Bryan Adams: Waking Up The Charts

SINCE 1983, WHEN BRYAN ADAMS’ debut A&M album, Cuts Like A Knife, sold nearly two million copies and spawned several hit singles, this Canadian rocker has found a home on the U.S. and international charts.

With multi-platinum LPs such as Reckless and Into The Fire, along with mega-hit singles like “Straight From The Heart,” “Heaven,” “Run To You,” “Summer of ’69” and “It’s Only Love,” Adams was merely setting the stage for the biggest coup of his career. Last year his tune, “(Everything I Do) I Do It For You,” included in the smash film, Robin Hood: Prince Of Thieves, took the charts by storm and eventually became the biggest-selling single of the year. (It’s also the most successful single in A&M’s history.)

But that was only the beginning. The tune, which was co-written by Adams, Robert John Lange and Michael Kamen, has been nominated for several Grammys including Record of the Year, Song of the Year, and Song Written Specifically For Motion Picture or Television. In addition, Adams is up for several performance Grammys.

If that wasn’t enough, the song was nominated for a Golden Globe and is virtually a cinch for an Oscar nomination. The single is included on the Morgan Creek soundtrack album and Adams’ latest A&M LP, Waking Up The Neighbours, which has sold over two million units. “Can’t Stop This Thing We Started,” the follow-up single, also went to number one and his latest release, “There Will Never Be Another Tonight,” hits #13 in Cash Box this week.

It looks like Bryan Adams can’t stop this thing he’s started.
NARAS and CBS see eye to eye on Grammys: CBS and NARAS have entered into a new agreement extending the television network’s presentation of the Grammy Awards for another five years. The new contract continues an uninterrupted broadcasting relationship that dates back to 1973.

The agreement extends through 1999 and covers six years, including the 34th annual Grammy Awards, to be broadcast live from New York City’s famed Radio City Music Hall, Tuesday, February 25 (8-11 p.m., EDT) on CBS. Once more, Pierre Cossette will produce the show. He has produced the music awards telecast since 1971.

Celebrating the new five-year agreement between NARAS and CBS are (l-r): Peter Tortorici, executive vice president, CBS Entertainment; Jeff Sagansky, president, CBS Entertainment; Michael Greene, president, NARAS; Cossette; and Ron Kramer, NARAS chairman of the board of trustees.

ROCK ‘N CHARITY: Over 70 volunteers are expected to gather on Tuesday, January 28 to discuss details of the 10th anniversary Rock ‘N Charity celebration. After a brief welcome by Tony Martell and a short video about the TJ Martell Foundation, the volunteers will group into committees to organize the various aspects of the week-long event.

The Rock ‘N Charity Celebration will take place in Los Angeles, June 7-14, and will consist of eight-plus individual activities that will benefit cancer and AIDS research. These activities include celebrity golf, tennis, hockey and racquetball events, the original industry bowling party, a celebration-size cocktail party, silent auction, and an expanded softball event (which will move to the L.A. Memorial Coliseum, with an all-star concert to follow).

People from all areas of the music and radio industries are invited to get involved as volunteers. Committees will coordinate talent, sponsorships, prizes, promotion and other logistics of the event.

Those interested in joining a committee should call Howard Schlossberg at (818) 933-7625.

4AD AND WARNER/REPRISE have announced a pact whereas all new 4AD releases that are issued domestically (excluding artists that have been previously licensed to U.S. labels) will be available through WEA distribution on 4AD via Warner Bros., or Reprise.

The first releases under the new arrangement, available in late spring, will be the new album by Pale Saints, Outer by Wolfgang Press and the debut release by Swallow. Albums by Heidi Berry, Spirea X, Michael Brook and a Birthday Party retrospective will follow.

4AD acts excluded from the agreement due to prior licensing contracts are Pixies, The Breeders, Lush Ultra Vivid Scene, Throwing Muses, Tanya Donelly and Cocteau Twins.

In conjunction with the new label deal, 4AD will be relocating its U.S. office from New York to L.A. in April.

FROM ONE “CAPITOL” TO ANOTHER: The annual Congressional Arts Caucus recently brought 17 out-of-session members to Los Angeles where they were given a greater insight into the music industry via a day of presentations by Capitol Records.

Coordinated by the Recording Industry Assn. of America (RIAA), the Motion Picture Association and Capitol, the event was designed to educate Congress on the inner workings of a music company and to discuss pending legislative issues affecting the industry.

The visit to Capitol included a presentation on the history of recording and Capitol Studios, modern recording techniques, and a performance by R&B vocalist Phil Perry. Joe Smith, president and chief executive officer of Capitol-EMI Music, Inc., hosted the gathering.

Shown at the Capitol Records presentations are (l-r): James Fillfield, president and chief executive officer, EMI Music; Smith; New York District Congressman Ted Weiss; and Perry.
MUSIC REVIEWS

By Randy Clark and Bryan Devaney

SINGLES

QUEEN: "The Show Must Go On/Bohemian Rhapsody" Hollywood HR-47944-4

This specially released single contains "The Show Must Go On" from the "Mamma Mia" album, Queen's Hollywood Records debut, and the classic "Bohemian Rhapsody" which is from the film "A Night At The Opera." In commemoration of the first anniversary of the release of "Distant Fields," Queen has donated all proceeds from the release to the Magic Johnson Foundation. Fans wishing to contribute personally can send it to: P.O. Box 32, Inglewood, CA 90302-0032.

U2: "Until The End Of The World" (Island PRCD-60424-2)

Released too late for consideration in this year's Grammy Awards, U2's "Unchained Baby" is a sure bet for a few nominations next year. This track is actually the third single to be released, pre-release "The Fly" didn't really fly, but "Mysterious Ways" is a certified hit. The cut is not as strong in our opinion as the current hit, but now that people are hup to the album, it did just make a splash. Written by Bono & U2, produced by Daniel Lanois with Brian Eno.

CURTIS STIGERS: "You're All That Matters To Me" (Arista ASCD-2391)

This is the second single to be released from Stigers' self-titled debut album. First single "I Wonder Why" has managed to stay in the top 10 for over 22 weeks and achieved heavy VH-1 rotation. This two-mix CD contains the original version and a new mix (which we like better). The cut sounds almost like it could have been a Bill Medley/Richie Thomas song, and actually resembles "To Someone That Loves Feeling" in a respectful way. The cut was written by Stigers, Gregg Sutton & Shelly Peiken and was produced by Glen Ballard.

BROTHERHOOD CREED: "Holloway (Gasoline Alley)"

Laidback, laidback and laidback...Brotherhood Creed's debut single "Holloway," has to be one of the smoothest cuts for '92. As a group, they don't try to come off with a super-harlow style that's slamming them' market. Their sound sort of resembles A Lighter Shade Of Brown, but don't sell 'em short, they do have some original flair. Just put together a smooth sample, some background singers, cool-out-style rap, and you have "Holloway."

OAKTOWN'S 3-5-7: "I'm The One That Matters To Me"

Hammer's favorite female duo is back with their most recent release "I'm The One That Matters To Me." The sound of the single is pretty predictable for the listener who is familiar with the usual Oaktoun 3-5-7 sound (commercial rhythm & blues mixed with rap). Out of all the singles taken off that slick 3-5-7 album, this one should go a lot further on the charts and in the clubs than their previous cuts. As far as crossover to pop, this one might not do it, but look for him R&B radio play.

BEA & CECE WINANS: "It's O.K." (Capitol DPRO-79124-2)

1992 is going to be a very good year for Bea and CeCe Winans. Their recent album "Different Lives" has been on the R&B Albums chart for over 29 weeks and is still hangin' in there. Since the release of that album, radio has been giving every release by the duo on heavy rotation and will be keeping the tradition with "It's O.K." This cut is a soft ballad where the talented siblings do justice in making it a hit. Featured on the single are four different versions of the song to give a good selection to choose from (the "quiet storm" remix is the best).

GARY LAMB: Imaginaries (Golden Gate CD-71702)

Six albums into his career, on his own label (formerly Petrel I/O), Gary Lamb is dominating all proceeds from the release to the Magic Johnson Foundation. Fans wishing to contribute personally can send it to: P.O. Box 32, Inglewood, CA 90302-0032.

ALBUMS

CURTIS STIGERS: "You're All That Matters To Me" (Arista ASCD-2391)

This is the second single to be released from Stigers' self-titled debut album. First single "I Wonder Why" has managed to stay in the top 10 for over 22 weeks and achieved heavy VH-1 rotation. This two-mix CD contains the original version and a new mix (which we like better). The cut sounds almost like it could have been a Bill Medley/Richie Thomas song, and actually resembles "To Someone That Loves Feeling" in a respectful way. The cut was written by Stigers, Gregg Sutton & Shelly Peiken and was produced by Glen Ballard.

PLEASURE THEIVES: Simple Escape (Hollywood HR-60999-2)

The Pleasure Thieves are a newly signed band from the L.A. music pool, that "doesn't want to be categorized," according to lead singer and principal songwriter, Sinjin. As far as we can tell, Sinjin listened to U2's "Joshua Tree" too many times. The writing and style of this album on its own, is so similar, even if this voice sounded nothing like Bono (which it unfortunately does), the combinations were too much. Seven tracks on which the album feature a 35-piece orchestra. Produced by Julian Raymond and Steve Maclay.

