Rev. E. Davis / Wilmington Mass Choir 8 24
9. LOVE ALIVE IV (Malaco 6007) — Waltah Hawkins 10 24
10. HE LIVES (Saboy 1407) — Shun Peace Rhodes 7 15
11. PHENOMENON (Belfarm 71800) — Rance Allen 12 24
12. DIFFERENT LIFESTYLES (Capitol 92078) — Be & Ce Ce Wins 11 18
13. THE EVOLUTION OF GOSPEL (Prospect 29999 10004) — Sounds Of Blackness 13 21
14. PRAY FOR ME (Word 9202) — Mighty Clouds Of Joy 14 24
15. AN INVITATION AIR (Atlantic 110170) — Luther Barnes & The Red Budd Gospel Choir 17 4
17. JUST ME THIS TIME (Tysco 401311) — John P. Kee 20 24
18. REMEMBER MAMA (Word 8447) — Shirley Caesar 19 24
20. THROUGH THE STORM (Tribute/390113) — Yolanda Adams 22 8
21. WAIT ON THE LORD (Belfarm 71800) — Lamars Feet Young Adult 23 24
22. AM PERSUADED (Benson 2727) — Fred Hammond 16 14
23. STATE OF MIND (Benson 2653) — Commissioned 13 24
24. WALKING IN THE LIGHT (Tribute 31004) — Lynette Hawkins Stephens 24 25
25. FAMILY AFFAIR (Malaco 4442) — Pilgrim Jubilees 27 24
26. THANK YOU MAMA AIR (Malaco 4449) — The Jackson Southernaires 25 24
27. THIS IS YOUR NIGHT (Blessing 2003) — Williams Brothers 26 18
28. REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco 6006) — Rev. James Moore 29 24
29. HOLD BACK THE NIGHT (SOG 178) — Rev. Charles Nicks 30 24
30. GREATER (Light 72031) — Rev. Charles Nicks 31 24
31. RIGHT NOW IF YOU BELIEVE (Light 5730) — Chicago Mass Choir 32 24
32. RETURN (WG / Alliance 4100) — Winans 24 24
33. LIVE & BLESSED (WB 80300) — Walt Whitman / Soul Children Of Chicago 34 3
34. YAFC WORK SHOP 899 (SOG 192) — Young Artists For Christ 33 24
35. I'LL TELL THE WORLD (Malaco 1480) — Myrna Summers 36 8
36. HIGHER HOPES (Malaco 6005) — Florida Mass Choir 35 24
37. MUSIC 2 GO (Word 9016689390) — Various Artists 39 2
38. UNCOMMON LOVE (Benson 228781) — Heiroom 40 2
39. OPEN OUR EYES (Pepico 1111) — Milton Brunson 38 24
40. NEW BORN SOUL (SOG 907) — Wanda Nero Butler 37 24

Gospel superstar Sandi Patty performed to a sell-out crowd last month as her Australian Tour from Another Place. Tour swept through Nashville, Pictured with Pattil following the concert is Cash Box's Cliff Gerken.
BON VOYAGE! Chris Hauser bids Warner Alliance artist, Ron David Moore farewell as he prepares for his long, three-week journey across the Midwest promoting his debut gospel album The Vision's Clear. Moore is scheduled to visit 30 cities in 14 states covering 35 radio stations and 50 bookstores.

HAPPY TOGETHER: Benson recording artist Albertina Walker recently exchanged marriage vows with City of Chicago employee Reco Brooks at the Westpoint Baptist Church in Chicago. Veteran performer Walker, whose career has spanned more than 35 years and enjoys continued success, gained fame with the legendary Gospel group the Caravans, which produced such notables as Dorothy Norwood, Cassietta George, Inez Andrews, Shirley Caesar and Rev. James Cleveland. The Brooks' who had a private wedding and reception with about 200 guests, will reside in the Windy City.

