Inside the Box

The Judds: This Is The Bridge The Judds Built

On the evening of December 4, 1991, Curb/RCA recording duo, The Judds, will perform their final show together. Tickets for the concert sold out in record time, but it will also be seen on pay-per-view television. Nashville editor Kimmy Wix writes that although the duo may be broken up, the future holds much promise for Naomi and Wynonna.

—see page 7

News

Freddie Mercury Dies

Freddie Mercury, lead singer of the rock group Queen, died November 24 from complications due to AIDS. He is the first major rock star to die from the dreaded disease, and the music world is stunned.

—see page 3
Freddie Mercury (right) with his Queen co-horts: (L-r) John Deacon, Brian May and Roger Taylor.

FREDDIE MERCURY DIES: Freddie Mercury, whose big voice and flamboyant personality spurred Que to superstardom in the '70s and early '80s, died of AIDS on Nov. 24 at his London home. Campy, outrageous and extraordinarily musical and innovative, Mercury also co-wrote most of the band's enormous hits, which included "Bohemian Rhapsody," "Another One Bites the Dust," "We Are the Champions" and "Crazy Little Thing Called Love." Born Frederick Bulsara in Zanzibar, Mercury had been rumored to be suffering from AIDS for the past two years, and hadn't made any public appearances to promote the band's recently revived recording career. He was 45.

ANOTHER SAD NOTE: Eric Carr, the drummer for KISS during the '80s, died Nov. 24 in New York after a long bout with cancer. Survivors include his parents and two sisters. He was 41.

HEAVEN'S HIGHEST BILL: JAMBCO/Mercury Records is donating the net proceeds from the next Billy Falcon single, "Heaven's Highest Hill," to the T.J. Martell Foundation for leukemia, cancer and AIDS research. Falcon will also donate his portion of the mechanical royalties. The song was written after Falcon's wife died of breast cancer three years ago.

GRAMMY WHAMMY: Over 8,600 entries—a record high—were spread among 78 categories for the 34th annual Grammy Awards. The nominees will be announced on Jan. 6, 1992 in Los Angeles, New York and Nashville. Winners will be announced during the annual CBS-TV live telecast from Radio City Music Hall on Monday, Feb. 25 from 8-11 p.m. (ET).

A NEW CACHET: Jack Levy and Jarry Saifer, partners at Morningside Entertainment and its subsidiary, Boomer's retail chain, have started a new music label, Cachet Entertainment, which, they tell us, will be "a street-wise label with a family-style approach to management." No artists or distribution arrangements were announced.

FONDS, FONDS, FONDS: The Association of Performing Arts Presenters awarded seven grants totaling $640,000 to college and university presenters as part of the Lila Wallace-Reader's Digest Arts Partners Programs, which supports audience development projects involving artist residencies. Getting the grants were the Bates College/Bates Dance Festival in Lewiston, Maine; Columbia College/The Dance Center in Chicago; Duke University/Institute of the Arts in Durham, NC; Union College/The College Center in Schenectady, NY; the University of Alaska/Festival of Native Arts in Fairbanks; the University of Colorado/Artist Series in Boulder; and Virginia Tech/Department of Theatre Arts in Blacksburg.

Capitol artist Paul McCartney was recently presented with an RIAA-certified platinum record award for his double-CD, Trapping The Live Fantastic, and single-CD, Highlights, albums, signifying sales of more than one million copies. Capitol president Hale Milgrim (left) was on hand to make the presentation in New York.

Atlantic Records has named Craig Kallman vice president and assistant to the chairman. He will also remain president of New York-based Big Beat Records, the company he founded in 1987, and which has been acquired by Atlantic. Gloria Feliciano has been promoted to senior vice president, human resources and administrative services, PolyGram Holding, Inc. She has been with the company since 1985, vice president of the division since 1988. Guy Eckstine has been made national director, A&R and promotion for PolyGram Jazz/Verve. Brother of Mercury president Ed Eckstine and son of vocalist Billy Eckstine, Edstine was previously director of A&R for Columbia. Columbia House has promoted Suzanne Passavant to the post of director, A&R, from her present role as manager, music marketing.

TVT Records has made a pair of recent appointments: Jennifer Gross has been appointed director of publicity; she comes to the label from EMI Records. And Mary Ellen Matthews has been promoted to national publicity coordinator. PolyGram has named Karen St. Pierre to the position of senior project manager in the Academy's education department. She was previously director of special projects, ViewPoint International. Uni Distribution Corp. has made several appointments: Debbie Swanson has been named senior account executive, based in Minneapolis. Previously to joining Uni, she spent 12 years with the Musicland Group, most recently as West Coast advertising manager in LA. Also at Uni, both Rod Linnun and Diana Melkonian have been promoted. Linnun has been upped to branch manager, LA. He was previously sales manager. McGonigle is now sales manager, Chicago. Before that, she was sales representative, Detroit. Janet Wilson has been appointed as associate editor of the Country Music Association's monthly magazine, Close Up. The Oklahoma State University graduate first joined CMA's public information department in October, 1990. Since then, she has assisted with publicity for the CMA Awards Show and the International Country Music Fan Fair, along with writing for Close Up. In her new position, Williams will be responsible for the editorial content and production schedule of the magazine.

Geffen Records president and CEO Ed Rosenblatt (l) was recently honored with the T.J. Martell Foundation/Neil Bogart Memorial Laboratories' "Children's Choice Award" for his efforts in the goal to treat and eradicate childhood cancer and AIDS. Rosenblatt was presented the award at "Prom Night 1991," attended by hundreds of well-wishers including Ron Goldstein (r), president and CEO of Private Music, who served on the event's "Yearbook Committee."
### Top 100 Pop Singles

**Cash Box - December 7, 1981**

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<tr>
<th>#1 Single: Michael Bolton</th>
<th>High Debut: George Michael &amp; Elton John #65</th>
<th>To Watch: Karyn White #59</th>
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<tr>
<td><strong>1</strong> I CAN'T MAKE YOU LOVE ME (Capitol 44729)</td>
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<td><strong>2</strong> DON'T MAKE ME adulte (Epic 40318)</td>
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<td><strong>3</strong> I CAN'T BE WITH YOU (A&amp;M 7730)</td>
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<td><strong>4</strong> CAN'T Go HOME AGAIN (Atlantic 4166)</td>
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<td><strong>5</strong> KEEP ON DOING WHAT YOU DO (Capitol 79957)</td>
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<td><strong>6</strong> STREET OF DREAMS (Charisma 063)</td>
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<td><strong>7</strong> I WONDER WHY (Arista 2331)</td>
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<td><strong>8</strong> DON'T ERASE ME (Atlantic 4277)</td>
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<td><strong>9</strong> ALL 4 LOVE (Columbia 7240)</td>
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<td><strong>10</strong> CREAM (Polydor/Warner Bros. 19178)</td>
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<td><strong>11</strong> GET A LEG UP (Mercury 867 890)</td>
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<td><strong>12</strong> BROKEN ARROW (Warner Bros. 19274)</td>
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<td><strong>13</strong> CAN'T LET GO (Columbia 74068)</td>
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<td><strong>15</strong> TOP OF THE WORLD (Warner Bros. 19151)</td>
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<td><strong>16</strong> LIVE FOR LOVING YOU (Epic 347-79690)</td>
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<td><strong>20</strong> SPENDING MY TIME (EMI 04602)</td>
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<td><strong>21</strong> ROMANTIC (Warner Bros. 19319)</td>
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<td><strong>22</strong> THE ONE AND ONLY (Chrysalis 23730)</td>
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<td><strong>23</strong> WILDSIDE (Interscope/East West 9673)</td>
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<td><strong>24</strong> GROOVY TRAIN (Repulse 19209)</td>
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<td><strong>25</strong> EMOTIONS (Columbia 73997)</td>
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<td><strong>26</strong> REAL REAL REAL (SBK 7364)</td>
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<td><strong>27</strong> HOME SWEET HOME (Elektra 64618)</td>
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<td><strong>28</strong> WITH YOU (Epic 3-73713)</td>
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<td><strong>29</strong> SHOT OF POISON (RCA 62066)</td>
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<td><strong>30</strong> LIES (EMI 56224)</td>
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<td><strong>31</strong> HOLY HEARTED (A&amp;M 1564)</td>
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<td><strong>32</strong> LET'S TALK ABOUT SEX (West Plateau 339)</td>
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<td><strong>33</strong> CHANGE (Arista 2362)</td>
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<td><strong>34</strong> SAVE UP ALL YOUR TEARS (Geffen 19108)</td>
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<td><strong>35</strong> MYSTERIOUS WAYS (Island 422-666 189-2)</td>
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<td><strong>36</strong> I'VE GOT A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726)</td>
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<td><strong>37</strong> FINALLY (A&amp;M 1586)</td>
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<td><strong>38</strong> DO ANYTHING (East West 3948)</td>
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<td><strong>39</strong> DON'T WANT TO BE A FOOL (Epic 3-73879)</td>
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<td><strong>40</strong> HEY DONNA (Impact/MCA 54026)</td>
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<td><strong>41</strong> GOOD VIBRATIONS (Interscope/East West 9-88764)</td>
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<td><strong>42</strong> RUSH (Columbia 74-7344)</td>
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<td><strong>43</strong> CONVICTS OF THE HEART (Columbia 74029)</td>
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<td><strong>44</strong> ENTER SANDMAN (Elektra 4-64857)</td>
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<td><strong>45</strong> ALL I NEED IS YOU (Zoo 14018)</td>
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<td><strong>46</strong> SEND ME AN ANGEL (Mercury 866 886-4)</td>
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<td><strong>47</strong> SOMETHING TO TALK ABOUT (Capitol 44724)</td>
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<td><strong>48</strong> ALL SHE WROTE (Epic 46196)</td>
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The square bullet indicates strong upward movement.
UK BUZZ
By Chrissey Iley

Tin Machine

ADVENTURES OF TIN TIN: It’s no use for David Bowie to pretend he’s just one of the blokes. It’s pointless to try to forget his own legacy, one of the most striking in rock history. Yet that is what he does in the group Tin Machine. He tries to perpetrate the myth that his role is to be a quarter of a quartet, one among equals.

This group of old hands combines a raucous rhythmic punch with siren guitar. They are an uneasy-listening band who come across with chips on their shoulders: “No one likes us and we don’t care.” Their problem is that they’re still groping for a personality.

If they stepped back and looked they would see why—it is precisely because Bowie is suppressing his personality. Thankfully he was not entirely successful at the opening of his UK tour at Wolverhampton Civic Hall. Some humor and eccentricity seeped through—the old Bowie came through in odd hand movements, and on “You Can’t Talk,” by camping it up, almost parodying himself with swivelling hip movements.

The night started unpromisingly and uncompromisingly with “Bus Stop” and its wall of sound. This contrasted with the dapper Bowie in his sharp-cut yellow jacket, though as the evening progressed he became more casual. The jacket came off to reveal a flamboyantly patterned shirt, then that came off to reveal a T-shirt with rolled-up sleeves, then that came off to reveal a taut, tan torso. Is Bowie drinking the blood of unborn children to stay so young looking? In the silhouette light of the moody “Betsy Wrong,” his hair looked backcombed and he became the image of his former self, when he was known as Davey Jones around 25 years ago.

Tin Machine’s philosophy seems to be to regress in order to progress. They are still at the primal scream stage; hopefully they will find peace within themselves. It’s all as if the ’80s never happened, as they grope around in punk and metal. What Bowie always has managed to do is summon up the spirit of the age. In Tin Machine he evokes plenty of contemporary issues of resurgent racism and drug trafficking, as in the riff-friendly “Under the God” and the anemic “Crack City.” But there is nothing that gets the passions racing.

If they don’t sell more albums, Tin Machine may ultimately end up as a failure. But seeing how impassioned and committed they are live, they are at least proving that they can still be heroes.

Charisma Records executives got together recently at their New York headquarters to welcome Scottish singer/songwriter John O’Kane to the label. O’Kane, formerly one half of the UK-based duo Millions Like Us, has just released his debut solo album, Solid. Pictured (l-r) are: Bob Catania, Charisma vp, promotion; Mike Nobie, O’Kane’s manager; Phil Quratararo, Charisma president; O’Kane; Ashley Newton, managing director/A&R, Circa Records UK; Jerre Hall, Charisma vp, sales; and Audrey Strahl, Charisma vp, press & artist development.
**VARIOUS ARTISTS: I'm Your Fan (Atlantic 7 82349-2)**

This is an album of songs written by Leonard Cohen and performed by new music artists as a tribute to the poet/filmmaker turned pop singer. The 18-cut CD features R.E.M., The House Of Love, Former Echo And The Bunnymen singer, Ian McCulloch, Piers and many more. The LP will no doubt get more attention from college and alternative radio. The entire project was conceived by Cohen fan, Christian Favel, editor of a French rock magazine. The 24-page sleeve contains photos of the artists and contains a complete list of lyrics and album credits.