DAVEA: Love Or Lust (Capitol CDP 7 97522-2)

Davea and her band, the Davea Band, has released a 10-song compilation put together by (co-T) and manager Jorge Huerta (this is his first album. The CD consists of various songs that are taken off soundtracks of classic black movies such as Superfly, Shaft and the Mack, among others. Contributing to this album are also O.C. Smith's "Blowin' Your Mind" and "the album's most valuable tracks. Hip Hop/producer will probably be the main buying market for this last-from-tha'-past compilation.

DEBUT PICK OF THE WEEK:

STACY EARL: Stacy Earl (RCA 61003-2)

Stacy Earl already has a pre-release single on the charts, "Love Me Again," which was written by Davey Sambolla, Stacy and Dick Rudolph and produced by Danny and Michael (Island). Sambolla, who contributes also on "Show Me." The rest of the ten-cut debut album is full of dance-oriented and sometimes romantic pop songs, by various producers and songwriters. Selected as a "youth-oriented market (there's not much challenging music here)" Stacy has a good first effort, plus a look and voice that with a little seasoning (if she's tough enough to move through the gauntlet of the business) and label support, could establish a career for the attractive, young singer.

POP SINGLES LOOKING AHEAD

CASH BOX • FEBRUARY 1, 1992

1. YOU SHOWED ME (X, Flat) Salt-n-Pepa

2. PLAYING WITH FIRE (F/RCA) Lita Ford

3. BREAKIN' MY HEART (Perspective/MCA) Mint Condition

4. BEATEN UP IN LOVE AGAIN (Elektra) The Doves

5. SHAMELESS (Columbia) Billy Joel

6. SONG OF THE CENTURY (RCA) Aida Noia

7. WASH THE RAIN (Charna) World On Edge

8. DREAMS TO DREAM (MCA) Linda Ronstadt

9. CARIBBEAN BLUE (Reprise) Enya

10. HELLUVA (MCA) Brotherhood Creed

11. THE COMFORT ZONE (Mercury) Vanessa Williams

12. KILLER (Warner Bros.) Seal

13. NAKED RAIN (Capricorn) This Picture

14. HEAVEN'S HIGHEST HILL (Jamaica/RS) Billy Ocean

15. GLORY ROAD (RS) Maggie's Farm
WHY IS THIS MAN SMILING? Because his weird videos are about to get a big promotion? Because his post-Monkees music is about to come out on CD? Because he’s about to go on a really rare tour with his very own band? Because he didn’t have to endure the Rock and Roll Hall of Fame dinner this year? Because he has more money than you do?

ROCK AND ROLL IS HERE TO STAY: This year’s Rock and Roll Hall of Fame dinner was by far the longest and the most boring of the seven I’ve attended. Bob Dylan still hasn’t recovered from his stab at them all, and each one has been filled with thrilling, sometimes stunning moments. This year’s dinner was filled with torpor and, more than any other, it had a theme: death.

A majority of inductees were dead—Elmore James, Professor Longhair, Doc Pomus, Bill Graham, Leo Fender, Jimi Hendrix, one of the Isley Brothers (O’Kelley), the lead singer of the Yardbirds (Keith Relf), Sam & Dave’s Dave Prater, one of Booker T & the MGs (Al Jackson Jr.) —and the Waldorf stage hosted a steady stream of widows and fatherless children (and, in the case of Hendrix, a childless father). Only Johnny Cash and Bobby “Blue” Bland were there themselves, whole and alive, to thank everybody for entering them into a structure that doesn’t yet exist. (“Next year in Cleveland,” shouts Jann Wenner ever less convincingly at each dinner).

In any case, two people set the tone for the evening. First, Elmore James’ manager, Bobby Robinson, gave the first acceptance speech and spoke for, oh, three or four hours (or so it seemed). He talked about his experiences with Elmore and James and, slowly and surely, people started falling face first into their $1,000-a-plate dinners: plop, plop, plop. Then Phil Spector got up to induct Doc Pomus and made one of the most eloquent and moving speeches I have ever heard in this kind of setting. Spector and Pomus were very, very close friends, and Spector managed to tie together death (revealing that his nine-year-old son, Phil Jr., died of leukemia over Christmas), physical disability (Pomus was a paraplegic), and censorship. Spector, whose speech was long, stunned the crowd, but he also put a permanent blanket over the evening. The night was about death, and it was like death to sit through. For example, it took seven people to speak and one to perform to induct Bill Graham: Ahmet Ertegun spoke, a video was shown, John Fogerty spoke, Bill’s two sisters spoke, Bill’s two sons spoke, Carlos Santana spoke, and then Santana played a song. Seven speeches, one video and a guitar solo to lift Bill Graham into the homeless hall. The night went on forever.

And the jam session—the eagerly-awaited jam session, the reason people didn’t scurry out of the Waldorf hours before this thing ended—was, with one brief exception, a dud. The brief exception was Neil Young leading a grisly, stark version of “All Along the Watchtower,” with guitar solos by Young, the Edge (in formal head-shots), Jimmy Page, Keith Richards, Steve Cropper and others. It was the best possible tribute to Jimi Hendrix, who was there in every single solo, clear and alive as day.

So what’s with this Hall of Fame? Why has it inducted only a few women? Why has it ignored Bob Dylan, as important and influential as a rock musician gets? And when the hell is it ever going to get built?

Next year’s dinner is going to be held in Los Angeles (the L.A. labels are getting antsy over all these frequent flyer miles their employees are logging, now that the Grammys are entering their second consecutive year in New York), as the Rock and Roll Hall of Fame finally moves into the heavyweights of the third rock and roll generation (the Dead, the Airplane, the Band, Van Morrison, Cream...). Hopefully it will have more bright moments than this year’s dinner. And hopefully somebody in Cleveland will already have stuck a shovel into some ground to begin to erect the damned thing.

By Lee Jeske

ELVIS LIVES ON?
MORE CONSPIRACY THEORY: Now that the public’s curiosity over the assassination of John F. Kennedy is in full spotlight with Oliver Stone’s current film, JFK, another issue that refuses to go away is the insistence on the part of some individuals that Elvis Presley’s “death” may have been a conspiracy as well.

I was very young at the time of JFK’s assassination, and all I remember about the actual day itself was the announcement over the P.A. in my third grade classroom that the President had been shot, and the tearful reaction of my teacher. There was a transistor radio in the classroom she turned on to listen for additional information, but by the time we found a station reporting the status, another announcement over the P.A. stated the President of the United States was dead. They lowered the flag in front of the school to half mast, and let everyone out of class for the rest of the day. I was too young to understand all the implications concerning the issue that I would grow up hearing about. I have never bought into the lone gun theory, always thought Oswald was set up, and have long conceded it was a conspiracy involving high-ranking government. I tip my hat to the work of Oliver Stone.

But, I was 21 years old and living in New York City when I learned of the death of one of my childhood idols, Elvis Presley. I remember watching his career turn into a joke towards the end, but still had never seen him perform live, and had arranged to have tickets for a show he was about to do at the Nassau Coliseum that week. I had even just finished reading the book by his bodyguards, Elvis: What Happened? the week before. The news came as a shock, but not a total surprise, considering the implications from the book and his degenerating appearance.

Kennedy and Elvis were heroes to many Americans, both charismatic, good looking and optimistic leaders in their fields. The fact that no president or entertainer since then has amassed such a devoted following, has no doubt, only fueled the image of these men ever-present in our hearts and minds. Kennedy is dead. Who killed him and why, in spite of all the earnest truth-seeking efforts by individuals such as Stone, will probably never be revealed. If the files on his assassination are opened, any information vital to national security, such as any information we might want, will not be exposed, or will somehow disappear, or has already been destroyed. Bank on it.

Elvis, whether he is alive or not, is gone. But the public remains fascinated with the idea that he might be alive. Last Wednesday, a nationally-syndicated television broadcast, The Elvis Conspiracy, was aired to stir the curiosity, hopes (and ratings) of a desperate nation through sightings and other “evidence” that there might be an American hero still left alive. Well folks, if he is alive, he obviously doesn’t want to be a hero anymore. The incessantly pathetic hope that we may someday know the detailed truth about Kennedy, or that we might possibly see the likes of Elvis once again is all we have. (Me? ...I think Elvis is as dead as John Lennon) Until then, it’s just a topic of conversation, or at best, a nice idea.

Unfortunately, we don’t live in a country that tells us the truth, I think we all know that. I also think we all know Elvis couldn’t lead the world anyway. (Lennon could have, maybe) But who knows? Maybe someday we’ll have another hero...

Speaking of heroes, how about these guys? Only problem is which one would you want for president and which one for national sex symbol?