Cynthia Clawson

CYNTHIA CLAWSON DELIVERS STELLAR PERFORMANCE—At a recent concert held at the Second Baptist Church in Little Rock, Arkansas, Grammy award-winner Cynthia Clawson conveyed a spirit of hope as she filled the air with love and inspiration. Clawson, who was the featured artist at the Alexandria House sponsored Arkansas Choral Convention, has often been referred to as the Linda Ronstadt of Christian music because of her versatility in vocal styling. Clawson's countless list of hits include: the rock-flavored "Hot Fire" off the 1986 immortal album; the strong, emotion-filled ballad, "This Is My Father's World" and the jazz-tinged "Then I Saw You," both from the 1988 Hymnsinger project; and the pop-enhanced "Unbelievable" off the 1990 Words Will Never Do disc. Clawson was also the voice heard during the opening and concluding credits of the 1985 film entitled Trip To Bountiful, singing the classic hymn "Softly And Tenderly." Clawson is frequently called the "Hymnsinger" because of her renderings of the old hymns of the church. Whether it be singing hymns, ballads, pop tunes or folk-flavored choruses, Cynthia Clawson has a voice that touches the hearts of all who are fortunate enough to witness the genuine heart-filled emotion that she conveys through her ministry.

The Inspirations recently brought their mountain style of Southern Gospel music to the 1991 National Quartet Convention. Recognized as a convention favorite for many years, they performed some cuts of their latest Canaan release, The Country Needs The Cross. In addition to touring, they also host an annual "Singing In The Smokies" which is attended by people from all over the country.

Bobby Jones Top 10 Videos

1 DARYL COLEY ................. I Can't Tell It (Sparrow)
2 BEBE & CECE WINANS .......... Addictive Love (Capitol)
3 VANESSA BELL ARMSTRONG Something Inside So Strong (RCA/Jive)
4 WILMINGTON CHESTER MASS CHOIR He's Preparing Me (Savoy)
5 MISSISSIPPI MASS CHOIR ........ How Good God's Been (Malaco)
6 FLORIDA MASS CHOIR .......... Waymaker (Malaco)
7 TRAMAIN HAWKINS ............ Praise The Name of Jesus (Sparrow)
8 SOUNDS OF BLACKNESS ........ Optimistic (A&M)
9 KEITH PRINGLE ............... No Greater Love (Muscle Shoals)
10 MISSISSIPPI MASS CHOIR ........ Near The Cross (Malaco)

The Bobby Jones Video Chart is based on viewer requests.
Prime Time Move For Country Music

A NEW COUNTRY MUSIC SERIES spotlighting the best in country music will premiere Sunday, Nov. 24 on NBC-TV. The hour-long show will combine some of country's hottest performers with some of today's finest comedians.

Hosting the show's premiere are Clint Black, K.T. Oslin and Alabama with a special appearance by Kenny Rogers and Pam Tillis, who will be featured as the first "Hot Country Hitmaker," a weekly segment on the series.

NBC's entertainment president, Warren Littlefield credits the show's conception to the positive media attention which country music has been receiving recently on radio and television. "We at NBC recognize the explosion in popularity of country music, especially among younger audiences. This is evidenced not only by the significant ratings growth in homes of both NBC's Academy of Country Music Awards and CIB's Country Music Awards shows this year, but also by the increase in adult-percentage viewing."

With plans to capture the "energy and excitement" of the country music stage show, NBC has slated a host of the industry's finest including Dwight Yoakam, Vince Gill, Kathy Mattea, Ricky Van Shelton, Travis Tritt, Lorrie Morgan and Alan Jackson.

The show is a production of Dick Clark Productions with Clark serving as executive producer and Gene Weed, past president and current chairman of the board of Academy of Country Music, serving as producer and director. Barry Adelman is producer/writer, and Bill Boyd, executive director of the Academy of Country Music, is the talent consultant for the series.

Country News Box

TRISHA YEARWOOD SIGNS WITH KEN KRAGEN—After meeting with Kragen at his Los Angeles-based Kragen and Company recently, MCA recording newcomer Trisha Yearwood said "it just clicked." Being without representation for the past month due to her decision to leave Doyle/Lewis Management (Garth Brooks, Great Plains), Yearwood says, "I'm excited about the partnership. Ken and I share a similar vision for me and my career. He's the type of person who sees things without limitations and that impresses me." Kragen, who is equally thrilled to work with Yearwood, has managed several artists such as Kenny Rogers, Lionel Richie, The Smothers Brothers, Burt Reynolds, Olivia Newton-John and Travis Tritt, who is one of the latest artists Kragen has taken under his managing wings.

MARLBORO MUSIC NATIONAL TALENT ROUNDPUP RETURNS TO NASHVILLE—On November 13-14, eleven regional finalists from across the country will be competing in the fourth annual Marlboro Music National Talent Roundup. The semi-finals will be held November 13th and 14th at Nashville's famed Stockyards Bullpen Lounge. Three finalists will compete for $30,000 and 40 hours of studio time on November 16th at another Music City hot spot. With 14 number one records to his name, producer Scott Hendrick has been chosen to produce the winner of the competition. Ronnie Dunn, winner of the first Marlboro Music National Talent Roundup in 1988 and now one half of the Arista performing duo Brooks & Dunn, will be performing with Kix Brooks at the finals on the same day.