**MONKS OF DOOM: Meridian (Baited Breath Prod. 006)**

This self-produced band seems to defy anyone to make comparisons and have had many a music writer scour the dusty corners of alternative creative consciousness just to try to elucidate what is simply beyond description in the right tribe, but we'll give it a try: Maybe, if Syd was locked up in a cell until forced to listen to Steely Dan records backwards, until she became a record producer. There is obviously some very interesting musicianship here. The band seems to enjoy the dark side of West Coast musical mayhem-threat-circus of sounds, taking the listener on an audio haunted house, roller coaster ride, that scares you to death—but then you ride it again.

**THE DYLANS: The Dylans (Beggars Banquet 07863 61054-2)**

Part of the onslaught of British pop rock new wavers it's really just '60s influence, nearly 30 years later includes Sheffield, England The Dylans. The band has an infectious beat, a base on the over-crowded and only slightly recognized array of bands that somehow all start to sound the same if you hear too much of it without putting on a metal, rap or jazz LP to clean the ears. The Dylans do little to keep a consistent feel and a U.S.-ish, somewhat unmixed with flower-power/psychedelic guitars and vocals. The 12-cut debut album is produced by Steven Street.

**TEENAGER FANCLUB: Bandwagon Mixtape (DGC 24463)**

Doesn't it seem like there are an awful lot of bands getting signed out of Scotland lately? Well, here's another one, except the English press calls this one the next big thing. They have more melodies, traditional instruments, '60s harmonies and just a touch of rebellious punk rock feeling, just enough to prove they're from Glasgow, but nothing that hasn't been done before. It's almost as if they would be straight-ahead pop were not for the distorted guitars. The 12-cut CD was recorded in Liverpool in a month, and produced by Don Reming, Paul Chisholm and Teenager Fanclub.

**ARTISTIC FEET: Artistic Feet (Mansion Records 51C391)**

There are all kinds of sounds to hear on this album, from accordin, harmonica, mandolin, guitars, woodwinds of various assortment, keys of all kinds, and more percussion than this space will allow. Self described as folk/funk, the album production by Artistic Feet and Lionel Coie adds a dimension that one cannot understand without a listen. America, The Grateful Dead, maybe even Little Feet (no relation) all come to mind, but don't translate exactly. The Chicago area is aware, but maybe you'll see them in your neighborhood soon. Although they are currently seeking wider distribution, the album can be ordered by calling Mansion Records at (312) 404-7772.

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**JIMI HENDRIX: Stages (Reprise Records 9 26732-2)**

Reprise Records has recently released a four-disc box set that includes Hendrix's live performances in Paris, Stockholm, San Diego and Atlanta. You cannot forget any previous releases that stated this list of poor quality, but you can't expect it to sound like something that was recorded last year. One thing that should be pointed out is that you see "Fire" and "Purple Haze" on all four discs, don't worry, they all sound different. Also, you will find that out of the 36 different selections, there are only 22 different songs. Keep in mind, this is a collector's series.

**JOE KOOL: Nothing Short Of A Gangster (DOPE Beat Records 09 2846)**

It seems kind of funny that after all of negative reaction that Los Angeles has been getting because of the current "gangsta' rap," that's being produced left and right that everyone's trying to do it (now that it's made some money). Anyway, Joe Kool is the latest "gangsta' rapper" to release an album. If you give this album a chance, you'll hear some quality material that has much better sound than some of the previous "gangsta'" material that has found its way to the rap department over here. (The Hit) The Head, "Let's Make a System Change" and "Nothing Short Of A Gangster," get this album some Cash Box props.

**RIP GOVERNMENT: Positive Homicide (R.I.P. Records 976-2-3825)**

Out of Los Angeles we have RIP Government, one of the most talented rap groups in the market. Unlike the majority of rap groups out there, RIP shows their ability to be as versatile as possible. For instance, "Gotta B.A. F**k" is a commercial sounding cut that has a strong hip-hop feel backin' it, while "Eve Of Destruction" has a slow, hardcore sound with some real "lyrics." It's a real back to basic rock, look for a lot of noise from this group in the very near future.

**STR8-G: Ghetto It Straight (2001 Records CEP-10003)**

By looking at the cover of this tape, you would think this EP would be filled with material that would sound like N.W.A., Ice Cube or DJ Quik, but it's actually on the pro-black tip. The production on the album is just good enough to get him by, but his lyrics take over where the production leaves off, "Keep It Warm", is the only song that doesn't sound the same as the rest of his material.

**HEND-EE & EVIL-E: Brothers (Pendulum 9 61142-2)**

Hold on a second. This can be an album that doesn't do much for the Syndicate or can it? Well, it seems that it is for those rap fans that have a good memory, you might remember them from the motion picture Rappin'. Also you can find Evil-E up stage with Ice-T as his DJ, but with this album, you wouldn't be able to tell. R&B-commercial music has been employed by the previous hardcore rappers to give their "new style" a crossover approach versus the underground thing. "Lit 'Trig" and "Cum On," are the album's exceptional cuts.

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**DEBUT PICK OF THE WEEK**

**AMG: Bitch Betta Have My Money (Select Records 4-21642)**

Put all of the controversy surrounding Elektra's decision not to distribute AMG's debut album aside and what you have is a dope collection of hits. AMG's first single "Bitch Betta Have My Money," which was on the borderline of striking gold, took him to the top of rap charts all over the nation and he's preparing once again for a rise to the top. "Bitch Betta Have My Money" is one of the many catchy cuts where he displays his distinctive rap style. "I Wanna Be Yo Friend" is an upbeat cut on which he uses the "Nasty Girl" sample by Vanity (the one should be a club hit). "Once A Gangster (Now A Man)" is a spin-off from "Janine," which was featured on this single (this one is a slammin').

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**PICK OF THE WEEK**

**U2: Achtung Baby (Island 314-510 362-7)**

Here it is, the first release of the '90s from U2, and it is filled with all the pain, heartache and poetry along with the ethereal and unsettling guitar work and heartfelt vocals, combined with a beat that can only be provided by this unique band. It's a pleasure to hear the familiarity in U2's work. The production quality remains intact with long-time producers (obviously because they know the essence of the group) Steve Lillywhite, David Mund and Brian Eno. The song "Mysterious Ways" is already moving up the pop chart. Other choice cuts are "All I Want," "Ultra Violet Light My Way" and "Tryin' To Throw Your Arms Around The World." Most of the songs on the album are love-related as opposed to socio-political, and you can almost hear the band in the studio, all of the boys in the band have had some interesting relationships lately. Oh yeah.
This Is The Bridge
The Judds Built

By Kimmy Wix

LYRICS WHICH ENCOURAGE THE TIDINGS
THAT "LOVE CAN BUILD A BRIDGE" perhaps
say it best for Naomi and Wynonna Judd. The bridge
this mother/daughter duo has built over the past seven
years is now a towering monument on which both
fellow artists and fans-by-the-million has chosen to
cross.

What is the motive for lassoing such success—including four platinum and
two gold albums, three Grammys and seven consecutive awards for the ACM
Top Vocal Duet? And what is it that makes this illustrious bridge so tempting?
Furthermore, why is it so saddening that this country super-duo is experiencing
an unfortunate break-up? Naomi and Wynonna themselves would be the first to
answer the question with a definite “love.” It is a kindred love that has kept their
voices harmonious, as well as their talent fresh, in addition to a love of fans
which marks one of the largest followings Country Music has ever witnessed.

"Love Can Build A Bridge" is much more than another Judds hit song, the
title cut of yet another top-selling album or farewell tour. It is possibly the theme
to a musical legacy which originated in 1983. Before, however, Naomi Ellen Judd
was a nurse at a Nashville hospital. Wynonna Ellen Judd had recently completed
high school. Although music had long been a family tradition, how were these
two Ashland, Kentucky girls to know that accepting stardom would be the next
item on their things-to-do list?

Prior to their very first performance on March 20, 1984, as guests of the Statler
Brothers, at the AK-SAR-BEN Festival in Omaha, Nebraska, The Judds had no
"show," no touring band and no bus. Almost instantly after they were asked to
perform on the show, the musicians who played on the debut records were hired,
plane tickets were booked and The Judds, along with the new musicians, went
into several days of rehearsals. When the curtain opened that night, a crowd of
10,000 people watched and applauded. Reminiscent of their beginning days,
Wynonna and Naomi returned to AK-SAR-BEN Coliseum in 1989, performing
once again to another full house.

Since their recording agreement with Curb/RCA Records in the early '80s,
The Judds have been honored with an immense number of awards which range
from those presented by the Country Music Association to the Grammys.
They've recorded a total of nine albums, including The Judds—Wynonna and
Naomi, Why Not Me, Rockin' With The Rhythm, Heartland, Christmas Time With The
Judds, The Judds Greatest Hits, River Of Time, Love Can Build A Bridge and The Judds
Greatest Hits—Volume II.

Their leather-meets-lace vocal strength and country-pumped-with-soul
niche has proved to be unprecedented—gathering them a following that stretches across the entire board of music.

The evening of December 4, 1991, carves yet another mark in The Judds' tree
of life, as mother and daughter perform their final show together as a duo
recording act. Within 17 minutes, The Judds sold out the Ticketmaster allotment
of tickets for their final concert at Middle Tennessee State University's Murphy
Center in Murfreesboro, Tennessee.

Unfortunately fans who were not able to secure tickets for this historic event,
however, will not miss out. Through pay-per-view television, approximately
17-million viewers with cable-access, have the opportunity to watch The Judds' final show.

Tagged the Love Can Build A Bridge Farewell Tour, the Murfreesboro perfor-
formance marks the last on the schedule, due to last year's announcement that
mother Naomi, who currently suffers from chronic hepatitis, was told by her
doctors to retire.

In addition to the Ticketmaster sellout, in Murfreesboro, die-hard devotees
of the famed country duo camped out for three days at Murphy Center, with the
tickets being sold out just one hour after the box office opened. When Naomi,
who was performing in the Midwest, heard of the masses huddled in the
sub-freezing weather, she instructed members of her Nashville staff to distribute
hot chocolate, coffee, donuts and autographed photos to the faithful fans on line.

The Judds will donate a portion of the pay-per-view proceeds from their final
concert event to the American Liver Foundation, for which Naomi will become
a spokesperson upon her retirement.

Although Naomi's recording career will come to a halt, she will continue to
honor her ace songwriting craft, as already illustrated on previously released cuts
such as "Change Of Heart," "River Of Time," "Guardian Angels" and "Love
Can Build A Bridge." Naomi will also be featured as a contributing vocalist on
Wynonna's MCA solo project, which is slated for a 1992 release date.

It was love indeed that built this extraordinary bridge that the world knows
best as The Judds. It's a bridge which perhaps best describes what true enter-
tainment is all about. It's simply the bridge which connects the listener with the
performer. And if any act out there has mastered such an incredible feat, it's these
two Kentucky girls. Both Naomi and Wynonna treasure this bridge, as reflected
time and time again upon accepting award after award, yet always remembering
that it is the fan who has made their phenomenal career possible.

Such admiration for the "fan" is reflected in these statements by Naomi and
Wynonna as they recollect their most memorable achievement on stage:

Naomi: "I think that it is any night that I am standing on stage looking out
and seeing people really enjoying themselves, forgetting their unpaid bills,
forgetting about their problems with romance or the lack thereof, and just
forgetting about their everyday struggles. Smiling, relaxing, and mouthing the
words to our songs."

Wynonna: "It was the first time I looked out to see a smiling face sharing an
incredibly emotional moment with me. There is nothing like the relationship
between a listener and a singer. I'll always be thankful for that."
HONOREES: (L-R) Shelly Talmy, Michael Wagener, Roy Thomas Baker, Tom Werman, Andy Johns, Keith Olsen.