AS 4 ME: I’m gonna hang out backstage at the American Music Awards and fill you in on all that dirt...next week...
TALENT REVIEW

The Cult/Lenny Kravitz

By Hilarie Grey

THE GREAT WESTERN FORUM, LOS ANGELES—Sire recording artists The Cult thrilled a near-capacity crowd at the Great Western Forum with a blend of guitar-powered rock, electrifying vocals, and an intriguing mysticism which set them apart from typical high-decibel metal bands. The show was aptly opened with a brooding performance of "Ceremony," the title track of the band's latest release. Lead singer Ian Astbury emerged like a shadow from billowing clouds of smoke to proclaim a "celebration that we need to cleanse a world that's bleeding deep." The powerful sentiment was underscored by Billy Duffy's dark, downward spiraling guitar licks, suggesting that this journey would be something more than a headbanging reverie.

This unique premise held true through much of The Cult's set, particularly during haunting, stripped-down selections from the "Ceremony" album, including the anthemic "Heart of Soul" and "White," a lyrically rich escape from the world's crushing problems. "White" also presented the band with an opportunity to paint a musical picture, as John Sinclair's keyboards eerily surrounded Astbury's explorations during the verses, which were brought to triumphant explosion by the heavy, guitar-based chorus. Dramatic pulses of light also helped to make "White" the evening's epic centerpiece. The soul searching aspect was also captured in a thoughtful, acoustic reading of "Edie (Ciao Baby)" from 1989's Sonic Temple. Unfortunately, The Cult was not always able to maintain this element of the show, and was apt to fall into tired, hard-rock cliches. Long, screeching solos from Duffy and a good deal of posturing and hair-flipping characterized much of their older material. The more thrashing, metallic solos in the set even managed the difficult feat of covering Astbury's powerful vocals, making lyrics nearly impossible to decipher for much of the concert.

During the encore set, Astbury voiced hopes for peace and a celebration of togetherness, as the band barrelled through the hits "Sweet Soul Sister" and "Fire Woman" to bring the evening to a rousing conclusion.

Opening act, Lenny Kravitz (Virgin Records), offered some surprisingly similar sentiments, toasting the virtues of love and racial harmony in a bright, hopeful setting which contrasted The Cult's hard-edged approach. His energetic eight-piece band effortlessly evoked a '60s retro feel on songs like the romantic "Fields of Joy" and the cynical tale of a racist "Mr. Cab Driver," both of which featured chugging guitar riffs and emphasized the bass.

"I Build This Garden For Us," with its synthesized string section and heavy Bealque-esque chord progression was the wistful highlight of a strong set. Its sincere lyrics stole much of the thunder from Kravitz's anthem, "Let Love Rule," which closed his portion of the show on a resonant, hopeful note. A skillful horn section and the reassuring roll of the organ helped make his 45 minutes a pleasurable, idealistic adventure for the early crowd.

Intellectual Property Rights On Hold

By M.R. Martinez

LOS ANGELES—More effective agreements providing international intellectual property rights protection for U.S. creative works is not likely before the next presidential election, according to several sources close to the international trade talks known as the Geneva Agreements on Trade and Tariffs (GATT).

Trade organizations representing the intellectual property rights of recording and film artists have expressed concern that the text of the proposed Intellectual Property Rights accord released recently in Geneva during the Uruguay Round trade talks of GATT were seriously flawed, particularly in areas of trade quotas and copyright protection.

Concern over the provisions was addressed by U.S. negotiators during a January 13 meeting in Geneva. But according to one source, who asked not be identified, "It's not likely that the U.S. will ratify a trade agreement in the wake of President Bush's trip to Japan. The exportation of American recordings and films has become an important political and economic issue."

Many believe it will be next year before the U.S. will bring back an agreement that satisfies political interests here.

Jason Berman, president of the Recording Industry Assn. of America (RIAA), recently noted that "The U.S. copyright industry generally, and the recording industry in particular, represent the most vital and competitive sector of the U.S. economy. U.S. cultural industries export American ideals while greatly contributing to our balance of trade."

While noting that the Bush Administration and Congress have made intellectual properties a centerpiece during the Uruguay round of talks, and that the administration led by Ambassador Carla Hills has made an honest effort to bring back viable agreements, "the agreements fall short...in a number of critical areas."

Neil Turkewitz, RIAA's vp of international affairs, told Cash Box that two major areas of concern were that barriers to market access had not been lifted and that there were no effective protection to record rentals.

"The agreements as they now exist do not effectively provide for a trade balance on U.S. recordings," Turkewitz said. "There would also be a need for greater reduction of tariffs in some territories."

Many countries, according to Turkewitz, have written legislation that protects indigenous national companies but provides no protection for foreign nations.

In other words, an Australian act signed to SONY Music's Australian affiliate, would benefit from blank tape levies established as protection from home taping. But Michael Jackson's product would not receive similar protection in the same territory.

"In many cases," Turkewitz said, "U.S. product comprises 35% to 50% of the market, so they are really subsidizing revenue from the blank tape levy."
## R&B MUSIC

### 1992 PIONEER AWARDS RECIPIENTS:

In celebration of its Third Annual Pioneer Awards, the Rhythm & Blues Foundation will award an unprecedented $160,000 to 10 legendary pioneers of the form, and then bestow a special Lifetime Achievement Award on the "Queen Of Soul," Aretha Franklin. This year's award recipients will include Hank Ballard, Bobby "Blue" Bland, Chuck Jackson, Ella Johnson, Nellie Lutcher, Jesse Stone, Rufus Thomas, Paul "Hucklebucket" Williams, The Dells and The Staples Singers.

The Rhythm & Blues Foundation is an independent, non-profit organization founded to foster wider recognition, financial assistance, historic and cultural preservation, and provide support services to the R&B market. These 11 legendary R&B performers, selected by The Foundation's Board of Trustees, will be feted at a gala awards ceremony on Wednesday, February 26, 1992 in the Pegasus Suite of the famed Rainbow Room in New York City.

In announcing this latest round of Pioneer Awards, the executive director of the Foundation, Suzan Jenkins, expressed great delight at being able to recognize this augue class of 1992. "The depth and breadth of talent we're recognizing this year is truly gratifying and represents a quantum leap for The Foundation."

The R&B Foundation is continuing work in conjunction with the Smithsonian Institution (which houses The Foundation) to establish a national Rhythm & Blues Archives, which will have collections of R&B memorabilia, oral histories, and film and video footage. The Foundation is also researching the production of a series of reissues of original R&B recordings dating back to the post-war era.

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### TOP 75 R&B ALBUMS

| #1 |-dangerous (Epic 45400) | Michael Jackson | 8 |
| #2 | keep it comin' (Elektra 61216) | Kool & The Gang | 10 |
| #3 | cooleyhighharmony (Motown 63209G) | Boyz II Men | 26 |
| #4 | always my lady (MCA 10198) | Jodeci | 33 |
| #5 | I CAN'T TELL YOU TO QUIT (Capitol 98151) | Hammond | 53 |
| #6 | death certificate (Priority 57150) | Ice Cube | 11 |
| #7 | unforgettable (Elektra 61049P) | Natalie Cole | 32 |
| #8 | diamonds & pearls (Paisley Park/Warner Bros. 253739) | Prince | 13 |
| #9 | real love (Arista 18679) | Lisa Stokes | 19 |
| #10 | emotions (Columbia 47908) | Mariah Carey | 17 |
| #11 | of the heart, of the soul and of the cross (Gee Street/Island) | R&B Music | 61 |

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By Bryan DeVaney

Aretha Franklin

In 2019, Aretha Franklin was posthumously awarded the Grammy Lifetime Achievement Award. Her contributions to the R&B genre were significant, and she was one of the most influential singers of the 20th century. The R&B Foundation's Pioneer Awards honor artists who have made significant contributions to the genre.

Robyn Springer

### MAKIN' MOVES: Robyn Springer is Cardiac Records' first offering into the contemporary arena of Rhythm & Blues. "Forever and Forever" was released January 13 and the album Makin' Moves is set for a Valentine's Day release on February 14. The album was produced by Randy Muller who is also a recording artist with the group Sky.
RAPPAP/DANCE MUSIC

By Bryan (B-Style) DeVaney

WHATtha'HELLZGOGIN'ONINTHATRAPWORLD
THISWEEK?andNonewith
thehelpofDJQuikareremixing"IfYouWantIt"togetitready
forreleaseasasinglewithinamonth...Abovementhecurrent
mixingoftheirnewBlack
MafiaLifealbumdown'tagetit
readyforthesession...Dr.Dre
iscurrentlyworkingonhisdebut
soloalbumandwilldebuteenew
artistoutofLongBeachCA
namedSnookyDogDogunder
DeathRowRecords(hyphesh't)....
Whoeverwrotethearticleintherecent
issueof2-Hype.tagged"Word
HasIt"...andthiswerear серии
change.Gothis'mumpiecehadthe
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Tee.Remember,respect,shouldbe
given'tothat'olclassical
cause,withoutittherewouldn'tbe'sh't
now.Anycomments,myreal
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Hi-C & Tony A

YOU PROBABLYDON'TBELIEVETHIS,...butSam
PerkinsoftheLosAngelesLakers
recentlymadeanappearancein
SkanelessamplingartistHi-C's
videofor"LeaveMyCurfalone",the
firstsinglethattakesplacefrom
hisdebutalbum,titledSkaneless.
Perkinswasstrollin'down
theVeniceBeachboardwalkwhen
thevideo wasbeingshotand
jumpedintoabasketballgamebeing
stagedforthevideo whenoneof
thecrewrecognizedhim...W.C. &
THEMAADCirclerecently
completingfilmingoftheirlatestvideo
foritetitletrack"Ain'tADamn
ThingChanged."Thevideo
featuresaround-upofrap'smost
prominentartistsincludingChilly
Chill(don'tconfusehimwith
LillyLill),CypressHill,Boo-Ya
Tribe,MellowManAce,Yo-Yo
andwhat'shisname,oh,icecube...