TENNESSEE ERNIE FORD COLLECTION DONATED TO UNIVERSITY—When the late Tennessee Ernie Ford had previously mentioned his desire to donate his personal collection of music to "some university," the University of Southern Mississippi became the fortunate recipient. Initiating the deal was Lloyd Wells, music director for Opryland USA and Ford's personal conductor, who is a native of Laurel, Mississippi and graduate of USM. Included in the collection of 1,800-2,000 musical arrangements is the original studio manuscript of "Sixteen Tons." "None of this music has ever been published in the form in which we have it," explained Dr. Harold Luce, dean of USM's College of the Arts. Luce estimated the value of the collections to be around a quarter of a million dollars.

Ford's final interview before his death on October 17 will be aired on a special telecast entitled Dinah Shore: A Special Conversation With Tennessee Ernie Ford. The one-hour program will air Wednesday, December 4 on TNN.

TOP 5 SINGLES-10 YEARS AGO

1. HANK WILLIAMS, JR.: "All My Rowdy Friends (Have Settled Down)" (Elektra/Curb)
2. ROSANNE CASH: "My Baby's Tired He's A Tramp" (Columbia)
3. BARBARA MANDRELL: "Wish You Were Here" (MCA)
4. MERLE HAGGARD: "My Favorite Memory" (Epic)
5. JOHN CONLEE: "Miss Emily's Picture" (MCA)

TOP 5 SINGLES-20 YEARS AGO

1. SONNY JAMES: "Here Comes Honey Again" (Capitol)
2. BUCK OWENS & THE BUCKAROOS: "Bobbie's In My Sweet Baby's Arms" (Capitol)
3. LORETTA LYNN & CONWAY TWITTY: "Lead Me On" (Decca)
4. LYNN ANDERSON: "How Can I Lieve You" (Capitol)
5. TOMPALL & THE GLENNIES: "Rings" (MCA)

TOP 5 SINGLES-30 YEARS AGO

1. JIMMY DEAN: "Big Bad John" (Columbia)
2. LEROY VAN DYKE: "Walk On By" (Mercury)
3. WEB PIERCE: "Wishing The Streets" (Decca)
4. RAY PRICE: "Soft Rain" (Columbia)
5. BUCK OWENS: "Under The Influence Of Love" (Capitol)

Singer/songwriter Dean Dillon dons a second hat here with legendary baseball pitcher and current Atlanta Braves announcer Don Sutton at the Naval Air Station Pensacola in support of the United Way's Combined Federal Campaign. Dillon was the keynote speaker at the 1991 annual kickoff. Pictured with Sutton and Dillon is Doris Mares, the CFC's "special person" for this year's campaign.
**COUNTRY MUSIC**

By Teresa Chance & Kimmy Wix

**RETAIL RAP**

**Most Active**

Restless Heart—The Best Of Restless Heart—(RCA 10598) #47

**Product Pick**

Patsy Cline—The Patsy Cline Collection—(MCA 10421) (The Product Pick is determined each week by Cash Box's retail account panel.)

**ALBUM ACTION THIS WEEK**—After debuting just one week ago at #71 on the Cash Box Top 75 Album Chart, The Best Of Restless Heart races ahead 24 notches to #47 this week. The album highlights the group's best with eight past hits and two new cuts including the recently released "You Can Depend On Me." Reporting Restless Heart's increased sales are accounts such as Valley Record Distributors in Woodland, CA and Seaport Record Distributors in Portland, OR.

**PRODUCT PICK**—The Patsy Cline Collection debuts this week at #40, proving the she's still one of the best in country music. Customers are buying it up according to retailers such as Tower Records #153 in Nashville, TN; Universal One Stop In Philadelphia, PA and Abbey Road in Santa Ana, CA. The Collection is a four cassette or CD and book package and was produced by the Country Music Foundation.