UNSUNG, BUT NOT UNPAID: I thought this event was interesting enough to attend even before I knew the Hard Rock Cafe needed to fill a spot in their brunch menu, the location, what with building a full-on hotel and casino complete with showroom. Despite the motivation, there was a notable gathering of what was called the "Unsung Heroes Of Rock Music" at the Los Angeles Hard Rock Cafe on Thursday, Nov. 21 with presentations made to and by... the biggest records in the world in the past decade, with sales of more than 300 million records. A spokesman for the Hard Rock explains that this is the first of several planned events recognizing some of the people behind-the-scenes, without whom the music industry could not function.

Honorees were Roy Thomas Baker (The Cars, Queen, Journey, Foreigner, Ian Hunter), Andy Johns (Led Zeppelin, The Rolling Stones, The Who, Rod Stewart, Jack Bruce, Free, Eddie Money, Ron Wood, Ozzy Osbourne, Cinderella, Van Halen), Keith Olsen (Freeway, Ma, The Scorpions, Whitesnake, Foreigner, Pat Benatar), Shelly Talmy (The Who, The Kinks, Chad and Jeremy, The Fortunes, David Bowie, Michael Wagener (Skid Row, Poison, Dokken, Ozzy Osbourne, Metallica, Motley Crue, Alice Cooper) and Tom Werman (Ted Nugent, Cheap Trick, Twisted Sister, Motley Crue, Poison, Lita Ford), an impressive array of hit records to say the least.

The producers were treated to an evening of food and frivolity, (plus they had to listen to their own music, very loud) and were given Hard Rock jackets in return, they presented the restaurant chain with personally autographed, original, gold and platinum editions from their private collections, which included an irreplaceable, original PYE Silver Disc Award from Mr. Talmy, for The Kinks' "You Really Got Me," which he didn't seem eager to part with. "PYE doesn't even exist anymore, they've been sold three or four times since that happened," Shelly emphasized.

"The RIAA will replace the new award plaques, with permission," pointed out Tom Werman, who donated his platinum award for Motley Crue's Girls, Girls, Girls. He also noted, "It's a pleasure to do this. Any time anybody draws attention to what a producer does, or who he or she is, it's great, because people always think we either get the money together, or promote the record."

But perhaps, the event was summed up best by the slightly inebriated, former Led Zeppelin engineer-turned-producer, Andy Johns, when he said, "Immortalization? Big deal! This is all bullshit. Working on Stairway To Heaven wasn't immortalization... and honor?... What honor?... This is a 'Pee's restaurant, for Chrissakes!'... When you're right, you're right.

BULLETIN BORED: Once again, just a little place for quasi-interesting tidbits of rock news, gossip, or insidious innuendo... Michael Jackson has commissioned the largest ever roof display in Tower Records (Sunset Blvd.) history, with the total reconstruction of the artwork from his newly released Dangerous album cover, complete with several hundred lights, neon, smoke and a seven-foot-wide photograph of MJ's eyes... speaking of whom... Michael's camp provided a Thanksgiving Day gesture to 200 needy families last Tuesday, by donating turkeys, stuffing and canned goods to families that Los Angeles County Supervisor Kenneth Hahn's office was enlisted to select the recipients for...

Now, ain't that nice... Paula Abdul will be given the 1,944th star on Hollywood Boulevard's "Walk Of Fame" in a ceremony to take place Wednesday, Dec. 4, at 11:30 am at 7201 Hollywood Blvd. She is conveniently playing in Los Angeles on Dec. 5 and 6 at the Forum... Warrant bassist, Jeffery Dixon, wed actress/model and Candid Camera co-host Susan Ashley on Thanksgiving Day... Congratulations... Scram-time... But don't worry, I'll be back... next week...

Every so often, ASCAP gathers songwriters, sits them down, and lets them sing and talk about their songs. One recent such gathering, at the Bottom Line, brought together this motley crew: (from left) Joey Ramone, Willie Nile, Don Henry, Joyce Bowden, John Wesley Harding, ASCAP's Debbie Rose, and Tom Russell.

TREADING THE BOARDS: Last year, Miss Saigon, the Broadway musical you can't get tickets to for the next hundred years or so, lost the Best Musical of the Year Award in London's Olivier Awards to the垃圾话 Tony Awards. What won was a sci-fi musical called Return to the Forbidden Planet, a mix of Shakespeare (The Tempest) with a very cool 50s sci-fi movies (Forbidden Planet), and old rock and roll songs (from "Born To Be Wild" to "She's Not There" to "I'm A Man's World"""). The English, apparently, thought this was a regular rip-roarer, and if you're in London, you can still catch the original version of this thing. If you're in New York, you can catch the American version (off-Broadway at the Variety Arts Theatre), and while I haven't seen Miss Saigon, I can tell you this: wait the hundred years for tickets. Return to the Forbidden Planet, which numbers David Lynch/diva Julie Cruise in its cast, sinks.

When people ask the question, "Where are the great Broadway musical writers of today?," I usually say, "Making pop records." See, I believe that commercial songwriting is guided by the marketplace. When Irving Berlin and Richard Rodgers and Jerome Kern began writing, the marketplace was Broadway and, later, Hollywood. When Leiber & Stoller and Pomus & Shuman and Mann & Weil began writing, the marketplace was pop records recorded by others. When Paul McCartney and Stevie Wonder and Ray Davies began writing, the marketplace was rock records recorded by yourself. Simple as that. I've long felt that had Randy Newman, for example, been born in Hollywood, he would have been a great Broadway songwriter. Tom Waits, Paul Simon, Prince... it's not really all that hard to imagine. What we have on Broadway are songwriters who have specifically chosen to write theatrical music, an odd choice nowadays and certainly not one that generally (Andrew Lloyd

Webber excepted) leads to fame and fortune.

Last year, Paul Simon said that before he got waylaid with Rhythm of the Saints, he was working on a Broadway musical about New York's salsa music community, working closely with Eddie Palmieri and others. I think Paul Simon will write a fine musical (he's got the songwriting craft down cold, the focused discipline that many contemporary pop songwriters lack), but, let's face it, no matter how successful the eventual musical is, it's not going to make the kind of pickup nominations and sales that makes. He's doing it because he wants to. I think if Broadway held out more of an appeal to guys like Davies (who has been working on a musical with his friend, the great McCarney), etc.—that is, somehow make them want to write theatrical works—there'd be renewed life in the theater, not just renewed life in the audience (the CD-purchasing classic rock fanatics).

So happy to say I've got a release here announcing Hoo's, a new musical based on the story of the Harlem Globetrotters. The plan is the West Coast in the spring, Chicago later next year, and, eventually, Broadway. The point is that Hoo's will feature the title musical score by one Smokey Robinson, another supreme song craftsman. Good for Smokey. Good, hopefully, for Broadway.

BROWN SHOES DON'T MAKE IT: Frank Zappa probably could work up an interesting Broadway musical. For now, as close as we'll get is Zappa's Universe, a somewhat theatrical production that played at the Ritz for four nights recently. Featuring a huge cast of musicians, narrators and singers (including Steve Vai, Dale Bozzio, the Persuasions and Dweezil Zappa), the piece wove bits of dozens of Zappa melodies (not to mention Erik Satie's "Socrate") into a wide and wacky tapestry of everything. And sound. Verge, the label where the Mothers of Invention began eons ago, recorded and filmed the whole thing and, while it'll make a fun video, I don't really see the point to the album, since Zappa's best work is already out there on albums for all to hear. Anyway, during the Dweezil and Moon Unit Zappa announced that the rumors were right: their dad is suffering from prostate cancer. Frank Zappa is one of a kind, a man with a unique talent and vision, and we all wish him well.
**RHYTHM & BLUES**

**KARYN WHITE TEAMS UP WITH MINT CONDITION:** Mint Condition, the second group to emerge from Jimmy Jam and Terry Lewis' new label, Perspective Records, has been chosen by Warner Bros. recording artist Karyn White as her band for two major television appearances—the Arsenio Hall Show on November 25 and the Tonight Show with Johnny Carson on November 29.

Mint Condition, which consists of Stokley Williams, Larry Wadell, Homer O’Dell, Jeff Allen, Rick Kinchen and Keri Lewis, are all talented and, for their ages, well-accomplished musicians. Natives of St. Paul, Minnesota, each member is an integral part of Jam and Lewis’ Flyte Tyme Productions. Flyte Tyme has consistently produced megahits for such artists as Janet Jackson, Johnny Gill and The Human League. These Midas-touch producers enlisted the members of Mint Condition to lend their instrumental talents to White’s current album, Ritual Of Love, on which they are the executive producers.

White’s first single “Romantic” was a #1 hit and her second release, “The Way I Feel About You,” is on its way.

**HOLLYWOOD SHOWCASE:** Raymond Jarreau, one of the entertainment industry’s most innovative producer/promoters, will present the Hollywood Showcase First Annual All-Star Awards Show. This event is scheduled to be held Thursday, December 5 at the Wilshire Ebell Theatre in Los Angeles. The awards show will feature the month-end winners from The Hollywood Showcase, a weekly talent competition held each Monday night at Carlos n Charlie’s, as they compete for top honors of the night. In addition, some of Hollywood’s most celebrated performers will be paid tribute to. Confirmed celebrity participants for the evening include recording artist Al Jarreau, producer/performer Jay King from Club Nouveau, Warner Bros. recording artist/promoter Timmy Gatling, Rev. Radio Station Magazine editor, Ruth Robinson, vice president, A&R, for Epic Records Cheryl Dickerson and president of Bailey Communications, Inc. Lee Bailey.

The First Annual All-Star Awards Show promises to be an exciting year-end celebration. The night will feature a celebrity judge panel to rate the contestants, featured entertainment, and personal appearances by some of the music and film industry’s hottest acts.

A&M Records hosted a celebration party for Barry White’s Top 10 hit single, “Put Me In Your Mix,” and album of the same title at the St. James Club in West Hollywood following his taping of the Arsenio Hall Show earlier in the day. On the show, White performed the single and "Dark And Lovely," a duet with Isaac Hayes. Pictured (l-r) are: Hayes, A&M chairman Jerry Moss and White.
By Bryan (B-Style) DeVaney

MARLEY MARL

CASH BOX ARTIST PROFILE: For those who know anything about rap, you would definitely know the name Marley Marl. Since the beginning of rap, Marley has been making some of the hippest beats around. He’s worked with the largest names of rap including Intelligent Hoodlum, LL Cool J, Roxanne Shante, MC Shan and Big Daddy Kane, just to name a few.

Marley has released In Control Volume Two—For Your Staying Pleasure, under Cold Chillin’/Reprise. This album is a compilation of cuts recorded exclusively by the top names of rap—just for this album, just like the rest of his material, Marley displays some new techniques and grooves that have a sound of their own that will be used by many up-and-coming producers as guidelines. This album spotlights artists Big Daddy Kane, Kool G Rap, Craig G, Master Ace, Chuck Rock, Intelligent Hoodlum, LL Cool J, Chuck D and King Tee (a lot of talent on this album, huh?)

As far as Marley himself, be on the constant lookout because he’s here to stay... addicted to the dope shit!!

Ice Cube

GUARDIAN ANGEL'S MOST WANTED RAPPER!!!
Thursday, November 21, the Guardian Angels decided to protest Ice Cube’s Death Certificate album, in front of Priority Records. During their demonstration, they chanted “We want rap, not racist crap!” In addition, they stomped on ice cubes in front of observing media.

Newsletters were distributed at the protest that stated, “The Guardian Angels are protesting today outside of the office of Priority Records to demand the take off of radio station playlists. This is not an issue of censorship... We do not wish to deny anyone their right of free speech under the first amendment. But racist radio stations do not have to give ‘hatred’ players or rockers the air time that will bring their message of racism into millions of homes around the world. Ice Cube is a musical Dave Duke. If radio stations do not take a stand on this issue, then it becomes a willingness to accomplice in spreading this scourge to the youth of our communities. First there was Guns N’ Roses... then Professor Griff of Public Enemy... And now the worst, ice Cube Radio stations, don’t be a conduit for the spread of racial hatred and violence. Join the editors of Billboard magazine in condemning the lyrics from Ice Cube’s Death Certificate. For expressing ‘the rankest sort of racism and hatemongering,’ and Ice Cube himself, who’s unabashed espousal of violence against Koreans, Jews and other whites, crosses the line that divides art from the advocacy of hate. DON’T PLAY ICE CUBE!”

For more information call The Guardian Angels at (213)467-2022.