MarkPalaDyn,AboveTheLaw's
engineerandTotalK-OSS,finally
defeatedthepreviously
undefeated1-BStyleatJohnMadden
'92(lookoutforthisbigpayback
inamegaway)...Boogle
DownProductionsaretwistingout
anupcomingalbumtitledSexAnd
ViolenceunderJiveRecords...Def
Jamrecordingartist,Boyzis
currentlyworkingwithTotal
TrackProductionsonherepiturum Album...

EastWest/Alco recording artist
MC Peaches (left) dropped by
WBLSTM to visit with Kid Capri
during his radio show. Her debut
album More Than Just A Pretty
Face is currently on the market.
52
ON
EVERY
STREET
(Warner
Bros.
266S0)

DIRE
STRAITS
52

MICK
JAGGER
&
THE
ROLLING
STONES
52

BEATLES
(George
Harrison)
52

Bowie,
David
52

等多种语言，包括中文，英文，日文，韩文，阿拉伯文，法文等。这使得我们能够跨文化交流，了解不同的文化背景，提高语言能力。同时，对于AI而言，多语言的训练可以提高其对复杂自然语言的理解和生成能力，使其在实际应用中更加灵活和广泛。
AND THEY SAID IT WOULDN'T LAST: To celebrate their 40th anniversary, the Modern Jazz Quartet raised a glass with Atlantic co-chairman Co-CEO Ahmet Ertegun, whose label released a recent MJO boxed set, and Mayor David Dinkins, who declared January 14th MJO Day in New York. L'chaim to (l-r): John Lewis; Connie Kay; Ertegun; Dinkins; Percy Heath and Mill Jackson.

**RE ISSUES:** In those distant days before CDs—we're talking the summer of 1986—I did a survey of jazz critics asking them the simple question, “What favorite albums would you like to see reissued?”

Dozens of albums were mentioned—obscure albums by obscure artists, obscure albums by well-known artists, even well-known albums by well-known artists. Howard Mandel wanted to see some Coltrane on Impulse!, which was impossible to come by, and everybody wanted to hear some Ellington, especially early RCA stuff and the later And His Mother Called Him Bill.


Less than six years later, the list seems quaint. Of the dozens of albums mentioned, only a handful remain unreissued, in this era of CD reissue overload. Davis has his Kenny Dorham, Crouch has his Sonny Clark, Simon has his Army Air Force Miller, Mandel has his Coltrane, everybody's happy. Several people mentioned The Jazz Soul of Porgy and Bess, a spectacularly hard-to-find United Artists album. Heck, it's been available for over a year now. Ray Charles and Betty Carter, one of the most collectible of collectibles? No sweat: it's been out, with extra tracks, for several years already.

Two things brought all this to mind. Columbia, which has been reissuing everything this side of Walter Yetnikoff's old expense reports, is about to make Michael Bourné happy. Dave Does Disney, a long gone Dave Brubeck album that made Bourné's list, is scheduled for reissue next year. And Stanley Crouch and I will be releasing a rare Coltrane album next month, when Atlantic—whose reissue program has been spotty at best, nonexistent at best since the death of Nesuhi Ertegun—reissues The Max Roach Trio featuring the Legendary Hasaan, the only recording of an obscure Philadelphia pianist named Hasaan Ibn Ali, a recording Crouch and I both coveted. I have a deteriorating old cassette dub of the album, which features a splendidly quirky, rhythmically obscure pianist in the Monk/Nichols/Hope school.

Is there anything left to be reissued? Sure. Here are a few of the stragglers from that now outdated list: Dizzy Gillespie's Gillogliani (Verve), Baby Face Willette's Face to Face (Blue Note), The Cool Voice of Rita Reys (Columbia); Max Roach's Percussion Bittersweet (Impulse!), Ornette Coleman's Skies of America and Science Fiction (Columbia), Crachan Monroe's Some Other Stuff (Blue Note), The Joe Dallas Trio at Newport '63 (RCA), Melba Liston & Her Bones (MGM) and Bobby Hackett's Easy Beat (Capitol). And a few others, all of which will no doubt show up in the not too distant future.

In the even less distant future comes those new Atlantics which, along with Hasaan, include After Hours, Hank Crawford; The Blue Yuletide; Change of the Century, Ornette Coleman; 'Round Midnight, Betty Carter, and Spectrum, Billy Cobham, along with a slew of blues, by Jimmy and Mama Yancey, John Hammond, Otis Rush, Blind Willie McTell, and the ubiquitous John Lee Hooker.

**PASSING ON:** Beaver Harris, the wonderful jazz drummer whose aptly titled 360 Degrees Music Ensemble made some delightfully eclectic avant garde-meets-the-tradition albums in those dimly remembered 1970s (a neglected jazz period in need of some serious critical reevaluation; jazz did not go directly from fusion to Wynton Marsalis) died last month at the age of 55. Harris was a favorite of the avant-gardists of the '60s and '70s—he recorded with Shepp, Ayler, Brown, Rudd and others—but he was a well-rounded drummer in the Max Roach/Roy Haynes mode who could swing any style jazz ensemble. His fine band put all styles together in one ensemble and if you can get your hands on them (now there are some albums that deserve CD reissue, although the Black Saints are probably available, do).

**NOW THAT'S WHAT WE CALL ARTS AND ENTERTAINMENT:** Benny Carter, whose career—as an alto saxophonist, trumpeter, composer, band leader and arranger—spans the entire history of jazz, and who seemingly hasn't lost a step off any of his talents in the nearly 70-year duration of his career, will be the subject of Benny Carter: Symphony in Rifft, an hour-long documentary airing on the Arts Entertainment Network on February 18. I haven't seen the film, which is narrated by Burt Lancaster and features commentary by Ella Fitzgerald, Andre Previn, Dizzy Gillespie, Lena Horne, Quincy Jones, Clark Terry and David Sanborn, but I'd be surprised if it wasn't a graceful, dignified, swinging hour of music, jazz and conversation.

**YAPPING IN L.A.:** Live in L.A.? Free on Thursdays? Got $175 to kill? Need 1.8 additional education credits in Music? Have we got the thing for you: "Jazz Talk with (KLON-FM deejay) Chuck Niles and Friends," a UCLA Extension course taking place every Thursday from January 30 to March 5 at the Catalina Bar and Grill. You'll meet musicians, talk about jazz until you turn blue in the face, and probably have a good old time. You'll just have to tape The Simpsons for later.
Michael Peace: The King Of Christian Hip-Hop Returns

By Tim A. Smith

MICHAEL PEACE'S LIFE STORY READS LIKE A SUSPENSE NOVEL. The opening chapter begins with Peace growing up in the ghetto of New York City, being raised by foster parents. Subsequent chapters show Peace's role as a militant leader among black students on the campus of New York's Brockport State College; his being elected president of the Black Student Union; holding secret meetings, tapped phone lines, topped off by raids being carried out by the FBI.

The turbulent militant chapter of Michael Peace's life came to an abrupt end during his senior year in college when he became a born-again Christian. Since that time, Peace has received his B.A. degree in mass media and communications from Brockport State College, and his role of pastor of the College Career group at the church that he attends, along with being one of Christian rap's innovative figures, having recorded four albums for Reunion Records.

His latest, titled Threat To Society, is his debut with Star Song Records. How does Peace feel to be back in the mainstream after a break between albums and labels? "Pretty good," answers a jubilant Peace. "For the first time, I was given full control to make a record the way I wanted it to sound. That's not a slam against Reunion Records, my record company. They just had a different approach to how they did what they did as a company. I've never felt this good about a record. I feel as if this is my first recording ever."

Peace's signing with Star Song Records wasn't totally by coincidence. "Many of the folks at Star Song had an influence on my life," Peace explains. "Jeff Mosley, Star Song's senior vice president, was once the president of Reunion Records. Matter of fact, he's the one that originally signed me to Reunion. Dez Dickerson, the vice president of A&R at Star Song, produced two of my albums with Reunion, so they knew what was happening in my life. After I left Reunion, they invited me to talk. We prayed, seeking the Lord's direction and He worked it out from there." Threat To Society infuses the sounds of hip-hop and jazz, along with Peace's commentary-styled raps, reminiscent of the style made popular during the '70s by such early stylists as The Last Poets and Gil Scott-Heron. "Star Song wanted to let me be who I am," says Peace. "The things that we deal with, ministry wise, in the streets, were rising up in me. As I eluded to earlier, I was allowed to record them the way that I felt and experienced them. That's basically how we came about with the style and everything."