**Holding back his excitement, Reprise recording artist, Dwight Yoakam holds his recently certified gold releases, If There Was A Way and Just Looking For A Hit. This marks the fourth and fifth consecutive gold releases for Yoakam who will begin a U.S. tour in '93. Pictured with Yoakam are (from l-r) Bob Motoski, Vic Faraci, Carl Scott, Jim Ed Norman, Lenny Waronek, John Beug and Gary Boman.**

*Cash Box Magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimmy Wix at 615-329-2883.*

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**TOP 75 COUNTRY ALBUMS**

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<th>#1 ALBUM: Garth Brooks</th>
<th>TO WATCH: Restless Heart #47</th>
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**CASH BOX NOVEMBER 16, 1991**
COUNTRY MUSIC

By Cory Cheshire and Kimmy Wix

High Debuts
1. KENTUCKY HEADHUNTERS—"Only Daddy That'll Walk That Line"—(Mercury)—#64
2. TRACY LAWRENCE—"Sticks and Stones"—(Atlantic)—#67
3. CHARLIE DANIELS—"Little Fools"—(Epic)—#69

Most Active
1. HAL KETCHUM—"I Know Where Love Lives"—(Capitol)—#50
2. PIRATES OF THE MISSISSIPPI—"Fighting For You"—(Capitol)—#51
3. MARK CHESNUTT—"Broken Promises"—(MCA)—#40

Hot Phones
1. GARTH BROOKS—"Shameless"—(Capitol)—#10
2. TRISHA YEARWOOD—"Like We Never Had A Broken Heart"—(MCA)—#1
3. TRAVIS TRITT—"Anymore"—(Warner Bros.)—#6

POWERFUL ON THE PLAYLIST—Stations such as KHQZ-FM in Harrison, AR; KZHY-FM in Devils Lake, ND; and KWKH-FM in Shreveport, LA report that Hal Ketchum is scoring big with "I Know Where Love Lives." The #1-notch move places Ketchum’s second Curb release at #50.

Vying for chart positions this week, Pirates of the Mississippi fall right behind Ketchum with the single, "Fighting For You." Stations such as KXWRE in Warrenton, MO; WOW in Omaha, NE; and WSCL in Roanoke, VA report considerable action for the group’s single moving it 11 places to #51.

Hot off the heels of last week’s high debut, Mark Chesnutt manages to keep the momentum high with "Broken Promise Land." According to stations such as WATZ-FM in Alpena, MI; WSHP in Shippensburg, PA; and WXBMI-FM in Pace, FL the Chesnutt follow-up to "Your Love Is A Miracle" climbs 10 to #40 on the Cash Box Top 100 Singles Chart.

INSIDE RADIO—Country Radio Broadcasters, Inc. have chosen "Country - America’s Choice" as the theme for their 23rd annual seminar to be held March 4-7, 1992, at the Opryland Hotel and Convention Center in Nashville, Tennessee.

"We wanted to raise awareness of the fact that more people are choosing country music over other radio formats," explains Larry Daniels, president of CRB.

The four-day seminar attracts personnel from all facets of the broadcast and music industries. In the tradition of the CRB Humanitarian Award presented annually to the recording artists in recognition of public service efforts, the Board of Directors has established a similar award for full-time country radio stations who have performed outstanding service. The first such award will be presented at this year’s Country Radio Seminar and will award community service involvement between November 1990 and November 1991. For information regarding the seminar or award procedure contact Frank Mull at (615) 327-4487.

Atlantic recording artist Neal McCoy performed recently at Nashville Nightlife and charmed the enthusiastic crowd with a spontaneous autograph signing in the middle of the show. Pictured (from l-r) are: Bryan Switzer of Atlantic promotions, McCoy, Steve Blatter of WVNY New York and McCoy’s manager Dan Hexter.

(Cash Box would love to publish information regarding events happening at or around your station. Please send us any press release, photographs, etc. for use in upcoming issues. We’d love to hear from you!)

COUNTRY RADIO

By Kimmy Wix

OUT OF THE BOX

SAWYER BROWN: "The Dirt Road" (Curb/Capitol 79050)
Producers: Randy Scruggs/Mark Miller
Writers: Mark Miller/Gregg Hubbard

Sawyer Brown is back in business of making their hits even hotter. With the follow-up to their most recent #1 single, "The Walk," the group wastes no time at all in bouncing back with a tune that's as equally impacting, "The Dirt Road," which also sparks from Sawyer Brown's Buck project, will give radio a crossover number with a light country flavor and a vocal performance which showcases these guys' ability to put the heart behind the words.

FEATURE PICKS

DOUG STONE: "A Jukebox With A Country Song" (Epic 001242)
Producer: Doug Johnson
Writers: G. Nelson/R. Samolet

A traditional honky-tonk flavoring gives this single an "I'm proud to be country" spirit. Coming off the country lovesong, Stokes successfully qualifies his vocals for the upbeat and flappant.