SKANLESS RECORDS: Recording artist Hi-C’s album Skanless will finally be released Dec. 10 under Skanless Records and will be distributed by Warner Bros. Records instead of being distributed by Elektra. The controversy surrounding the project was that of Hollywood Records and Elektra Entertainment. Hip-hop and felt Hi-C’s album was unsuitable for release, so Skanless took it to Warner and that’s that Hi-C will also be featured on the show intro for a compilation of old-school jams that will be put out by Rhino Records at the beginning of the year.

DON’T FORGET:Cash Box Magazine will be having a RAP special January 25, 1992. The deadline for ads will be January 13. For more information contact the Rap Department at (213)464-8241.

STREET BEAT

TOP 30 RAP SINGLES

1. CHECK THE RyTHM (Jive/214-420-101) Tribe Called Quest 2 10
2. DON'T TRUUSS IT (Del Jam/Columbia/37-7870) Public Enemy 1 18
3. AIN'T GONNA HURT NOBODY (Select/Eletra/6-66507) Kid N Play 4 4
4. WHEN THE DAY COME (Atlantic/0-96259) MC Lyte 3 9
5. KEEP IN THE ARENA (Capitol/7-2382) Gang Starr 5 9
6. POP THAT COOCHIE (Uptown/Columbia/4-98712) 2 Live Crew 6 6
7. MIND PLAYING TRUCKS ON ME (Priority/7041) Geto Boys 7 6
8. IT'S GOOD TO YA (Uptown/Columbia/52400) Heavy D & Boyz 9 9
9. THE HUNCHY FEEL ONE (Ruffhouse/Columbia/3900) Cypress Hill 10 8
10. JUST THE TWO OF US (Select/Eletra/6-68484) Chubb Rock 11 4
11. KISS YOU BACK (Tommy Boy/9992) Digital Underground 12 3
12. GLORY (Atlantic/9-66874) Yomo & Maukie 13 2
13. BLUE CHEESE (Wild Pitch/EMI/50027) U.M.C.'S 21 2
14. SET ADrift ON MEMORY BLISS (Ge Street/Island 422866 059-1) P.M. Dawn 5 15
15. LET'S TALK ABOUT SEX (Next Plateau/333) Salt N Pepa 11 3
16. LIL TRIG (Pandulum/Eletra 6-68484) Hen-Gee & Evi E 6 16
17. 25 TA LIFE (Jive/2140-4) D.Nice 9 14
18. O.P.P. (Tommy Boy/9998) Naughty By Nature 14 21
19. SHAKEYLA (JHR/Patrol/5344) Poor Righteous Teacher 20 3
20. HIP HOP JUNKIE (Def Jam/97384) Nice N Smooth 17 18
21. FLAVOR OF THE MONTH (Mercury/Polygram 86311-7) Black Sheep 19 18
22. I'M GONNA BE THERE FOR YOU (Ear Candy 38007) Jibul Wise One 22 2
23. 1-800-99-RA-TALK PIN 1102799 (EPIC 64-74029) Locandyman 25 2
24. TRAPPED (Interscope/96201) 2 Pac 24 8
25. BE A FATHER TO YOUR CHILD (Mercury/Warner 4-98743) Ed O.G. & Da Bulldogs 28 13
WHO INVENTED THE ELECTRIC GUITAR? Who the hell knows? Well, Les Paul, who is the subject of Les Paul: The Legend, The Legacy, a new Capitol boxed set of his goofy, smash-hit, multi-tracked pop records, radio shows and beer commercials with wife Mary Ford, thinks he knows. Les thinks he invented the electric guitar when he was 13.

"That's right. When I did that in 1928 in Waukesha, when I plugged in, everybody thought I was a nut. It was very simple: I was just playing this baritone stand halfway to Milwaukee and the people couldn't hear me. So I just took a phonograph cartridge and I jabbed the needle into the guitar and taped it on the top of the guitar, stuck some rags inside the guitar, and I went up there with my dad's radio on the other side of the stage. And they could hear the guitar, and I could turn it up as loud as I wanted. And I said, 'My God, Almighty, now I just have to do it.'"

"So I took the coil and magnet off the telephone, stuck it under the strings, and found out that they picked up the sound of the strings. So immediately I started in Waukesha with an electric guitar and, as far as I went, wherever I went, I was never going to go back."

Fact or fantasy? I don't know. What I do know is that Les Paul invented a whole heap of stuff, including, of course, the Les Paul model electric guitar, which Gibson has been marketing for the past 59 years. And I do know that beside from his fame as a guitar, and as a maker of '50s novelty records with Mary Ford, and as an inventor of all sorts of studio chaisse (most notably, multi-tracking), Les Paul is one of the finest living jazz guitarists, something that a trip to New York's Fat Tuesday's any Monday night will bear out. Les swings his fingers off to a room invariably filled with guitarists (the week before last, Larry Carlton, David Spinetta and Louden Wainwright III, guitarists who live up at the set break to get their guitars autographed), old Les Paul-Mary Ford fans, jazz fans, tour. and the jazz is just as curious. It's a vet-pocket party every Monday night, has been for nearly eight years. What will the rock and roll audience who knows Les Paul for his innovations and inventions—inventions and inventions that earned him a place in the Rock and Roll Hall of Fame, not just the Rocker Hall of Fame, but the Rocker Hall of Fame in the Rock and Roll Hall of Fame for his innovations and inventions—what will the rock and roll audience know Les Paul for?"

By Lee Jeske

Who are these three trumpeters (from left, Chuck Mangione, Jon Faddis and Joe Newman) grinning at? They're grinning at bassist-photographer Milton Hinton, and if you're looking for a snap of your jazz Christmas present look no further than the spectacular new book, OverTime: The Jazz Photographs of Milton Hinton (Pomegranate).

FAMILY TIES: Jack and Keith Holzman (Jack, you'll recall, founded Elektra Records, where he nurtured a generation of important artists) have acquired Albert Marx's Discovery label, one of the pioneering West Coast jazz labels. This not only means the 200 titles in the Discovery catalogue (items dating back to the '40s), but the continuation of Discovery as an active label. "We expect to continue the family spirit of Discovery Records," says Keith, who will continue to run ROM Records, "nurturing new talent and bringing them effectively to market." Discovery and ROM are based in Santa Monica.

GOOD NEWS AND BAD NEWS: Sonny Rollins admirers rejoice: he has finally made a great record for Milestone (something we have been anxiously awaiting for 20 years). Here's To The People, which features guest shots from Roy Hargrove and Jack DeJohnette, is a superbly played blend of standards and originals where, finally, all of Rollins' in-performance mastery and brilliancy comes through. So what's the bad news? He played a dreary, dismal, uninspired first set at the Bottom Line last week, something he does from time to time. Uh-oh: Maybe the choice is great live Rollins or great recorded Rollins.
Branson, Missouri Announces Its Grand Palace Forecast

Grand Palace blueprint drawing after completion

Glen Campbell

LOUISE MANDRELL AND GLEN CAMPBELL TO HOST ALL-STAR DEBUT SEASON: To the towering music community of Branson, Missouri, the anticipation has been quite immense. Upon the initial construction of a 4,000-seat theatre known as The Grand Palace, knowing exactly who would star in the debut season simply resulted in a "too-soon-to-tell" forecast.

Two weeks ago, however, marked what could be considered the finishing touch to the blueprints of the new theatre complex. During a reception held in Branson, the announcement was made that Louise Mandrell and Glen Campbell will kick off the May 1, 1992 opening and star throughout the palace’s first season as hosts.

The Grand Palace 1992 guest star lineup includes country greats such as Tanya Tucker, Reba McIntire, Ricky Van Shelton, Ricky Skaggs, Marie Osmond, Patty Loveless, Barbara Mandrell, Emmy Lou Harris and the Oak Ridge Boys, whom many have never played Branson before.

Television and recording star Glen Campbell and consummate stage entertainer Louise Mandrell will take center stage at The Grand Palace for alternating three-week engagements from May through December. The majority of the Grand Palace shows will feature either Campbell or Mandrell, in addition to a guest star. The shows are also expected to flaunt "dazzling" sets and a full complement of dancers.

Joining the Branson theatre line-up, including other top names like Ray Stevens, Moe Bandy, Mel Tillis, Mickey Gilley, Boxcar Willie and Jimmy Stafford, The Grand Palace is expected to be the most spectacular when completed. Predicts co-founder/co-owner of the theatre Peter Herschend, "With its size, production capacity, location and status, The Grand Palace promises to figure prominently in the future of country music entertainment. Soon artists will know they’ve made it when they can say ‘I’ve played The Grand Palace.”

In addition to Branson’s 22 theatres already established, new performance facilities are in the works for Willie Nelson, Andy Williams, Johnny Cash and The Gatlin Brothers.

From left, Alabama, Kenny Rogers, Clint Black, Doug Stone and Pam Tillis, get together for a jam session on the debut of the new Hot Country Nights series which aired on November 24. The series will be seen each Sunday night on NBC-TV and features top names in Country Music.

At a recent #1 celebration, singer/songwriter Joe Diffie was honored for his latest #1 single entitled “New Way (To Light Up An Old Flame).” Pictured here at the BMI/Nashville offices during the celebration are from (l-r): Clay Bradley, BMI/Nashville; Cliff Gerken, Cash Box Country chart director; Diffie; and Kimmy Wix, Cash Box Country editor. In addition to Diffie’s BMI honors, Cash Box also presented the artist with a special achievement award for the single’s #1 chart success.

Sammy Kershaw: Good Timing Couldn’t Be Better

By Cory Cheshire & Kimmy Wix

SAMMY KERSHAW CALCULATES THAT RIGHT NOW is just the right time to be right where he is. At age 33, this Cajun-blooded, heavily George Jones influence, has released his debut Mercury/PolyGram album entitled Don’t Go Near The Water. The first single cut, “Cadillac Style” is zooming up the Cash Box Top 100 Country Singles Chart, and he will be the spokesperson for the 1992 Cadillac fall sales campaign. Kershaw is riding high, but it took a few pit stops along the way to get him where he is.

“It’s gotten this chance three years ago,” Kershaw admits, “I’d already have messed it up.” Three years holds a lot of significance for Kershaw who can look back on a rough 18-year road that has seen him in and out of the music business, struggling with two near bankruptcies and two failed marriages, and confidently asserts that he won’t mess up this latest chapter in his life.

“I’ll be singing a tear-eyed ballad and I’ll be smiling,” Kershaw says, recalling those events in his life recounted in the songs he’s performing. “To think that there’s another guy who’s lived through what I have, and he’s written about it, and I’m able to sing about it—it just makes me feel good.”

This ability to come off a bad situation, turn it around, and keep on going is what puts the pump behind a Kershaw performance and, at the same time, a tear in the twang.

He has been compared to George Jones, and that straining country vocal attesting to a lost love or hard time is evident in a Kershaw ballad. Yet Kershaw admits it’s an effortless attempt but impossible feat to sound like the “Master.” Kershaw can now attribute the Jones sound to “natural harmonics,” but in his younger days he says, “I used to try not to sound like George. I thought I was trying to mimic him.”

Despite the Jones similarity, Kershaw’s other great influences include Hank Williams, Sr. and Mel Street, who Kershaw refers affectionately to as “the guy with a tear in his voice.”

It’s hard to believe that the Kershaw philosophy can be summed up in one word—FUN. After all, this is a complex guy who’s known to whip out a Cajun dish as easy as a love song. Sure he wanted a music career ever since he was able to read the labels off his mother’s record collection, but he had other waters to tread before all the pieces would fall into place.

Born the oldest of four in Kaplan, Louisiana, Kershaw gained some unsolicited responsibility at the age of 11 when his father died. However, music became the focal point in his life when his mother found him with a local musician by the name of J.B. Perry. “It was a real eye opener.” We got to open shows for almost all of the major Nashville stars, so I heard them all sing.” It was at these performances that Kershaw garnered the attention to perform with former Jones back-up vocalist Lorrie Morgan, and meet the young and promising Mel Street.

Kershaw spent the most decade juggling off-beat jobs, including a close shot at the pros playing baseball. Eventually his after-hours music career went on the road (with a group called Blackwater), leaving the nine-to-five life behind. Reassuring fans prompted him to give Nashville a try. Kershaw recorded an album on an independent label and had three singles released. However, the time just wasn’t right as Kershaw realized, and he hung up this vanguard music career for a stable job as a remodeling supervisor for the Walmart Corporation. During this hiatus from touring clubs throughout the West, Kershaw said he learned the most important lessons. “A lot of good things have happened in the last two or three years and really put my head where it’s supposed to be.”