Peace elaborates further. "I wanted to freely communicate with other people, those that we encounter face to face as well as those that we may never see, what the Lord is doing in my life. I also wanted to share the conviction He was giving me concerning many issues as they related to youth or just people in general who live in urban areas." Peace is more than just your everyday Christian artist, he's also a true evangelist. To him, hit records are secondary to his ministry geared toward the drug dealers, gang members, prostitutes and the everyday victims of society that make up urban America. "My wife and I live this stuff," Peace explains in a serious tone. "We don't just talk about the problems that are going on out there in the streets. A lot of people in Christian music have their fundraisers and benefit concerts, things like that, but we live the message that you hear us bringing forth in our music. We're really out on the streets. We don't just talk about the problems, we live around those people. Because we have always lived that message, it lends to us some credibility and maybe some elder statesman status for us to talk to some of the younger rappers coming up as well as the body of Christ in general. We want to let them know that this stuff is really happening and we all need to get in gear in relation to doing something about it."

"Many of the critics, as well as others, say I'm back and all this stuff," says Peace. "I mean, that's cool, actually it's encouraging to a certain degree. But I'm not really into all of the hype. I'm committed to winning the lost for the Lord. It's never mattered to me how many records I've sold or who's got more popularity. I'm glad that people are saying that I'm still respectable, in terms of what I'm doing and the kind of music and sound I'm bringing forth. I'm just being me that's all I can be."

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

FIXIT RECORDS president, Raina Bundy, has announced the signing of a mainstream distribution deal with Intersong International, an Atlanta-based record company best known for their successes with jazz, classical, and movie/theater soundtracks. Intersong has recently begun venturing into new territory, first into country, and now gospel! This new deal, effective immediately, will take Fixit artists Edwin Hawkins, Witness, Keith Staten, Michael Brooks and others product to mainstream markets worldwide.

THE CHRISTIAN BROADCASTING NETWORK recently re- aired in honor of Dr. Martin Luther King, Jr. a black gospel music special, Sizing Him, hosted by Jesse Dixon, featuring performances by Shirley Caesar, Dixon, Stallon and Dove Award winning duo BeBe & CeCe Winans.

BEBE & CECE MAKING MOVES—BeBe & CeCe Winans recently were honored with an award for Best Gospel Artist at the annual NAACP Image Awards Show in Los Angeles. In addition to their award success, the duo was recently listed in USA Today as one of its “Best Of 1991” for the Different Lifestyles album.

SIGNINGS AND SUCH—Greater Vision, a powerful new gospel music group, has signed a long-term contract with Riversong. The Standard 4 Quartet recently signed an exclusive booking agreement with Brentwood Talent and Marketing. Their new project, on Canaan Records, is slated for an April release. Homeland Harmony, the new television show from Homeland Recording and Publishing, will begin airing Saturday, February 1, on the Acts Network and the Family Net Cable Network. The show will feature musical performances by many of the industry’s top acts in the southern and country gospel fields.

IN THE STUDIO—Michael W. Smith, who is nominated for an American Music Award for Favorite New A/C Artist, is currently in the studio working on his follow-up release, set for July. Richard Smallwood is also in the studio working on his Sparrow debut, slated for an April release.

BMG ACQUIRES MAJOR SANTANA COPYRIGHTS—BMG Music Publishing has acquired the Petra Music Catalogue containing major copyrights of Santana, one of rock music’s legendary bands. BMG president Nick Firth commented, "It is very exciting to add these Santana copyrights to our company. It represents another important step in further diversification and deepening of BMG’s music publishing catalog."

EXECUTIVE ON THE MOVE—Michael Blines has been appointed to the new position of senior director, marketing and creative services for the Sparrow Communications Group. Blines will oversee packaging, sales development, media relations, national promotions and artist development to complement marketing plans he will generate for Sparrow’s varied product line.

MIKE WARNKE TOUR—Mike Warnke will kick off his tour in Montgomery, Alabama’s Memorial United Methodist Church, on February 1 at 7:30 p.m. Warnke will be covering approximately 17-20 venues a month in an effort to reach all areas of the country with his ministry and message. Warnke’s ministry specializes in meeting the needs of people who need counseling, have marital problems, drug or alcohol problems or those wanting out of the occult, witchcraft, or pagan religions. For more information and tour dates call 606-748-9961.

VERSUS WINS STAR SONG/700 CLUB’S NEW ARTIST SEARCH—Versus recently took home the grand prize in the first ever New Artist Search sponsored by Star Song and the 700 Club. Versus, a band from Oregon, won a one-year recording contract with Star Song and is scheduled to make an appearance on the 700 Club and during Gospel Music Week’s New Artist Showcase. Category winners were as follows: Best Male Vocalist, Tony Strascica of Albuquerque, New Mexico; Best Female Vocalist, Kimberly Beaux of Boise, Idaho; and Best Instrumentalist was Luis Alberto of New York, New York. Due to an overwhelming response, follow-up plans are already underway for the New Artist Search ’92.

New Artist Search ’91 telecast
GOSPEL MUSIC

Songs of Praise

THE MICHAEL FLETCHER CHORALE: Live
Ensemble shows tremendous growth on this their sophomore project. The album is greatly enhanced by Thomas Whitfield's stellar production and hot vocal licks from special guest artist Rev. James Moore. Hit picks include: "Look And Live," "We Have Come To Praise Him," "Sweeter," "The High Place" and "Hold On."

CANDI STATON: Standing On The Promises (Bereach)
Staton moves closer to the traditional realm on her latest. Taking reins of the production end, along with husband John Sussewell, Staton doesn't totally abandon the contemporary sound, just offering a pleasing mix of both sides. Included are such standards as "No Not One," "Glory To His Name," along with the title cut. This release should help expand Staton's audience.

TYRONE DICKERSON AND THE CHRISTIAN FELLOWSHIP CHORAL: Make Me Over (United)
Lately, the "Windy City" has been developing some young, talented, progressive-minded and sounding choirs. Dickerson and the Christian Fellowship Choir is the latest of this line. This choir, who has lately lended their vocal talents to the projects of labelmates Yolanda Adams and Michael Bruce, shows why they have been in such demand on their debut album. Talent and strong material are the key here.

Nashville's Broadway Dinner Train was the site recently for a celebration honoring Steven Curtis Chapman's resigning with Sparrow Communications Group. Pictured (l-r) are: Bill Hearn, president of Sparrow Communications; Peter York, senior vice president of Sparrow Communications; Chapman; Dan Raines, managing director of Creative Trust; and Billy Ray Hearn, chairman and CEO of the Sparrow Corporation.

New Releases...
1. DANCING WITH DANGER (Myrrh 70168/2612)—Leslie Phillips
2. THE HIGHEST PLACE (Ioaona/ Music 040)—Praise & Worship
3. OPEN FOR BUSINESS (Everland Entertainment 701270603)—Sandi Patti & Friendship Co.
4. AWAITING YOUR REPLY (Star Song 8229)—Resurrection Band
5. THEY SING GLORY (Impact 701350351)—The Stone Brothers
6. A CAPPELLA KIDS (Marañatha! Music 8778)—The Marañatha! Kids
7. HIGH PRAISES VOLUME ONE (Star Song 8227)—Camman
8. GOING HOME (Marañatha! Music 8787)—Pearl Brick
9. GLORY (Integrity Music 012)—Instrumental
10. WE HAVE SEEN HIS GLORY (Word 7019299504)—A Cappella

"Putting it in ink"—Rev. Lawrence Thomison signs on the dotted line as New Haven's first black gospel artist, creating a new division for the label. New Haven Records just as Harding (president) did in 1979 when he formed Record label for Word Records. Pictured (l-r) are: George W. Stewart, director of black gospel division, Spectra Distribution; Rev. Lawrence Thomison; and Ken Harding, president New Haven Records.
Ben Tankard

INNOVATIVE KEYBOARDIST BEN TANKARD MELDS JAZZ AND GOSPEL, WITH UNBELIEVABLE EASE AND STYLE. BEHIND THE KEYBOARD, TANKARD PAIRS A JAZZ STYLE WITH GOSPEL INSTRUMENTALS FOR AN INSPIRING LISTENING EXPERIENCE.

TANKARD'S SECOND ALBUM, KEYNOTE SPEAKER, IS EVEN TIGHTER THAN HIS PREVIOUS ONE. THIS TIME HE WAS ABLE TO BRING HIS VIBRANT TALENTS INSTEAD OF COVERING ALL THE MUSIC HIMSELF. ON THE ALBUM HE ARTFULLY COMBINES HIS KEYBOARD TALENTS WITH HIS FLAIR FOR PRODUCING, SHOWCASING AND COLLABORATING WITH OTHER ARTISTS AND MUSICIANS INCLUDING MERVYN WARREN, FORMERLY OF TANKARD'S 6, THE WINANS SISTERS, MARCUS HUNT, ALLEN T.D. WIGGINS, AND FIRST CALL.