KELLY WILLIS: "Settle For Love" (MCA 54251)
Producer: Tony Brown
Writer: Joe Ely

She's hard-driving hitting her lyrics as powerfully as the drums beats behind her. The tempo comes out fighting and then settles down to make way for her strong independent vocals. This could very well be Willis' knock-out single.

THE MARCY BROTHERS: "Why Not Tonight" (Atlantic 4222)
Producers: Nelson Larkin/Ron "Snake" Reynolds
Writers: Chris Waters/Bucky Jones/Tom Shapiro

The smooth harmony will grab you. The steady rocking will get your feet tapping. The Marcy Brothers put some kick in old-fashioned country rock. As included as a second selection on the disc is Fancis Scott Key's "The Star-Spangled Banner."

WAYNE NEWTON: "I Know So" (Curb 065)
Producers: Wayne Newton/Rick Goodman/John Minick
Writers: Bruce Burch/Steve Dean

It's definitely country but with all the seduction expected of a Las Vegas performer. Newton's sultry voice gives the heated up country rocking a cool undertone.
INDIE INSIGHT

HE'S SEEN BOTH SIDES and now Doc Holiday's proud to be a "Honky Tonk Hero." Born into country and initiated into soul, Doc Holiday has strummed the musical gamut on both sides of the industry fence. While experiencing music from the eyes and ears of an engineer, producer and manager, Holiday nurtured his own musical career. His latest single, "Honky Tonk Hero," is at #58 on the Cash Box Top 100 Singles Chart.

Doc Holiday

Although his father, Eddie King, a country and western singer, hailed membership with the honky tonk band Tennessee King this Newark, New Jersey native would not cultivate strict country music loyalties for years to come. At the age of 17, Holiday was given a scholarship to the Juilliard School of Music in New York and was exposed to soul, a tradition that would become known as "Blue-Eyed Soul."

Holiday would continue in the rock and roll arena, learning the ropes and even gaining his first production deal with Buddah Records. But it wouldn't be until he became part owner in a Hampton, Virginia nightclub that Holiday would turn his allegiances to country music.

Realizing the difficulty new acts had breaking into the music industry, Holiday formed Tug Boat Records. Although Holiday catered to the country music hopefuls, he was determined not to "put a fiddle in a record" just to assure a country sound. With production rolling and strong promotion guaranteed, Doc Holiday Productions opened offices in Florida, Virginia and Canada and now boasts 57 acts under management contract including Doug Kershaw, Big Al Downing, The Platters and of course Holiday himself.

BACK ON STAGE are some legendary country artists who will soon be performing in specials on The Nashville Network. The Kitty Wells Show will air on Tuesday, Nov 19 on TNN. Appearing with Kitty will be her husband and partner, Johnny Wright and their son, Bobby Wright. The show was filmed at the Ryman Auditorium, the site of many of the husband and wife's performances at the Grand Ole Opry.

Faron Young's appearance on On Stage will air Monday Dec. 2 on TNN.

—Cory Cheshire

COUNTRY U P & COMING

CASH BOX • NOVEMBER 16, 1991

1 I'M TIRED OF BEING KNOWN AS MRS (Evangel) ............................................. Julie Jordon
2 FOREVER & ALWAYS (Bobbia) ................................................................. Jim Portwood
3 LIKE SMOKE IN THE WIND (Arbar) ......................................................... Billy D. Hunter
4 YOU DON'T NEED TO KNOCK (D & T) .................................................. Mandy Kay
5 OUTBOUND PLANE (Silver City) ............................................................... Chad Mitchell
6 ENDLESS EYES (L. L. Billi) ................................................................. Roman Rand
7 THIS IS AS GOOD AS IT GETS (Ar) ..................................................... Merlon Hammers
8 CALL OF THE DOVE (Tug Boat) ............................................................... John Lockhart
9 IF I WERE YOU (Silver Creek) .............................................................. Sandy Garwood
10 ONLY ON THE RADIO (Stop Hunger) .................................................. Emile Givens
11 TAKE ANOTHER LOOK AT YOU (Lost Gold) ........................................... Tony Sands
12 LONESOME MAN BLUES (Mesquite) ...................................................... Norwood Carter
13 I'VE GOT THAT OLD FEELING (Rounder) .............................................. Alison Krauss
14 ROUTE 99 (Stop Hunger) .............................................................. Angie Welch
15 SILVER TONGUED DEVIL (GSD) ............................................................. John Penny

INDIE FEATURE PICKS

■ MANDY KAY: "You Don’t Need To Knock" (D & T 007)
  Writers: Tom Shapiro/Chris Waters
  Producer: Dick McVey
  "Lost in the shuffle" could pass as a decent excuse, but whatever the case, this punchy number finally crossed the reviewer's hands. To make it quite simple, there's a voice here that's been underexposed. Thank goodness someone eventually uncovered it! Country newcomer Mandy Kay owns the power, prestige and punch required to launch a country song with a regal lift-off. "You Don’t Need To Knock" flaunts this songstress' ability to add a sultry/sassy edge to this tempo-grabbing number.