What brought him back to the music business was another strange and mysteriously planted event in the Kershaw saga. An acquaintance Kershaw had met 10 years earlier in Louisiana called him about possibly recording Kershaw sent a demo tape to Harry Jack- son, which gave him an opportunity to target the city of Nashville and audition for Mercury/PolyGram.

Don’t Go Near The Water is evidence of the genius of Mercury/PolyGram A&R manager Buddy Cannon, who discovered the album’s cuts totalled, an uncertain Kershaw doubted the validity of the songs, fearing they weren’t his style, but following a brief time in the studio. Cannon proved to be right on the money, according to Kershaw. “He know what he was doing,” Kershaw says. Opting for ballads, Kershaw soon discovered the uptempo songs to be favorites. Convinced that all things happen for a reason and that he is a better man for some of life’s harder lessons, Kershaw is now in a fast-paced career, anchored by his wife and children and doing what he loves.

“Now,” he says, “it seems like life has a little bit easier. I’m still eating bologna, but now I have something to really look forward to.”
## CASH BOX CHARTS

### TOP 100 COUNTRY SINGLES

**CASH BOX • DECEMBER 7, 1981**

The square bullet indicates strong upward chart movement.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>FOREVER TOGETHER (Warner Bros. 50219)(CD)</td>
<td>Randy Travis</td>
<td>10</td>
<td>2</td>
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<td>2</td>
<td>LOOK AT US (MCA 54179)(CD)</td>
<td>Vince Gill</td>
<td>11</td>
<td>5</td>
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<td>3</td>
<td>YOU DON'T COUNT THE COST (Capitol/SBK 79832)(CD)</td>
<td>Billy Dean</td>
<td>12</td>
<td>5</td>
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<td>4</td>
<td>THE CHILL OF AN EARLY FALL (MCA 54180)(CD)</td>
<td>George Strait</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>FOR MY BROKEN HEART (MCA 54223)(CD)</td>
<td>Reba McEntire</td>
<td>10</td>
<td>8</td>
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<td>6</td>
<td>SHAMELESS (Capitol 79006)(CD)</td>
<td>Garth Brooks</td>
<td>7</td>
<td>9</td>
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<td>7</td>
<td>MY NEXT BROKEN HEART (Arista 2337)(CD)</td>
<td>Brooks &amp; Dunn</td>
<td>13</td>
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<td>SOMEBODY'S WINNING FOR YOU (Capitol 79678)(CD)</td>
<td>Rob Crosby</td>
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<tr>
<td>9</td>
<td>SOME GUYS HAVE ALL THE LOVE (Warner Bros. 4896)(CD)</td>
<td>Little Texas</td>
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<td>LEAVE HIM OUT OF THIS (Arista 2349)(CD)</td>
<td>Steve Wariner</td>
<td>12</td>
<td>9</td>
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<tr>
<td>11</td>
<td>THEN AGAIN (RCA 62059)(VL)</td>
<td>Alabama</td>
<td>10</td>
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<tr>
<td>12</td>
<td>HURT ME BAD (IN A REAL GOOD WAY) (MCA 54178)(CD)</td>
<td>Patty Loveless</td>
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<td>13</td>
<td>YOU CAN DEPEND ON ME (RCA 62139)(VL)</td>
<td>Restless Heart</td>
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<td>14</td>
<td>[WITHOUT YOU] WHAT DO I DO WITH ME (Capitol 79943)(CD)</td>
<td>Tanya Tucker</td>
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<td>15</td>
<td>BURN IT DOWN FOR YOU (Arista 2336)(CD)</td>
<td>Delbert McClinton</td>
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<td>EAGLE WHEN SHE FLIES (Columbia 5443)(CD)</td>
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<td>LOVE, ME (Epic 74051)(CD)</td>
<td>Collin Raye</td>
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<td>LIKE WE NEVER HAD A BROKEN HEART (MCA 54172)(CD)</td>
<td>Trisha Yearwood</td>
<td>14</td>
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</tbody>
</table>

### SATISFY ME AND I'LL SATISFY YOU (Step One 434)(CD)
- Clinton Gregory | 28 | 8 |
- Mark Chesnutt | 23 | 5 |
- Sammy Kershaw | 24 | 7 |
- Mary-Chapin Carpenter | 25 | 6 |
- Kathy Mattea | 27 | 7 |
- Tracy Lawrence | 33 | 4 |
- Doug Stone | 35 | 3 |
- Hal Ketchum | 31 | 5 |
- Roger Clemens & Clint Black | 28 | 6 |
- The Remingtons | 29 | 7 |
- Mark Collie | 30 | 6 |
- Pirates Of The Missippi | 32 | 5 |
- Highway 101 | 16 | 12 |
- Lionel Cartwright | 36 | 3 |
- Diamond Rio | 43 | 2 |
- The Judds | 15 | 12 |
- Keith Whitley & Earl Thomas Conley | 8 | 13 |
- Mike Reid | 44 | 3 |
- The Oak Ridge Boys | 26 | 9 |
- Shelby Lynne | 40 | 3 |
- Suzy Bogguss | 34 | 14 |
- Sawyer Brown | 51 | 2 |
- The Gatlin Brothers | 31 | 12 |
- Randy Travis | 38 | 16 |
- Pam Tillis | 38 | 16 |
- Charlie Daniels | 55 | 4 |
- The Kentucky Headhunters | 48 | 4 |
- Don Doherty | 54 | 3 |
- Matrice Berg | 49 | 2 |
- Paul Overstreet | 58 | 2 |
- Tom Wopat | 60 | 9 |
- Art Buchan | 56 | 9 |
- Waylon Jennings | 50 | 6 |
- Art Buchan | 56 | 9 |
- Wall Daniel | 52 | 12 |

### TURN THAT RADIO ON (RCA 62104)(VL)
- Ronnie Milsap | DEBUT |

### BETWEEN A ROCK AND A HEARTACHE (Capitol 79807)(CD)
- Lee Greenwood | 41 | 8 |

### YOU CAN GO HOME (Curb/MCA 54188)(CD)
- Desert Rose Band | 42 | 7 |

### I'M TIRED OF BEING KNOWN AS MRS. JONES (Epic 1140)(VL)
- Six Shooter | 63 | 3 |

### DEVIL AND YOUR DEEP BLUE EYES (Columbia 70946)(CD)
- Sweethearts Of The Rodeo | 64 | 3 |

### THAT'S THE WAY I FEEL (Curb 079)(CD)
- Delbert McClinton | 60 | 7 |

### ANYMORE (Warner Bros. 4969)(CD)
- Travis Tritt | 47 | 14 |

### I'D RATHER BE IN LOVE (Stop Hunger 101)(VL)
- Dawn Diamond | 65 | 4 |

### DON'T THROW ME IN THE BRYPATCH (Epic 79806)(CD)
- Keith Palmer | 49 | 6 |

### SONGS (SURE DO COME AROUND) (Soundwaves 348)(VL)
- Wayne Taylor | 57 | 14 |

### WHY'S THAT I SING THIS WAY (Killer 143)(VL)
- Sandy Sansom | 50 | 14 |

### TEMPTED (MCA 54145)(CD)
- Marty Stuart | 45 | 17 |

### IF YOU CAN EVER GET A COWBOY (Robechris 1068)(VL)
- Sharon Cunnee | 67 | 7 |

### ROUTE 99 (Stop Hunger 3064)(VL)
- Angelo Welch | 74 | 2 |

### WILD NIGHTS (Lynne 8191)(VL)
- Rick Arnold | 69 | 9 |

### GIRLS THAT LOOK LIKE A LITTLE LIKE YOU (NTM 7729)(CD)
- Josiah | 72 | 6 |

### YOU CHANGED A ROLLIN' STONE (Playback/Laurie 1366)(VL)
- Eric Clapton | 70 | 7 |

### PAINTED LADY (Noka 103)(VL)
- Dee Ford | 77 | 1 |

### WOMEN LIKE YOU (Castle 113)(VL)
- Doug Cotton | 73 | 5 |

### YOU CHANGED A ROLLIN' STONE (Playback/Laurie 1366)(VL)
- Harry Webb | 74 | 2 |

### ACT OF GOD (RCA 62033)(VL)
- Doug Carter | 75 | 9 |

### WHO'S GONNA GO LONELIER (Sun Set 018)(VL)
- Julie Jordan | 75 | 2 |

### LIKE SMOKE IN THE WIND (AXLAR 6069)(VL)
- Billy T. Hart | 77 | 3 |

### EVERYBODY THINKS I GOT IT MADE (Music City USA 132)(VL)
- Dell Conley | 79 | 0 |

### LONELY MAN (Warner Bros. 4984)(CD)
- Johnny Paycheck | DEBUT |

### LITTLE MAN (Playback/Laurie 140)(CD)
- Michelle Bishop | 85 | 1 |

### LEFTY WAS RIGHT (Air 108)(VL)
- Johnny Paycheck | DEBUT |

### MAKIN' MUSIC (Playback/Laurie 140)(CD)
- Chris Loovis | 79 | 5 |

### THIS GOODBYE IS GONNA LAST FOREVER (Sun Set 018)(VL)
- Cecil Music | 86 | 4 |

### THE SEASONS OF MY LIFE (Tug Boat 1027)(VL)
- Doc Holiday | 82 | 2 |

### PLAYIN' IT BY HEAT (Rodney0 202)(VL)
- Two For The Money | 83 | 7 |

### ONE STEP AT A TIME (Killer 144)(VL)
- Todd Barnes | 85 | 6 |

### RUSTY NAIL (Misty 1993)(VL)
- Buck Owens & Jim Ed Brown | 84 | 4 |

### TAKE ANOTHER LOOK AT YOU (Lost Gold 1023)(VL)
- Tony Sands | DEBUT |

### SHOULDER TO CRY ON (Stargate 240)(VL)
- Jerri Ray | DEBUT |

### HANGIN' OUT (Rykof/Tried & True 102)(VL)
- Chris Davis | DEBUT |

### DANCIN' WITH AN ANGEL (Deer Knob 739)(VL)
- Cricket Rhody | DEBUT |

### SOMEONE LOCK ME UP (AM 1567)(VL)
- Bob Mills | 90 | 3 |

### THE JUKEBOX HAS BEEN TALKING (Stargates 2560)(VL)
- Kris Pure | 90 | 3 |

### ALL I WANT IS YOUR LOVE (Stargate 7521)(VL)
- Mel McQueen | 91 | 3 |

### WHITE HORSES & LITTLE BROWN PONIES (Epic 1000)(VL)
- HooDoo Fudge | 90 | 5 |

### FOREVER & ALWAYS (Buicka 2189)(VL)
- John Fordham | 92 | 2 |

### CALL OF THE DOVE (Tag 1025)(VL)
- John Lockhart | 92 | 2 |

### THIS IS AS GOOD AS IT GETS (Air 3089)(VL)
- Marion Hammers | 93 | 2 |

### HONKY TONK ANGELS (Elayne Prod. 101)(VL)
- Elayne Otterson | 78 | 4 |

### OUTBOUND PLANE (Silver City 017)(VL)
- Chad Mitchell | 89 | 3 |

### PUT THE FIRE OF MEMORY OUT (Stop Hunger 101)(VL)
- Southern Smut | 87 | 5 |

### DON'T YOU EVEN THINK ABOUT LEAVING (Atlantic 4135)(CD)
- Dean Dillon | 62 | 9 |

### JUST OUT OF REACH (Curb 079)(CD)
- Ronnie McDowell | 53 | 10 |
### COUNTRY MUSIC

#### TOP 75 COUNTRY ALBUMS

**CASH BOX • DECEMBER 7, 1991**

The square bullet indicates strong upward chart movement.