Born and raised in Florida, Tankard grew up in a family immersed in music. At the early age of 3, he was introduced to music by his father, a pastor and his sister, a pianist. Ben began to play drums, switching to the tuba at age 14. In high school, he was honored with the All-State, All-Chair, and All-American band titles, and was noted in his senior year as one of the nation's top five tuba players. Before entering college, he was offered over 23 scholarships in music and for his second love, basketball.

While studying at Troy/Wallace State University, Tankard received high honors in both his major, criminology and in his minor, music. Being exposed to talented Pentecostal church musicians, he was inspired at the age of 21 to begin playing keyboards. With an intense practice schedule of three hours a day, his efforts paid off, and at the age of 22 he won the 1987 Yamaha National Electone Festival Award.

As a product demonstration specialist for Roland and Yamaha instruments, Ben honed his production skills. He instantly gained respect as a producer with his first project One Way, an album by jazz/gospel saxophonist Allen T.D. Wiggins. This project was signed to Command Records and reached Top 40 status on Spiritual Charts in late 1984.

To date, Tankard has played in hundreds of recording sessions and has produced a number of albums, many in his own recording studio, Ray June Productions. He has played on stage with Earl Klugh, Beau Williams, Bell & CeCe Winans, Vanessa Winans Armstrong, and Tramaine Hawkins, among others, and is also the vice president of Artists & Repertoire for Tribute Records.


Tankard, an artist himself, is also represented by a very prestigious broad-based entertainment firm, Rubenstein Public Relations Co., Inc. Some of their clients include: Mariah Carey, Raoul Felder, LaToya Jackson, Minute Maid, Paul Simon, Jacqueline Stallone, Lynette Hawkins-Stephens, Donald Trump and UNICEF.

-HOI POLLOI: NEW FROM NEW ZEALAND-

HOI POLLOI RECENTLY CROSSED THE PACIFIC TO SIGN AN EXCLUSIVE RECORDING AGREEMENT WITH REUNION RECORDS. THEIR DEBUT ALBUM WILL BE RELEASED MARCH 20, AS ONE OF THE PREMIERE RELEASES IN REUNION'S FIRST LAUNCH GUARANTEE PROGRAM.

"HOI POLLOI was a smash success when the group performed in the U.S. for the first time at the 1990 Cornerstone Festival, and we look forward to introducing this talented rock band to even bigger audiences," stated Terry Hemmings, Reunion president/CEO.

Hoi Polloi (Greek for "the common people" or "the masses") was recorded in New Zealand and Nashville and was produced by Reed Arvin, known for his work with Rich Mullins. Featuring lead singer Jenny Gullen, who also plays acoustic guitar, the four-piece band includes founding members David Ball (guitar), Jozef Fityus (drums) and Andrew Horst (bass).

The rock album features vivid lyrical imagery aimed at overturning complacency and inspiring love. Songs include: "Love Without Mercy," set in a third-world country which sets the tone that love without sacrifice is no love at all; "Satisfy," a tribute to God's awesome love which quenches the deepest desires of the soul; and "Come To Me," which conveys the message of the tremendous power of the Christ and its ability to lead to a place of revelation and relief.

Ever since their formation in 1984, Hoi Polloi has been considered one of Australia's most progressive bands, establishing quite a name for themselves in the local rock circuit. Lead singer Jenny Gullen joined the instrumental trio in 1988 to form the current roster. Plans for a U.S. tour in the spring and summer are currently in the planning stages.

Hoi Polloi is one of the first two debut acts featured in Reunion's First Launch Guarantee program, which backs the project with a full guarantee if consumers are not satisfied. A cut from their debut album will also be included on Reunion's Top 10 cassette which will ship to retail stores this month.

In addition, Reunion's marketing plan for Hoi Polloi features a radio and retail rock contest in which two sets of winners will win a trip to the Cornerstone Festival in late July. Teaser postcards will be mailed prior to advance cassette distribution to key retailers, radio and press, along with T-shirts and buttons. Advertisements will also appear in key rock and other consumer publications. The band's first single will also be included on the February 20, Reunion "New Mix" sampler CD.

Hoi Polloi is an exciting new group that should add another dimension to the already expanding Christian music scene.

-Steve Giuffria

Members of Hoi Polloi surrounded Reunion A&R rep Don Donahue to sign an exclusive recording agreement with the label. Standing (l-r) are; lead vocalist Jenny Gullen, manager Dave Steunebrink, lead guitarist David Ball, drummer Jozef Fityus and bassist Andrew Horst. Donahue is seated.

Bobby Jones Top Videos

CASH BOX • FEBRUARY 1, 1992

1. Mississippi Mass Choir ..... Be Still (Malaco)
2. Daryl Coley ..... He's Preparing Me (Sparrow)
3. Tramaine & Walter Hawkins ..... The Potter's House (Sparrow)
4. Belle & BeBe Winans ..... Addictive Love (Capitol)
5. Sounds Of Blackness ..... Optimistic (A&M)
Dates Set For 1992 Fan Fair
IN JUNE THE BIRDS FLY SOUTH AND COUNTRY MUSIC FANS SET OUT on their annual Music City mecca "week with the stars" otherwise known as Fan Fair. This year, those marking their calendars to come to the tinsel town of country music or those planning to leave Nashville (whichever the case may be) will be glad to know that the event has been slated for June 8-12 and will be held at the Tennessee State Fairgrounds.

Nashville. A $5 Fan Fair ticket allows access for more than 55 hours, asession to the exhibit halls, a ticket to the Opryland USA themepark, the Country Music Hall of Fame and the Ryman Auditorium.

The event is sponsored by the Country Music Association and the Grand Ole Opry. For further information regarding registration write Fan Fair, 2804 Opryland Drive, Nashville, TN 37214 or call (615) 889-7503 for details.

Country News Makers
SONGWriters GUILD HOSTS SEMINARS. The Songwriters Guild Of America sponsors various programs of interest to songwriters and want-to-be songwriters. At a recent session of the "Ask-A-Pro" series, Scarlett Moon Music staff writer Taylor Dunn spoke to attendees and answered questions about songwriting and his association with Scarlett Moon Music where he has penned songs with award-winning producer Paul Overstreet. Future seminars to be held include a session February 3rd with Arista Records' Anthony Von Doll who will critique unpublished works submitted by members of the Songwriters Guild. The "Ask-A-Pro" series continues on February 5th with Jon Inns, the man behind such songs as "She's In Love With The Boy" and "Falling Out Of Love." Finally, songwriter and book author, Fred Koller, will teach an all-day seminar on "how to pitch and promote your songs" on February 22nd. All events are sponsored by the Guild and take place at the Guild's offices on Music Row in Nashville.

UP AND DOWN THE ROW—BMI recently hosted a listening party for Atlantic recording artist Donna Ullisse in honor of her debut album, Troubled At The Door. Ullisse's current single is the album's title cut, following her previous released singles entitled, "When Was The Last Time" and "Things Are Mostly Fine.

When a song hits #1, industry folk come out of the woodwork, and in this case, it was for the smash single "Love, Me." ASCAP recently held such a celebration for songwriter Max T. Barnes for his work on the top ten single by Collin Raye. Also honored were the song’s publishers Warner Brothers Music Corp., Two-Sords Music and Acuff-Rose Publishers. Sony/Tree Publishers hopped it up recently for the hot new duo, Brooks & Dunn, and their chart-topping single. "My Next Broken Heart" at the party in the song's honor. The single, which was written by The Dixie Chicks, Ronnie Dunn and Don Cook, went to #1 on the Cash Box Top 100 Country Singles Chart.

SIGNINGS AND SUCH—The Nashville Songwriters Association International (NSAI) executive director Pat Rogers recently welcomed new artist/songwriter Clint Forester to the organization. That’s not all that’s new at NSAI—the company opened a new office recently at 15 Music Square West in Nashville.

BACK IN BUSINESS—ACM Vocal Group of the Year, Shenandoah, has signed with RCA Records. The announcement was made at the Country Music Hall of Fame following the group’s induction into the Museum’s Walkway of Stars. Following the announcement, vice president and general manager Jack Weston presented all five members of Shenandoah with "RCA Team" jackets. Pictured (from l-r) are: Josh Levo, vice president, A&R, RCA; Bill Carter, Shenandoah’s manager; Jimmy Seales, Ralph Ellz, Marty Raybon, Stan Thorn and Mike McGuire of Shenandoah; and Weston. (Photo Credit: Don Putnam)

Artists in Action

By Cory Cheshire

Emmylou Harris

WHAT DO THE RYMAN, EMMYLOU HARRIS AND GREAT ACOUSTICS HAVE IN COMMON?—Answer: A very celebrated CD entitled, appropriately enough, "Emmylou Harris and The Nash Ramblers At The Ryman." Unlike other nostalgic collections released lately (e.g., Patsy Cline Collection, Keith Whitley Greatest Hits and Nitty Gritty Dirt Band’s Live Two Fites), this compilation celebrates an artist’s new direction which focuses on nostalgic sentiments.

To millions of fans, Emmylou Harris could never be pigeonholed into a genre of music, and as is her custom, this album will continue the Harris electric backup tradition of finding just the right style of music for the occasion. The occasion, as such, actually found her.