■ DEWAYNE SPAW: "Old Road Scholar" (One Way OW-008)
  Producer: Danny Day
  Writers: Carson Whitsett/Dave Gibson/Allen Shamblin
  This gutsy number marks the second effort we've heard from new man on the country scene Dwayne Spaw. "Old Road Scholar" bears with the same excitement we heard on Spaw's debut release. Spaw wavers a flag of confidence that should open his door to a major opportunity. His rugged-traditional vocals fire out these lyrics with full force and grip.

■ IAN COLTAIRE: "Hearts Of The Night" (Country Breeze CBR-42841)
  JOHNNY ANTHONY: "Hurt" (CSA 198)

BACK IN TIME


NOVEMBER 12—Barbara Fairchild born 1950; Rosanne Cash's "Runaway Train" goes to #1, making her the first female country singer to have four #1 hits from a single LP (King's Record Shop) 1988.

NOVEMBER 13—Junior Samples died 1983.

NOVEMBER 15—C. W. McCall born 1929.
By Camille Compasio

PINBALL EXPO '91, which took place Oct. 25-27 at the Ramada Inn in suburban Rosemont (Chicago) started out primarily as a show for pinball enthusiasts—and this continues to be its main core. However, since its inception seven years ago this show has emerged as a semi-trade fair at which even individuals staying and participating in the entire pinball manufacturer community. Data East's new Star Trek pin made its debut at this convention; Expo also marked the public showing of Atari's Party Zone (which was the four player pinball to the big Flip Out tournament), and, if I'm not mistaken, Premier showcased its new Surf 'n Safari. And then there were the oldies on display, dating back to the early '80s and '90s, many of which bore the Gottlieb name. I ignored a whole batch of these pieces including Hit 'n Run ('52); 4 Belles ('54); Grand Slam ('53); Buckaroo ('65) and many, many more. The first person I bumped into at the registration desk was Alvin Gottlieb, who is definitely back in the business as president of A. Gottlieb & Co., based in Melrose Park, Illinois, where he's concentrating on design and new concepts (and he has some really unique ideas in motion). The members of his team represent the third and fourth generation of the Gottlieb family; his two sons, Michael and Joseph, and his grandson, Stephen; and they were all in attendance, along with Jerry Armstrong, who is general manager of A. Gottlieb & Co. The Expo format also included some interesting seminars such as the IFPA International Flipper Pinball Assn. and P.A.P.A. (Professional and Amateur Pinball Association) sessions, which drew a good crowd; and the House Session, which saw members of Williams' design team (Larry Demar, Pat Lawlor, John Krutsch, Chris Granner and John Youssi) giving attendees a full synopsis of what goes into the creation of a piece as such as The Machine. Rob Berk, Pinball Expo's organizer, takes a salute for starting it all and for nourishing Expo over these past seven years!

COMING UP THIS WEEK is the annual IAAPA (Int’l. Assn. of Attractions & Amusements) convention, being held November 13-16 at the Orlando Convention Center in Orlando, Florida.

BIG HAPPENING IN DALLAS! By the time this column makes print the joint NSM-Germany/NSM-America “special event” for distributors will have taken place at Loews Anatole Hotel (Nov. 7-8) during which important announcements from the Bingen, Germany factory would be made via Trans-Atlantic Satellite Telelink. A full agenda of discussion, seminars and demonstrations have been planned, including a gala dinner party on Friday night, complete with entertainment and all the trimmings. Managing director/president of NSM-Germany Ulrich Schulze was scheduled to make an important announcement. The invitation from NSM-America proxy Rus Strahan promised distributors a very exciting, very interesting and very productive program—so keep tuned and keep your eyes on NSM.