Last Week • Total Weeks

<table>
<thead>
<tr>
<th>#1 ALBUM</th>
<th>TO WATCH</th>
<th>Name</th>
<th>Artist</th>
<th>Week</th>
<th>Year</th>
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<tr>
<td>1</td>
<td>Suzy Bogguss #40</td>
<td>Ropin' the Wind</td>
<td>Garth Brooks</td>
<td>1</td>
<td>1991</td>
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<tr>
<td>2</td>
<td>Reba McEntire</td>
<td>For My Broken Heart</td>
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<td>Travis Tritt</td>
<td>It's All About to Change</td>
<td>Travis Tritt</td>
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<td>5</td>
<td>Vince Gill</td>
<td>Pocket Full of Gold</td>
<td>Vince Gill</td>
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<td>Alan Jackson</td>
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<td>High Lonesome</td>
<td>Trisha Yearwood</td>
<td>7</td>
<td>1991</td>
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<td>Ricky Van Shelton</td>
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<td>9</td>
<td>The Judds</td>
<td>Greatest Hits Vol. Two</td>
<td>The Judds</td>
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<td>10</td>
<td>Randy Travis</td>
<td>I'm Ready</td>
<td>Randy Travis</td>
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<td>11</td>
<td>Garth Brooks</td>
<td>That Was My World</td>
<td>Garth Brooks</td>
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<td>Tanya Tucker</td>
<td>What Do I Do with Me</td>
<td>Tanya Tucker</td>
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<td>Something in Red</td>
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<td>Clint Black</td>
<td>Put Yourself in My Shoes</td>
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<td>Dolly Parton</td>
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<td>16</td>
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<td>Alabama</td>
<td>And Along Came Jones</td>
<td>Alabama</td>
<td>17</td>
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<td>Chill of an Early Fall</td>
<td>Alabama</td>
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<td>Roy Rogers &amp; Dale Evans</td>
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<td>Reba McEntire</td>
<td>Rumor Has It</td>
<td>Reba McEntire</td>
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<td>1991</td>
</tr>
</tbody>
</table>

**RECORDS**

**FLASH**

**MICHELE BISHOP IS A BLOCKBUSTER**

Nominated for **"FEMALE VOCALIST OF THE YEAR"**

"ENTERTAINER OF THE YEAR" at the INTERNATIONAL INDEPENDENT AWARDS SHOW Feb. 6-9, at the Tennessee Performing Arts Center in Nashville, Tennessee.
BNA Entertainment's John Anderson recently joined friends Katy Haas (right) and Al Wyntor (middle) for their TNN morning show Video AM. Anderson's current single and video is entitled "Straight Tequila Night," which springs from his new Seminole Wind album and scheduled for release early next year.

Lionel Cartwright's "Leap Of Faith" single, which he wrote and performed, rocketed to #1 on the chart, and BMI/Nashville marked the occasion with a reception to honor Cartwright and his team for their success with his Chasin' The Sun album. Assembled (l-r) are: MCA's Scott Borchetta; manager Noel Fox; MCA's Sheila Shipley; Cartwright; MCA's Bruce Hinton; BMI's Joyce Rice; and co-producer Barry Beckett. (Photo credit: Beth Gwinn)

**TOP 5 SINGLES-10 YEARS AGO**
1. JOHNNY LEE: "Bet Your Heart On Me" (Full Moon/Asylum)
2. EMMYLOU HARRIS & DON WILLIAMS: "If I Needed You" (Warner Bros)
3. MERLE HAGGARD: "My Favorite Memory" (Epic)
4. GEORGE JONES: "Still Drown' Time" (Epic)
5. JOHN CONLEE: "Miss Emily's Picture" (MCA)

**TOP 5 SINGLES-20 YEARS AGO**
1. LORETTA LYNN & CONWAY TWITTY: "Lead Me On" (Decca)
2. CHARLEY PRIDE: "Kiss An Angel Good Morning" (RCA)
3. MERLE HAGGARD & THE STRANGERS: "Daddy Frank (The Guitar Man)" (Capitol)
4. JOHNNY PAYCHECK: "She's All I Got" (Epic)
5. SONNY JAMES: "Here Comes Honey Again" (Capitol)

**TOP 5 SINGLES-30 YEARS AGO**
1. JIMMY DEAN: "Big Bad John" (Columbia)
2. LEROY VAN DYKE: "Walk On By" (Mercury)
3. PATSY CLINE: "Crazy" a)
4. RAY PRICE: "Soft Rain" (Columbia)
5. FARON YOUNG: "Back Track" (Capitol)

---

By Teresa Chance & Kimmy Wix

**Most Active**

Vince Gill—*When I Call Your Name*—
(MCA 42321)—#28

**Product Pick**

Sammy Kershaw—*Don't Go Near The Water*—(Mercury/PolyGram 510161)
(The Product Pick is determined each week by Cash Box's retail account panel.)

**ALBUM ACTION THIS WEEK**—*When I Call Your Name* by Vince Gill gained an additional 14 notches this week on the Cash Box Top 75 Country Album Chart, positioning the project at #28. Normally albums exhibit the most momentum shortly after they debut on the Chart, but with Vince Gill there seems to be no such pattern of popularity. A few weeks ago we labeled this album Most Active, and now in its 80th week on the Chart retailers such as Scott's One Stop in Indianapolis, IN; Abbey Road in Santa Ana, CA; and Tower Records #17113 in Sacramento, CA report sales are still good for this MCA debut release.

MCA Nashville executives Bruce Hinton and Tony Brown recently surprised Vince Gill with a platinum LP of his breakthrough album, *When I Call Your Name*. The occasion, captured live on TNN's Nashville Night show, was the second annual Vince Gill Celebrity Basketball Game and Concert, which benefits Nashville's Belmont College athletic and music scholarships. Shown here at the presentation (l-r) are: Brown, executive vice president & R&R; Gill; and Hinton, president MCA Nashville.

**PRODUCT PICK**—Retailers such as Central South in Nashville, TN; Middle Earth in Downey, CA; and RTI One Stop in Omaha, NE are pleased with the debut release from Sammy Kershaw, *Don't Go Near The Water*. The current release "Cadillac Style" and promises a surprising amount of upbeat tunes for a guy once partial to ballads.

**HEAVY METAL HITS OUR COUNTRY**—Albums going gold are Trisha Yearwood's self-titled debut and Randy Travis' *High Lonesome*. With album sales over 1 million, *When I Call Your Name* by Vince Gill reaches platinum status, as well as Don't Rock The Jukebox by Alan Jackson and Best of the Statler Brothers by, none other than, The Statler Brothers. Exceeding the platinum mark are Clint Black with *Put Yourself In My Shoes* reaching double platinum and Garth Brooks with his self-titled, debut album reaching a record 5 million sales.

(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 615-329-2898.)
OUT OF THE BOX

JOE DIFFIE: "Is It Cold In Here" (Epic 74123)
Producers: Bob Montgomery/Johnny Slate
Writers: K.K. Phillips/D. Morrison/J. Diffie

Some of the hottest lyrics in country music continue to lay the groundwork for newcomer/hitmaker Joe Diffie. Of course, the excellent penmanship is saddled by Diffie's mountain-flavored vocals and emotional spills. Together, the combination turns a result such as his latest single endeavor, entitled "Is It Cold In Here," with this flagpole-moving ballad filled with crying steel and purring fiddles. Diffie pours out another gripping performance that should have listeners bowing down to its lyrics of a dying love. Diffie should also take a bow for this performance as well.

FEATURE PICKS

GEORGE JONES: "She Loved A Lot In Her Time" (MCA 54272)
Producers: Kyle Leehning
Writers: Randy Boudreaux/Sam Higin/Kim Williams

Thumbs up to this "momento mori" tune, and to Jones who turns this story of a mother's undying love into a soon-to-be-radio favorite. "She Loved A Lot In Her Time" goes full force in flaunting lyrics which should easily touch every listener.

RONNIE MCDOWELL & THE RHYTHM KINGS: "When A Man Loves A Woman" (Curb 79124)
Producers: Buddy Killen/Ronnie McDowell/Joe Meador
Writers: Calvin Lewis/Andrew Wright

Ronnke McDowell flaunted his vocal talent to the highest degree when he recently recorded the Roush Brothers tune "Unchained Melody." His ability to achieve and dig for the best again shines through in his latest release of the classic "When A Man Loves A Woman." McDowell, accompanied by The Rhythm Kings, turns this current pop hit by Michael Bolton into what should be a country-format favorite.

I'm Tired Of Being Known As Mrs. Jones

By Kimberly Wix

By Cory Chesire and Kimmy Wix

High Debut
1. RICKY VAN SHETON—"After The Lights Go Out"—(Columbia)—#41
2. TOM WOPIAT—"Back To The Wall"—(Epic)—#50
3. RONNIE MILSAP—"Turn That Radio On"—(RCA)—#53

Most Active
1. SAWYER BROWN—"The Dirt Road"—(Capitol/Capitol)—#40
2. DOUG STONE—"A Jukebox With A Country Song"—(Epic)—#25
3. RONNIE MILSAP—"Momma Don't Forget To Pray For Me"—(Arista)—#33

Hot Phone
1. GARTH BROOKS—"Share Me"—(Capitol)—#6
2. VINC GILL—"Look At Me"—(MCA)—#2
3. COLIN RAYE—"Lab, Me"—(Epic)—#17

POWERFUL ON THE PLAYLIST—Riding in on that same down-home flavor so warmly crafted in "The Walk," Sawyer Brown makes another splash with "The Dirt Road." At #40 this week, the single jumps 11 notches on the Cash Box Top 100 Country Singles Chart. Reports from stations such as KYK-FM in Palestine, TX; KZOC-FM in Osage City, KS; and WATZ-FM in Alpena, MI show the single is rising up to a hit.

A 10-position move this week advances the newest Doug Stone single, "A Jukebox With A Country Song" to #25. Reporting the single's chart-busting moves this week are stations such as KICE-FM in Bend, OR; KNED in McAllen, OK; and KVON-FM in Moorhead, MN. Deputing only two weeks ago, "Momma Don't Forget To Pray For Me" rises 10 to #33 on the Cash Box Top 100 Country Singles Chart. This is the third release for new group Diamond Rio, and stations including KBOE in Oskaloosa, IA; KGKL-FM in San Angelo, TX and KPLX-FM in Dallas, TX are showing that it may just be the third hit for the group as well.

INSIDE RADIO—The annual Country Radio Seminar will not be held until March 1992, but space in the exhibit hall is filling up rapidly. The four-day conference, sponsored by the Country Radio Broadcasters, will take place at Nashville's Opryland Hotel and Convention Center. Booths representing equipment manufacturers, program syndicators, trade and consumer publications and other broadcasters will link exhibitors with clients or potential clients from the 1200-1400 CRS registrants. Those interested in reserving booth space for the seminar should contact Special Projects director, Dave DeBolt at 50 Music Square West, #604, Nashville, TN 37203-3227, or call (615) 327-4487 or 327-4488.

ARSON AND VANDALISM AT WMQZ'S AM TRANSMITTER—WMQZ of McLean, Virginia has reported that arson has cost them an estimated $500,000 in damages at their AM radio transmitter and back-up studio. The fire which broke out on October 22 began, according to investigations, when records were doused with a flammable liquid and then lit with a match. WMQZ-AM resumed broadcasting within seven hours of the incident. The FM broadcasting was not affected by the fire. Vandalism had occurred one day prior to the fire, with nothing reported stolen.

WWW AIDS ST. JUDES KIDS—W4 Country in Detroit, Michigan recently hosted their 3rd annual "W4 Country Cares For St. Jude Kids Radiothon." For a continuous 42.5 hours, W4 Country air personalities as well as local celebrities helped raise funds for St. Jude Children's Research Hospital in Memphis, Tennessee. W4 Country also welcomes the Oak Ridge Boys in concert on December 6th with portions of ticket sales benefitting St. Judes as well.

MAKING DREAMS COME TRUE—RCA recording artist Aaron Tippin was a recent studio guest on the air with WSIX's Gerry House. Tippin was on hand to present a check to DreamMakers from his sold-out, benefit performance at Nashville Night Life. DreamMakers is a non-profit organization which makes dreams come true for critically ill children. Pictured (l-r) are: Charlie Goldsmith, Nashville Night Life Manager; Paul Ney, president, DreamMakers Inc.; John Ratzek, WSIX account executive; Tippin; Gerry House, WSIX on-air personality. (Photo Credit: Alan Mayor)
HONKING TONKIN' ROUND TO #1 INDIE SLOT—

Without even lifting a note, Buchannon professes those honky tonk roots that twang through every word he speaks. And incidently, that's just what he wants to sing about.

It was the resurrection of tapes he had previously recorded that brought Buchannon back to performing. When Billy Grammar heard Buchannon's songs, including some of his originals, he said, "Hey man, you ought to be doing something with those." Whatcame next was an audition at Station Sounds in Dickson, Tennessee. After hearing Buchannon perform, Grammar was convinced that Buchannon should record "Honking Tonkin' Round."

Buchannon hails from just outside Fairchild, Illinois but can not pinpoint any true musical roots. Yet playing the honky-tonks is, as he says, "What I've always done, and what I've always liked." His first single, "Wiggle Walking Boogie," which came years before, testifies to Buchannon's preference for the get-up-and-go country rock.