A couple of years ago I got a bronchial infection which made it difficult to sing. It made me realize that I was really tired," explains Harris of the 15 years she had worked with her electric backup group, The Hot Band. "I realized that maybe a quieter sound would keep my voice in better shape; that maybe I couldn’t compete anymore with all those loud instruments, no matter how well played. Mainly, and it was just time for a change—or time to stop—and I’ve never been able to stop."

The decision to tone down the sound only meant a change in instrumentation and not a change in quality of sound or material as evidenced in this latest endeavor.

GRADE A PERFORMANCE FOR EDUCATION—The Country Music Association’s Project Literacy Committee and Tennessee 2000 recently hosted "Let Education Ring," a musical event intended to raise awareness and action for better education policies in Tennessee. Artists who performed for the event included Bruce Carroll, Mac McAnally, Barry Scott, Dan Seals, Six Shooter, Ricky Skaggs, Michael W. Smith and local student bands. Pictured are other artists and guests appearing at the concert (from l-r): CMA executive director, Ed Benson; host Debbie Allen; Mike E.; Mark Collie; Eddie Rabbitt; Governor Ned McWherter; Beth Neilson Chapman; Tom Wopat; Don Schlitz; and host Harry Chapman. (Photo credit: Beth Gwinn)
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<td>IF I COULD BOTTLE THIS UP</td>
<td>(RCA 62010)(VL)</td>
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<td>20</td>
<td>WHAT SHE'S DOING OUT</td>
<td>(Capitol 79909)(CD)</td>
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<td>LEAVE HIM OUT OF THIS</td>
<td>(Arista 2348)(CD)</td>
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<td>22</td>
<td>IF YOU WANT TO FIND LOVE</td>
<td>(Reprise 5159)(CD)</td>
<td>20</td>
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<td>23</td>
<td>YOU CAN DEPEND ON</td>
<td>(RCA 6129)(CD)</td>
<td>13</td>
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<td>24</td>
<td>A BETTER CLASS OF LOSERS</td>
<td>(Warner Bros. 5165)(CD)</td>
<td>32</td>
</tr>
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<td>25</td>
<td>A MONTH OF SUNDAYS</td>
<td>(Columbia 74103)(CD)</td>
<td>27</td>
</tr>
<tr>
<td>26</td>
<td>I'LL START WITH YOU</td>
<td>(Capitol 79904)(CD)</td>
<td>19</td>
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<td>27</td>
<td>ONLY THE WIND</td>
<td>(Capital/EMI 70905)(CD)</td>
<td>34</td>
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<td>28</td>
<td>DALLAS (Arista 2386)(CD)</td>
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<td>I KNOW SO</td>
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<td>30</td>
<td>ASKING US TO DANCE</td>
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<td>SOMEBODY'S DOIN' ME RIGHT</td>
<td>(RCA 62116)(VL)</td>
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<td>SHE LOVED A LOT IN HER</td>
<td>(MCA 54272)(CD)</td>
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<td>(WITHOUT YOU) WHAT DO I DO WITH ME</td>
<td>(Capitol 79943)(CD)</td>
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<td>WHEN A MAN LOVES A WOMAN</td>
<td>(Curb 7124)(CD)</td>
<td>23</td>
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<td>35</td>
<td>JEALOUS BONE</td>
<td>(MCA 54271)(CD)</td>
<td>42</td>
</tr>
<tr>
<td>36</td>
<td>OUTBOUND PLAN</td>
<td>(Capitol 79902)(CD)</td>
<td>41</td>
</tr>
<tr>
<td>37</td>
<td>STRAIGHT TEQUILA NIGHT</td>
<td>(MCA 62410)(CD)</td>
<td>43</td>
</tr>
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<td>38</td>
<td>WHO DID THEY THINK HE WAS</td>
<td>(MCA 54284)(VL)</td>
<td>39</td>
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<td>39</td>
<td>EXCEPT FOR MONDAY</td>
<td>(RCA 62105)(CD)</td>
<td>43</td>
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<td>40</td>
<td>SAME OL' LOVE</td>
<td>(Epic 74147)(CD)</td>
<td>52</td>
</tr>
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<td>IT ONLY HURTS WHEN I CRY</td>
<td>(Reprise 5041)(CD)</td>
<td>51</td>
</tr>
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<td>HONKY TONKIN' ROUND</td>
<td>(Capitol 79691)(CD)</td>
<td>15</td>
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<td>43</td>
<td>A LONG TIME AGO</td>
<td>(MCA 62030)(CD)</td>
<td>14</td>
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<td>44</td>
<td>ONE PRECIOUS LOVE</td>
<td>(RCA 62019)(VL)</td>
<td>49</td>
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<tr>
<td>45</td>
<td>LEFTY WAS RIGHT</td>
<td>(Arista 2370)(CD)</td>
<td>47</td>
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<td>46</td>
<td>I'D RATHER BE IN LOVE</td>
<td>(Stasher 1101)(VL)</td>
<td>10</td>
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<td>47</td>
<td>THERE SHE GO OUT THERE</td>
<td>(MCA 64199)(CD)</td>
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<td>48</td>
<td>LOVESICK BLUES</td>
<td>(EMI-Capitol 64631)(CD)</td>
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<td>49</td>
<td>WE'RE TALKING TEARS</td>
<td>(Capitol 79413)(CD)</td>
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<td>50</td>
<td>FASTER GUN</td>
<td>(Curb 87934)(CD)</td>
<td>59</td>
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<td>BABY, I'M MISSING YOU</td>
<td>(Warner Bros. 5238)(CD)</td>
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<td>STICK TO YOUR GUNS</td>
<td>(Curb 0803)(VL)</td>
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**Cash Box Charts • February 1, 1982**

Top 100 Country Singles

1. Single: Doug Stone
2. To Watch: Faron Young & Ray Price #57
3. High Debut: Reba McEntire #87
4. Indie: Art Buchanan #42

**Fighting with Fire with Fire** (Mercury 597)(CD) by Davis Daniel

**Girls That Look a Little Like You** (WTC 7729)(CD) by Josiah

**The Memories That Last** (Step One SOR-436)(CD) by Ronnie Milsap

**Hangin' Out** (Ryko/Tired & Tru 10119)(CD) by Tracy \n
**Dancin' with an Angel** (Dood Knob 373)(VL) by Bo Harrison

**I'll Never Be You** (Barcoot 002)(VL) by Jamie Harris

**Lies Like Smoke in the Wind** (Arbor 10219)(VL) by B. Hunter

**Country Road** (Columbia 74183)(CD) by Dolly Parton

**No Man's Land** (Playback, Laurie 146)(CD) by Michele Bishop

**Wasted on You** (Fearless 6469)(VL) by Crossover

**The World (According to You and Me)** (Stargate 2610)(VL) by Eddie Harris

**Dancin' with an Angel** (Dood Knob 373)(VL) by Bo Harrison

**I'll Never Be You** (Barcoot 002)(VL) by Jamie Harris

**Lies Like Smoke in the Wind** (Arbor 10219)(VL) by B. Hunter

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**Wasted on You** (Fearless 6469)(VL) by Crossover

**The World (According to You and Me)** (Stargate 2610)(VL) by Eddie Harris
COUNTRY MUSIC

By Cory Cheshire

High Debuts
1. REBA MCENTIRE—"Is There Life Out There"—(MCA)—#47
2. GEORGE STRAIT—"Lovesick Blues"—(MCA)—#48
3. HIGHWAY 101—"Baby, I Missing You"—(Warner Bros.)—#51

Most Active
1. FARON YOUNG & RAY PRICE—"The Memories That Last"—(Step One)—#57
2. BLACK TIE—"I M Sure Of You"—(Bench)—#59
3. RICKY SKAGGS—"Same Of Love"—(Epic)—#40

POWERFUL ON THE PLAYLIST—This reminiscent number is reviving more fond memories. With a gain of 16 points on the Cash Box Top 100 Country Singles Chart, "The Memories That Last," is reviving old and new listeners alike. Faron Young and Ray Price are easing through the Singles Chart with grace and style as their current collaboration slides from #73 to #57 to be this week's "Most Active" single.

Oh my, Black Tie! This group keeps roping in the hits first with the indie-chart-topping single, "Oh My Lover!" and now with their latest entitled, "I M Sure Of You." This harmony-dripping song captures eleven positions on the Top 100 Country Singles Chart moving from #70 to #59 this week.

Ricky Skaggs moves just inside the Top 40 this week as his powercharged release entitled "Same Of Love" keeps the chart ball rolling again this week. Debuting at #50 just last week, "Same Of Love" jumps ten, rounding the bend in the race to the chart-taking finish line.

INSIDE RADIO—Congratulations to Bob Edwards, music director at WHAK in Rogers City, Michigan. Edwards won free registration to the annual Country Radio Seminar to be held March 4-7 at Opryland Hotel and dinner with Pat Tucker at the Nashville Palace. A national radio contest involving Tucker's Christmas release, "Old St. Nick. Pulled A Dirty Trick" on Radio Active Records, was sponsored by A-Team Promotions in Nashville. Entries were received from music directors and disc jockeys throughout the United States, and a drawing was held January 6 on the Nashville Nightline Radio show by co-hosts Elmer Fudpucker and Diane Tickner.