TESTING, TESTING! Midway’s hot new T2 video is racking up some terrific numbers on test, according to marketing chief Roger Sharpe. In one spot, it took in $1,400 per week; in another, almost $1,100 in its first week of testing! Quite impressive! As for the T2 pin, the piece attracted a lot of attention at Pinball Expo, since attendees had not seen it before and were quite anxious to give it a try.

MONDIAL DISTRIBUTING is to move its headquarters in Chicago where jukeboxes (Rock-Ola), pool tables (Valley), and darts are leading the way in sales right now, as reported by proxy Jerry Marcus. Among other noted manufacturers are Data East, super supplier Captain America (which is goin’ like crazy); and Konami’s Sunset Riders. On the subject of sit-down driving games, which are “greater pieces,” Jerry pointed out that sit-down games are moving well, however, there are just too many of them and most arcades do not have the room to absorb the quantity.

NSM-America Names Two New Distributors

CHICAGO—As further evidence of its ongoing program of expansion, NSM-America announced the addition of two new distributors to its network, namely, Canadian Amusement Games and Moss Distributing.

Moss Distributing, located in Des Moines, will be the exclusive NSM representative for Iowa. The company currently represents a number of major lines, including those of Atari, Leland, Smart and SNK, and is headed up by president and owner Terry Moss.

Canadian Amusement Games in Burnaby, British Columbia also represents and impressive roster of major coin-op lines. Brad Wiess is owner/managing director/president of the firm.

In making the announcement, NSM-America’s national sales manager George Haydocy said, “We are elated to have Brad and Terry aboard. Both are exceptional quality distributors... not the largest, but the best; and we intend to grow with both of them.”

Indicating the possibility of additional distributor appointments in the immediate future, Haydocy noted that NSM is most definitely on a growth track... in terms of its products, its Chicago headquarters staff and, most importantly, its distributors. We won’t be adding a lot more distributors, and they will not always be the largest,” he stressed, “but those that we do add will be of quality caliper... with growth potential. Our emphasis is on quality distribution that can grow with us.”

Asked whether this new emphasis could translate into the termination of some of NSM’s existing distributors, Haydocy responded, “Yes, for some of our current distributors that are not fully quality, not prepared or capable of growing with us, our new emphasis may mean termination.”

I.C.E.’s Hungry Hungry Hippo

HUNGRY HUNGRY HIPPO, the new redemption piece from Innovative Concepts in Entertainment, Inc., is patterned after the popular home game, and is being produced by I.C.E. under exclusive license agreement with Milton Bradley Company.

One to four can play, and, while the theme is familiar, in this context the game offers more fun and more challenge for kids of all ages and for parents as well. The Hippos are contained within a dome cabinet, with players at the controls, as they try to gobble up plastic balls that are ejected into the air (under the dome). High score is the objective and, in dispensing the tickets or capsules, operators may select the “everyone wins” option, or may choose to reward players according to skill.

The game action is frantic and strikingly similar to the home version but this model contains numerous enhancements such as the catchy sound track and the unique use of individual "yum" sounds that distinguish each ball as it is being eaten by the Hippos. At the end of the game, the winner is announced and the proud Hippo steps forward to take a bow.

Each unit comes complete with four separate stations containing individual coin doors and ticket dispensers (which can be replaced by capsule dispensers).

Further information may be obtained through factory distributors or by contacting I.C.E. at 1301 Kensington Ave., Buffalo, NY 14215. FAX number is 716-833-1342.

Mondial Distg. To Open New England Office

CHICAGO—Tony Yula, executive vice president of Mondial Distributing, Inc., announced that the firm will open a branch in the Boston area, under the direction of veteran Mike Pilibicover. Yula said that Mondial has already been assured of direct-line representation in the Boston area by the following manufacturers: Premier, Data East, Taito, Namco, NSM, Sega, SNK, Nintendo, Computer Games, Jaleco, Leland, Valley, Dynamo and Arcaid.

Pilibicover has considerable experience in the New England area, having spent over 15 years at Rowe-Dedham, where he rose in the ranks from service technician to sales manager. His most recent position was vice president-sales for Liberty Park Inc., a manufacturer of video jukeboxes.

"This is a great opportunity for us," declared Yula. "With the closing of the Rowe-Dedham office, New England operators had a real need for another distributor and we are excited to be able to serve them. Plus, once we open up our doors, we will be able to deliver all of the major manufacturers' product right away. I am confident that Mike can make the office into a real winner from the beginning!"

Yula advised that Mondial is currently looking for a building in the Dedham area and plans to have the branch open for business in the middle of November.