INTRODUCING

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COUNTRY UP & COMING

CASH BOX • DECEMBER 7, 1991

INDIE INSIGHT

1 WALKIN' AND TALKIN' (Starrcase) .................................................. Kimberley Summers
2 ENDLESS EYES (LBI) .......................................................... Roman Rand
3 SHE HAD THE NICEST PAIR OF BOOTS (CC Star) ......................... Tom Cunningham
4 YOU DON'T NEED TO KNOCK (2 & 7) ........................................ Mandy Kay
5 LET ME DOWN EASY (Resistor) .................................................. Scott Ryan
6 NO ORDINARY MEMORY (N&D) .................................................. Laura Lee
7 RUBY RED (Stargem) ............................................................ Denise Cole
8 WE'RE TALKING TEARS (Cowboy Heaven) ................................... Montana Rose
9 THE WORST IN ME (Laurel) ......................................................... Jim & Min Harding
10 UNCHAIN MY HEART (Gold One) ............................................... Dew Watson
11 PILLOW TALK (Stargem) .......................................................... Scott Pennell
12 TRAIL OF TEARS (G&S) ............................................................ Kim Frazee
13 ONE MORE REPOSSESSION (Player) .......................................... Bobby Luster
14 BIG TIME IN LOVE (Soundwaves) ............................................... Sandra Brown
15 IF I WERE YOU (Biter Creek) ......................................................... Sandy Garwood

INDIE FEATURE PICKS

TERRY COOK: "Big Bad Love" (One Way OW-009)
Producer: Danny Day
Writers: Ruthie Steele/Jeff "Hoot" Gibson/Kathy Steele

Great melody! Great tempo! Great instrumental performance! "Big Bad Lovo," sparks the current release from country newcomer Terry Cook, who is fortunate to have a hip, happening commercial tune such as this to make a radio introduction.

HOPE COOPER: "Three Little Words (Bye, Bye, Bye)" (Door Knob DK-374)
Producer: Gene Kennedy
Writer: James A. Cox

The hook and catch on this number comes off exceptionally well, with new-on-the-scene songstress Hope Cooper gripping onto every note with her deepest effort. Flaunting her ability to nail some rather tough octave obstacles, it's quite evident that this gal is one to shoot for the limit when attempting to capture full vocal control.

SCOTT HARLYN: "Something In My Blood" (B&D Wishing Away AIH-2468)

SERVAAS: "I Think I've Gone Crazy" (Promise FC1991)

BACK IN TIME:

DECEMBER 2—Herman Cook born 1898; Pee Wee King and his Golden West Cowboys recorded "Tennessee Waltz" in Chicago 1947.


DECEMBER 4—Eddy Arnold's first recording session, one of Nashville's earliest, 1944; Rabon Delmore died 1952; Connie B. Gay, creator of "Town & Country Time" died 1989.

DECEMBER 5—Ray Whitley born 1901; Molly O'Day died 1987.

DECEMBER 6—Thomas Edison invented the phonograph 1876; Helen Cornelius born 1941; Bill Lloyd born 1955; Roy Orbison died 1988.
TRAMAI N HAWKI S
Leads The Way With Four
Stellar Award Nominations
By Tim A. Smith

Tramaine Hawkins

SPARROW RECORDS ARTIST TRAMAI N HAWKI S , riding the
crush of her popular and artistically splendid Live album, topped all nominees
for the 7th Annual Stellar Awards with four nominations. The gala event will
be taped before a live audience December 13, 1991, at Royce Hall, located on the
campus of UCLA in Los Angeles, California.

Hawkins was nominated in the following categories: Best Solo Performance By A Female, Traditional; Best Music Video; Album Of The Year, Traditional; and Song Of The Year. The four nominations are now being compared to Hawkins’ excellent work with her first album, “In The Beginning.”

A slew of gospel music heavyweights are slated to perform during the festivities, among those being Walter Hawkins, John P. Kee and the New Life Community Choir, BeBe & CeCe Winans, Mavis Staples, the Rance Allen Group, the Williams Brothers and Shun Pace Rhodes. Not to be undone, Hollywood will also be well represented, with Dick Anthony Williams, along with Different World’s Dawn Lewis and Glenn Turman serving as award presenters.

Following is a list of award nominees in their respective categories:

BEST PERFORMANCE BY GROUP OR DUO, TRADITIONAL: Thank You Mama, The Jackson Southerniers (Malaco); Pray For Me, Mighty Clouds Of Joy (Word); This Is Your Night, The Williams Brothers (Blackey); Finally Alive, The Pigm Jubi Band (Malaco).

BEST PERFORMANCE BY GROUP OR DUO, CONTEMPORARY: Different Lives, BeBe & CeCe Winans (Sparrow); Phantom, Rance Allen Group (Bellmark); State Of Mind, Commissioned (Benson); Live In Atlanta, Rudolph Starfield & New Restoration (Sparrow).

BEST SOLO PERFORMANCE BY A FEMALE, TRADITIONAL: From The Inside Out, Anis Striking Jones (Light); He Lives, Shun Pace Rhodes (Savoy); I’ll Tell The World, Myna Summers (Savoy); Tramaine Hawkins Live, Tramaine Hawkins (Sparrow).

BEST SOLO PERFORMANCE BY FEMALE, CONTEMPORARY: Through The Storm, yolanda Adams (Tribe); Walking In The Light, Lynette Hawkins-Stephens (Tribe); All That I Have, Phoenix Hines (Air); Over & Over, Margaret Bell (Warner Bros./Reprise).

BEST SOLO PERFORMANCE BY MALE, TRADITIONAL: Magnify Him, Keith Pingle (MSSG); Higher, Bevai Williams (Light); My Faith, Thomas Whitefield (Benson); Live With The Mississippi Mass Choir, James Moore (Malaco).

BEST PERFORMANCE BY MALE, CONTEMPORARY: He’s Right On Time, Daryl Coley (Sparrow); How Rare, Daniel Winans (Tribute); I Am Persuaded, Fred Hammond (Benson); From The Heart, Keith Stathen (LectronPolyGram).

BEST NEW ARTIST: Together, Kurt Can Singers (Light); He Lives, Shun Pace Rhodes (Savoy); The Promise, Ricky Dillard’s New Generation Chorale (MSSG); I See A World, New York Restoration Choir (Savoy).

BEST MUSIC VIDEO: Live With The Mississippi Mass Choir; James Moore (Malaco); He’s Right On Time, Daryl Coley (Sparrow); Tramaine Hawkins Live, Tramaine Hawkins (Sparrow); He’s Preparing Me, Rev. E. Davis/Wilming Chorister Mass Choir (All).

ALBUM OF THE YEAR, TRADITIONAL: Tramaine Hawkins Live, Tramaine Hawkins (Sparrow); Live With The Mississippi Mass Choir, James Moore (Malaco); Wash Me, John P. Kee (Tyscot); He’s Preparing Me, Rev. E. Davis/Wilming Chorister Mass Choir.

ALBUM OF THE YEAR, CONTEMPORARY: The Promise, Ricky Dillard’s New Generation Chorale (MSSG); He’s Right On Time, Daryl Coley (Sparrow); Phantom, The Rance Allen Group (Bellmark); Through The Storm, yolanda Adams (Tribe).

CHORUS OF THE YEAR, TRADITIONAL: I See A World, New York Restoration Choir (Savoy); The Precious, Ricky Dillard’s New Generation Chorale (MSSG); Wash Me, New Life Community Choir (Tyscot); Evolution Of Gospel, Sounds Of Blackness (Perspective A&M).

CHORUS OF THE YEAR, CONTEMPORARY: Reach Beyond The Break, Rev. Clay Evans’Fellowship Baptist Church Choir (Savoy); He’s Preparing Me, Rev. E. Davis/Wilming Chorister Mass Choir (AIR); Stand In Praise, West Angeles C.O.G.I.C. (Sparrow); I’ll Let Nothing Separate, Dallas/Ft. Worth Mass Choir (Savoy).

SONG OF THE YEAR: He’s Preparing Me, Rev. E. Davis/Wilming Chorister Mass Choir (AIR); He’s Preparing Me, Rev. E. Davis/Wilming Chorister Mass Choir (AIR); Jesus Is Real, John P. Kee (Tyscot).

BEST CONTEMPORARY GOSPEL PERFORMANCE: Different Lives, BeBe & CeCe Winans (Sparrow); Evolution Of Gospel, Sounds Of Blackness (Perspective A&M); Special Love, Devanice Williams (Sparrow); So Much 2 Say, Take 6 (Warner Bros./Reprise).

By Steve Giuffrida & Tim A. Smith

YOUNG MESSIAH TOUR—In a year that has been tagged as “the worst ever” in the concert industry, The Young Messiah Tour, is experiencing a dramatic increase in sales. Ticket sales have reportedly already surpassed the 100,000 mark and are selling at a rate of 6,000 daily. The tour is staged in-the-round and features performances of traditional Christmas hymns, carols and a contemporary rendition of Handel’s Messiah. Each performance is musically enhanced by a 200-voice mass choir and a 40-piece orchestra. The all-star line-up features: Sandi Patti, Steven Curtis Chapman, Lamelle Harris, Bill & Gloria Gaither, Ralph Carrington, Sheila Walsh, Carman, Wayne Watson, Michael English and Dick & Melodie Tunney. The tour kicked off in Chicago on Nov. 29, Detroit on Nov. 30, Indianapolis on Dec. 1 and is scheduled to make additional stops in Cleveland on Dec. 3, Philadelphia on Dec. 4, New York on Dec. 6, Baltimore on Dec. 7, Charlotte on Dec. 8, Lakeland, FL on Dec. 10, Birmingham on Dec. 12, Dallas on Dec. 14 and Oklahoma City on Dec. 15.

WITNESS IN WONDERLAND—Exit Records artists, Witness, recently appeared on a benefit concert put on by Stevie Wonder. The concert, called Stevie Wonder & Friends, was held in Chicago, Illinois, at the Chicago Theatre. Appearing with Witness, who happened to be the only gospel act on the bill, were hot & brawny Gable, Jodeci, and of course, Wonder himself. The purpose of the concert was to benefit Wonder’s lawyer’s family whose unborn child needs heart surgery at birth. In an interview, which aired November 7 on Entertainment Tonight, Wonder stated that he believes God has called him to stand with individuals in need, and at the same time, challenged other artists to do the same.

GLORIA HAWKINS ANNOUNCES FIRST SIGNINGS—Industry veteran and newly appointed A&R director at Myrrh/Word Records, Gloria Hawkins, shared with Cash Box her initial signings. Signing on the dotted line were urban/contemporary artist Dennis Austin of Atlanta, GA, former music director for r&b artist Bobby Brown and actor turned rapper, D.E.X., whose style falls into the new Christian “hard rap” category. On the acting side, D.E.X. has appeared in commercials for Domino’s and Doritos, as well as having a role on the popular daytime soap, One Life To Live.

DELIVERANCE POSTPONES TOUR—Intense recording artists, Deliverance, postponed their 12-date tour after guitarist George Ochoa suffered second-degree burns on his right hand, arm and leg when a fire broke out at his Hollywood home last month. Ochoa was burnt while attempting to control a fire that reportedly started when a space heater ignited a mattress in one of his bedrooms. Luckily, only that room was damaged before Los Angeles firefighters brought the blaze under control. The tour has been rescheduled for early 1992.

INTRODUCING DAVIS & ASSOCIATES—A new marketing and management firm has opened its doors to the gospel music community. Davis & Associates, headed by GMWA official Rev. Gregory Davis, will offer such services as public relations, marketing, promotions, artist management, concert and seminar planning along with a host of others. For more information contact Davis at (315) 539-7541.

While touring the northeast promoting his self-titled debut release, Peter Shambrock, recently performed at a Billy Graham pre-crusade talent party, given for the workers and staff. Pictured at the party are Art Lewis (left), crusade associate and Shambrock.
**GOSPEL MUSIC**

**Songs of Praise**

- **DENIECE WILLIAMS**:
  - *Lullabies To Dreamland* (Everland Entertainment/Wor)

  Williams takes a break from her urban/contemporary foray to record this beautiful collection of soft lullabies and inspirational songs for kids and adults alike. This project allows Williams the opportunity to showcase her writing talents, having written or sharing credits on all 12 cuts. This is a project that is very close to Williams’ heart and it shows through her performance. Although only 56 seconds long, Williams brings new life to the age-old child’s prayer, “Now I Lay Me Down To Sleep.”