Hungry Hungry Hippo
Steve Ritchie—Game Designer

By Camille Composio

WITH THE TREMENDOUS IMPACT OF Williams’ Terminator 2 pinball machine it seemed appropriate for Coin Machine to select Steve Ritchie as our first subject in a planned series of interviews that will focus on the industry’s game designers; those unusual heroes who provide the basis for the transformation of concepts into products.

Steve Ritchie, born and raised in San Francisco, was a professional musician in his younger days, but after a hitch in the U.S. Coast Guard, decided to channel his artistic inclinations into electromechanical engineering in charge of PC board testers. After this he decided to enter the pinball market. The result was the transformation of Steve Ritchie into a pinball designer who brought the world Arabian Nights and Star Trek.

It was in 1978, when he moved to Chicago, he took on a new challenge as a member of the Williams Electronics’ team, where his impressive list of achievements includes Magna-Save, a

Steve Ritchie is obviously working on some new designs, in his natural habitat at the Williams facilities in Chicago!

challenge is to blend the dynamic ingredients into a complete and total entertainment package. "To this end, I try to formulate and assemble ideas into a unified audio/video presentation that can appeal to the broadest audience of players. And I am forever looking to get suggestions and ideas from the other people on the design team, as well as anyone else who works for the company so that my role really becomes one of being a filter, distilling all of the information into the total effort."

Enter Terminator 2, which captured Ritchie’s interest the moment he learned that the license was available, being a fan of the original Terminator film and of the Arnold Schwarzenegger films in general for their action-filled, macho appeal. As he recalled, the project began in July of 1990: "when we went out to California to meet with James Cameron, the man responsible for Terminator." An initial game concept plan was presented and the response was "everything we had hoped for and much, much more," he told us. "They were incredibly receptive to what we wanted to do and provided a great deal of assistance and support that allowed us to capture the essence of the film. And the cooperation was ongoing during the actual filming of the movie so that we always felt a special kinship and bond with the production. Now that T2 is complete, I can honestly say that it is the best game I’ve ever done. It has all the elements and a very cohesive feel. The game rules and the storyline of the film are totally embedded and faithfully reproduced in the game and I know that everyone involved in the project is extremely proud of what we’ve been able to accomplish."

On the personal side, Steve Ritchie—game designer extraordinaire and self-admitted pinball fanatic—has a "wonderful, supportive wife." Her name is Dianna. They are the proud parents of two sons, Chris, who is 16 and a daughter, Maggie, who is 5. Steve’s outside interests include dirt motorcycle riding as well as repairing dirt bikes (as part of 30 years of being a street and dirt bike enthusiast); golfing; "fooling around with computers," and working. What’s up next, Steve?

Midway’s Terminator 2: Judgment Day

Here it is—Terminator 2: Judgment Day from Midway Manufacturing Company, and it incorporates actual film footage, authentic location backdrops, the special effects that were developed for this spectacular motion picture, and only Arnold Schwarzenegger. Even the gun controls have been modeled after the real Endo Battle Rifles featured in the blockbuster film! Besides which, this is the piece that was voted the "best new equipment award" at AMOA Expo ’91.

This game brings to life the entire scenario of the movie and puts players right into the thick of the action with its state-of-the-art, multi-planar scrolling and holographic-like flashes that float between the screen for the ultimate in realism, depth and dimension.

The events and characters are familiar to T-2 fans but will also challenge those who have not seen the movie. There are the ominous Endoskeletons, the flying Hunter Killers and the massive war machines rolling over a ravaged terrain populated by a handful of human survivors that provide the landscape for Mission 1 as players join forces with Sgt. John Connor, leader of the human resistance, to annihilate the machines of Skynet.

Gottlieb’s Surf ’N Safari

The name itself puts you right in the mood for a wild, wonderful play experience portrayed in a water park, complete with bathing beauties, rapids, whirlpool, pipeline and even Rodney “The Gator,” who will glow when he’s activated. This is Gottlieb’s new Surf ’N Safari pinball machine in release from Premier Technology.

The scoring features are keyed to the theme so you’ve got a combination of fun and challenge as you take a slow plunge into the mystery score, for example, or hit the pipeline and spell "Double" to build up more points. As you play, be sure to keep your eyes on the girls and the nine-digit score display which can add up to hundreds of millions of points.

Accompanying all of the exciting play action and "Rockin’ multi-ball is the terrific Surf ’N Safari music which adds that extra touch to complete the package.

Further information may be obtained by contacting your local Gottlieb distributor or Premier Technology.

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