- **OSCAR HAYES & THE ABUNDANT LIFE FELLOWSHIP CHORALE**:
  - *Got 2 Tell It (Tyson)*

  From the beginning to ending notes, there’s nothing but energized gospel music. These kids are full of talent, and it shows through their performance on this album. Material carries a traditional gospel base enhanced by the sounds of today’s urban music. This recording invites the listener to be a part of the festivities through the high pitched, level of emotion that oozes out through each groove. This is a record and group you should keep an ear and eye glued to.

- **INEZ ANDREWS**:
  - *Raise Up A Nation (Word)*

  One of gospel music’s legendary figures returns to the forefront with a one-hot album. This project distinctly shows that Andrews hasn’t lost her touch vocally. Produced by noted producer, Jerry Peters, Andrews stays in the traditional/light contemporary vein surrounded by strong material and the talented voices of the Thompson Community Singers. Longtime fans of Andrews, along with many traditional gospel radio formats will enjoy an updated remake of the Andrews classic, “Lord Don’t Move That Mountain.”

- **BOB SOMMA & JOHN CAMPBELL**:
  - *Technicolour* (Masanatha/Colours)

  Instrumental label, producing music similar in sound to what came away from the popular Windham Hill label, retours with a project combining jazz and vocals, housing mainstream acceptance potential. Assisting in the development of this outstanding collaboration of music are Alfie Silas, Rick Riso, Tata Vega, Larry Williams, John Pattullo and Alex Acuna. Of special note is an updated, beat-filled arrangement of the contemporary classic, “Oh Happy Day.”

- **DORIS WARD WORKSHOP CHORALE**:
  - *Ike Keeps* (On Making A Way (Tyson)

  This choir has been around for some time without gaining much notoriety. That should definitely change after this album hits the airwaves. The unique arrangements afforded here goes a long way in augmenting the extraordinary vocal talents this choir possesses. Their vocal versatility is best exemplified through the a cappella arrangement of “I Must Tell Jesus.” Make it a point not to pass this album by.

- **MAHALIA JACKSON**:
  - *Gospels, Spirituals & Hymns* (Columbia/Legacy)

  Known far and wide as “the world’s greatest gospel singer,” this collection only partially shows why Jackson was tagged with that title. Although there’s an abundance of great music to behold here, this 36-song collection scarcely places a dent in the large volume of Jackson’s music CBS has stashed in their vaults. Look for future Jackson collections to be released by this label.

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**TOP BLACK GOSPEL ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I’LL NEVER FORGET</td>
<td>Bobby Jones</td>
<td>Malaco</td>
</tr>
<tr>
<td>2</td>
<td>WASH ME</td>
<td>New life Comm.</td>
<td>John P. Kee</td>
</tr>
<tr>
<td>3</td>
<td>HIGHLY RECOMMENDED</td>
<td>Helen Baylor</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MAGNIFY HIM</td>
<td>Keith Pringle</td>
<td></td>
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<tr>
<td>5</td>
<td>SAINTS IN PRAISE</td>
<td>The West Angeles Cogic.</td>
<td></td>
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<tr>
<td>6</td>
<td>LOVE ALIVE IV</td>
<td>Walter Hawkins</td>
<td></td>
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<tr>
<td>7</td>
<td>AN INVITATION ALN</td>
<td>Luther Barnes</td>
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**Bobby Jones Top 10 Videos**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Video Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>MISSISSIPPI MASS CHOIR</td>
<td>How Good God’s Been</td>
</tr>
<tr>
<td>2</td>
<td>BEBE &amp; CECE WINANS</td>
<td>Addictive Love</td>
</tr>
<tr>
<td>3</td>
<td>DARYL COLEY</td>
<td>I Can’t Tell It</td>
</tr>
<tr>
<td>4</td>
<td>SOUNDS OF BLACKNESS</td>
<td>Optimistic (A&amp;M)</td>
</tr>
<tr>
<td>5</td>
<td>FLORIDA MASS CHOIR</td>
<td>Waymaker (Malaco)</td>
</tr>
<tr>
<td>6</td>
<td>TAKE 6</td>
<td>Where Do The Children Play (Warner)</td>
</tr>
<tr>
<td>7</td>
<td>VANESSA BELL ARMSTRONG</td>
<td>Something Inside So Strong (RCA/Jive)</td>
</tr>
<tr>
<td>8</td>
<td>WILMINGTON CHESTER MASS CHOIR</td>
<td>He’s Preparing Me</td>
</tr>
<tr>
<td>9</td>
<td>TRAMANE &amp; WALTER HAWKINS</td>
<td>The Potter’s House</td>
</tr>
<tr>
<td>10</td>
<td>REV. V.L. WHITE/MT. EPHRAIM CHOIR</td>
<td>Move Mountain</td>
</tr>
</tbody>
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Industry executives surrounded Dick & Mel Tunney at a recent album premiere for *Let The Dreamers Dream* by the husband/wife team. Pictured (l-r) are: Elwyn Raymer, BMG Music; Tom Long, ASCAP; Dick & Mel Tunney; Neal Joseph, Warner Alliance; Billy Ray and Joanie Herrn, Sparrow Distribution.
Bobbie Mason has been spending some time in the studio lately working on her upcoming release A World of Difference. Pictured taking a break during a recent session (l-r) are: Mason; producer Cheryl Rogers; and Word director of A&R, John Mays.

New Faith recently performed at their album premiere held at the Tennessee State Penitentiary. Entertainment Tonight was on hand to tape the event as well as local Nashville news crews. The prisoner/singers have recorded their first album with Warner Bros., New Faith, scheduled for a January release. On stage (l-r) are: Jesse Bounce, producer Ira Williams; Malika Haki; Victor Shears; Charles Ewing; and Carl Smith.
AMOA-IFPA Skeds 2nd Annual Pin Championships

CHICAGO—The Ramada Inn Convention Center, which is located near the airport in Milwaukee, Wisconsin, will be the site for the second annual AMOA-International Flipper Pinball Assn.’s World Pinball Championships, scheduled for Friday, Saturday and Sunday, March 27, 28 and 29, 1992.

Event is being sponsored by Ball/Midway, D3; East Coast Ball, Premier Technology and Williams Electronics Games, (along with AMOA) who will each provide at least 20 brand new machines on which players will compete. New models are expected to be introduced at this tournament.

Seven different events will be staged, including women’s, men’s and mixed teams; men’s and women’s singles; and, for the first time, a “Pin Masters” competition for singles and teams. Youth competitions and specialty events (single flipper doubles and high single ball for men and women) will be offered and there will be a fund raising event to benefit a deserving charity, which is another first at this tournament.

Additionally, players will receive awards for the highest scores achieved during all phases of the competition. Just as it did first around, the 1992 championship tournament is expected to attract players from throughout the U.S. as well as from a number of foreign countries. This event is an integral part of IFPA’s plan to promote pinball league and tournament play worldwide.

Further information may be obtained by contacting the AMOA-IFPA Administration Office at 141 W. Vine St., Milwaukee, WI 53212 or phoning 414-263-0233.

NEC Announces Plans For Three New CD Games

LOS ANGELES—Demonstrating its continued dedication to advancing CD technology, NEC Technologies has announced plans for development of three new high-end CD games for release on its Turbografx-16 system in 1992.

In first quarter 1992, NEC will release Lords of the Rising Sun, a role-playing game based on 12th century Japanese military history. The game was originally published by Cinemaware Corp. and has been redesigned and developed by Victor Musical Industries, Inc.

In the fantasy game Shapeshifter by ICOM Simulations, players try to rescue the once peaceful land of Krelion from three evil beings, called the Dark Ones. This new game will feature over 256 simultaneous on-screen colors and CD quality sound with over 35 minutes of voice plus a rock and roll soundtrack.

And finally, ICOM is also developing Beyond Shadowscape, a sequel to their successful PC game, Shadowscape.

“NEC is definitely moving out ahead in CD,” said NEC's Ken Wirt, vice president and general manager, Home Entertainment Division. “The products our developers have on the drawing board for 1992 feature advances never before demonstrated in video game technology. Kids will find the playing experience more fun and challenging.

NEC Technologies is an affiliate of NEC Corporation, a $26 billion computer and communications company. NEC Technologies introduced its TurboGrafx-16 system in 1989, with an extensive line of peripherals, including the first CD video game player. According to NEC, the company will offer more than 80 games by Christmas.
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Dynamo’s Air Hockey Tourney On Tour!

CHICAGO—Among the most recent regional events on the Dynamo Air Hockey circuit was the Wisconsin Open Air Hockey Championships held at Challenges Arcade (Sept. 28-29) in Madison for $3,000 in cash and prizes, provided by Dynamo and Challenges. Media coverage included a brief segment for the University of Wisconsin cable TV station. Players from five states took part with current national champion Tim Weissman of Houston winning the tournament.

The Keystone Family Entertainment Center in San Jose, California provided the setting for the 1991 U.S.-International Air Hockey Championships (Oct. 12-13) which drew players from Montreal, Philadelphia, Atlanta and other areas who competed for $12,000 in cash and prizes. This 25th national competition, sanctioned and organized by the U.S. Air Hockey Assn., was sponsored by Dynamo, Keystone and other local businesses. Tim “Young Wolf” Weissman shattered a longstanding USAA record by capturing his sixth consecutive national title. Mark Robbins of Boulder, Colorado lost to newcomer Andy Yevish of Philadelphia but proceeded to the finals and, enroute, not only beat Yevish, but also Keith Fletcher, 11-time national champion Jesse Yevish and two-time national champ Robert Hernandez. Robbins is himself a two-time national champion. In the actual finals, however, Weissman overpowered Robbins, who finished in second place following a tough battle.

A new USAA award was introduced at this event. It is the Bob Dubuisson Award, in memory of the four-time national champion and pioneer organizer of the sport, who died of cancer in May of this year at the age of 41. The award recognizes the player who most exemplifies perseverance and refusal to concede no matter what; and it was presented to Mark Robbins by Dubuisson’s widow, Becky.

The Baltimore Amateur Air Hockey Championships were held in Cockeysville, Maryland (Oct. 19) at Sports, an indoor sports and entertainment emporium which was cited by Baltimore Magazine as “Best of Baltimore.” Event was sponsored by Dynamo, Sports, Weiner Distributing and other local businesses, and offered $2,500 in cash and prizes. Alan Chinn from Brooklyn fought off a strong challenge from runner-up Lucien Florea to win the tournament. Further information regarding Air Hockey tournaments and promotions may be obtained by contacting Mark Robbins at Dynamo Corp., 2525 Handley Ederville Road, Richland Hills, TX 76118 or phoning 800-527-6054.
The story of
The Somewhat Ugly Duckling

There once was an ugly little duckling. Actually, it was a German duckling. And it wasn’t all that ugly.

Anyway, all the other ducklings, mostly American ducklings, used to make fun of it. They didn’t much care that this little duckling was really beautiful inside. You know, a really good little guy.

In truth, this little fella was faster, more reliable, and had more going for him than all the rest. And no other duckling could sing near as beautifully. Switch from song to song instantly. Always impeccably clean highs, thunderously powerful lows.

This was one, really talented little duckling. But, a little ugly.

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Right. We were. Truth is, we carried the parallel about as far as we can. We can hardly have a duckling be so technologically advanced that he’ll last operators for a decade, and then some. We certainly can’t have a duckling that never so much as puts a fingerprint on an operator’s valuable CD’s. And how would it sound to have the only duckling with a visible mechanism? Or a duckling that looks and acts full with as few as 4 CD’s?

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We’ll give it to you straight. We know we haven’t had a very good-looking floor model jukebox for a lot of years. And we’re not exactly proud of it. That’s because we concentrated almost solely on designing, then perfecting, the world’s most advanced high-capacity CD changing and playing system. The result is that NSM has the fastest, most efficient, most reliable, most future-technology-compatible, 100 CD system in the world. That we’re proud of.

We’re not asking you to take our word for it, though. Just look a little closer.

And when you do, you’ll notice something. We’re not a little short on looks anymore. Fact is, our new Performer-Grand is one of the most beautiful jukeboxes ever to grace the industry. That we’re proud of, too.

Oh ... about that ugly duckling. This one didn’t turn out to be a beautiful Swan. This one turned out to be a beautiful goose. The kind that lays golden eggs for its owner.

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