BNA Entertainment's vocal group The Remington's recently harmonized for the Parade of Pennies co-sponsored by WSIX in Nashville and the American Legion Post #5. Pictured (l-r) are: Ken Van Durand, director national promotion, BNA Entertainment; Richard Mainegra, Jimmy Griffin, Gerry House radio personality, WSIX; Rick Yancey; and Ric Pepin, BNA's general manager.

TOP 5 SINGLES-10 YEARS AGO
1. JUICE NEWTON—"The Sweetest Thing (I've Ever Known)" (Capitol)
2. MICKEY GILLEY—"Lonely Nights" (Epic)
3. DON WILLIAMS—"Lord, I Hope This Day Is Good" (MCA)
4. KENNY ROGERS—"Blaze Of Glory" (Liberty)
5. CONWAY TWITTY—"Red Neckin' Love Makin' Night" (MCA)

TOP 5 SINGLES-20 YEARS AGO
1. MERLE HAGGARD—"Carolyn" (Capitol)
2. LORETTA LYNN—"One's On The Way" (Decca)
3. CONWAY TWITTY—"I Can't See Me Without You" (Decca)
4. FARON YOUNG—"It's Four In The Morning" (Mercury)
5. RED SIMPSON—"I'm A Truck" (Capitol)

TOP 5 SINGLES-30 YEARS AGO
1. PATSY CLINE—"Crazy" (Decca)
2. DON GIBSON—"Lonesome Number One" (RCA)
3. JIM REEVES—"Losing Your Love" (RCA)
4. LEROY VAN DYKE—"Walk On By" (Mercury)
5. SHEB WOOLEY—"That's My Pa" (MGM)

TOP 5 COUNTRY ALBUMS
1. GARTH BROOKS
2. GEORGE STRAIT
3. REBA McENTIRE
4. LIONEL RICHIE
5. SUZY BONALDO

TO WATCH:
Desert Rose Band #52
Country Video

Cory Cheshire

BECAUSE COUNTRY MUSIC VIDEOS are such an influential part of promotion and entertainment these days in country music (and more importantly because my desk runneth over with press releases and photos concerning country music video) Cash Box will start offering info and pictures about what's happening in country video.

TOPPING OFF OUR FIRST EVER VIDEO COLUMN will be the announcement that Garth Brooks' highly controversial video for the single "The Thunder Rolls" has been nominated for a Grammy as Best Music Video. Short Form. Brooks will be competing with the pop/rock heavyweights Dire Straits with "Calling Elvis" R.E.M. with "Losing My Religion" Bob Dylan with "Series of Dreams" and Billy Joel with "When You Wish Upon A Star." While the public had trouble swallowing the video, "The Thunder Rolls" offers a powerful crafted drama sure to give all nominees a run for their money.

POSTPONES SCRAMBLING. Country Music Television has announced that it will postpone the scrambling of its satellite television signal from January 6 until February 3 as a result of delay in equipment. What this means to Joe Viewer is that by the time all scrambling procedures have been carried out around April, individual cable affiliates will be guaranteed maximum signal protection.

NUMBER ONE AND PROUD OF IT — CMT named the video "The Whiskey Ain't Working" top video recently on their weekly countdown. The guys responsible for the hit single and for having all the fun in the video are Travis Tritt (left) and Marty Stuart (right) whose current partnership on the single and on the No-Hats tour is clicking very well. Pictured between Tritt and Stuart on the set of the video is director Gerry Wenner of Planet Pictures.

CASH BOX FEBRUARY 1, 1992

NEW SINGLE RELEASES

OUT OF THE BOX

VINCE GILL: "Take Your Memory With You" (MCA 54282)

Producer: Tony Brown

Writer: Vince Gill

Gill strikes a happy—well, more than happy—medium, a great balance between his "Pocket Full Of Gold" tenor vocals and his rockin' "Liza Jane" number with this latest single. "Take Your Memory With You" is a toe-tappin' treat of Gill's latest vocal endeavor, pulling off an even-scaled vocal range and simple rhythm with a flair that will once again have fans "calling his name."

FEATURE PICKS

ALABAMA: "Born Country" (RCA 62168)

Producers: Josh Leo/Larry Michael Lee/Alabama

Writers: John Schewers/Byron Hill

Alabama has paved a beaten path into the forefronts of country music complete with powerfully executed harmonies and traditional lyrics of life, love and Christian values. Adding one more song to their repertoire of hits, Alabama gives us "Born Country," a shining example of what these down-home boys represent in country music.

EDDIE RABBITT: "You Look Like An Angel" (Capitol 79024)

Producer: Richard Landis

Writers: Eddie Rabbitt/Reed Nielsen

Gripping harmonies add even more appeal to the already distinct vocal sound of this country music good guy. Rabbitt will win the race up the charts with this slow and steady number sure to bounce him back into the forefront of country music.

RICH GRISsom: "I Don't Do Floors" (Mercury CDP-599)

Producer: Bud Logan

Writers: Don Cook/Chuck Rains

Grissom displays his husky vocals in this flippant come-back to a love-gone-sour relationship. Backed by knee-slapin' bass beats, Grisson's voice grinds through this number causing a turn-that-up reaction.

THIS IS GARTH BROOKS... ON VACATION—At a recent press conference hosted by Capitol Records Nashville, the music industry was treated to a preview of the network television premiere of This is Garth Brooks. Spectacular is an understatement for the explosive yet informative show intended to introduce those to just what a Garth Brooks is. A bummed-out Brooks took time out from his vacation to speak to those in attendance. Pictured with Brooks are: Mark Wagner (left), marketing, Cash Box Nashville and Cory Cheshire, editorial, Cash Box Nashville.
BISHOP'S CAREER SKYROCKETS— Michele Bishop, the newest sensation from Playback Records, continues to enjoy one success after another. Bishop's first single, "Dangerous" not only received rave reviews from country listeners, but also garnered successful chart action. Her current release "No Man's Land" has been on the charts for 11 weeks, coming in this week at #62 with a bullet. Despite her busy schedule, Bishop opened for country superstar Lee Greenwood at the South Florida State Fair and was recently named the Cash Box Female Artist Of The Year. Bishop will be bringing her special brand of country music to our soldiers this spring on a tour of U.S. Army bases throughout Korea.

Pictured backstage at the South Florida State Fair are Lee Greenwood and Michele Bishop.

Country music artist Pade Bill recently came to Nashville to shoot a film video for his current release, "Stop," which was produced by Mary Matthews of Studio Production. "Stop," written by Betty Swanson, uses a lot of instrumentation that makes you want to turn the radio up! Pictured (l-r) are: Steve Boyle, director of the video and Pade Bill.

Freddie Mandra, one of the most popular singers in Germany, recently went backstage at the Grand Ole Opry to meet some of his country music heroes. Pictured with Mandra is country veteran Roy Acuff (seated). Mandra just completed his newest album, International Love Affair, and is marketing his album to record companies in Nashville and California.

BACK IN TIME:
JANUARY 27—Buddy Emmons born 1937; "Heartbreak Hotel," Elvis Presley's first single for RCA, was released 1956.
JANUARY 29—Little Jimmy Shizmore born 1928.
JANUARY 30—Jeanie Pruett born 1937; Norma Jean Beasler born 1938; Jerry Bradley born 1940.

COUNTRY UP & COMING

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INDIE FEATURE PICKS

- **DEBRA DUDLEY:** "Nothin' That A Little Love (Couldn't Take Care Of)" (Concorde International CRS-504)
  **Producer:** Bill Walker
  **Writers:** Pam Tillis/Pamela Brown Hayes

Hot on the heels of her top 40 hit, "Can't You Just Stay Gone," Kentucky native Debra Dudley unleashes another southern-fried cut, this time praising the value of love. Written by Pam Tillis and Pamela Brown Hayes, this single offers catchy lyrics and quality sound production.

- **DALE ANDREW:** "There Again" (Pleasure Records PL-082191-1)
  **Producer:** Ed Hawes
  **Writer:** Dale Andrew

For his first effort, this Texas native produces a well-written ballad edged with soul-searching lyrics and a slow, steady rhythm. With traditional vocals, Andrew plunges into the independent circle of artists with a very defined country style.

- **BRUCE DALE:** "Long Gone Daddy" (Mesquite M-007)
  **Producers:** Roy Mullen/Ronnie Mack/Bruce Dale
  **Writer:** Dale Oliver

Rolling in with a piano intro, Dale gives listeners an uptempo ditzy reminiscent of the rock-n-roll ‘50s that would soon make its way into country. Although the vocals remain steady, the music provides a strong, get-up-and-dance rhythm.

- **SHERRY COLLINS:** "I'll Never Say Never Again" (Seaside Records SSB-091-019)

- **MYRNA LORRIE:** "If Teardrops Were Pennies" (LRJ LJR-2031)
  **JOE LONSDALE:** "Cowboys And Pickup Trucks" (Saddleston SS-021)
  **WINNIE KINCAID:** "Pourin' Beer And Wipin' Tears" (Honeysuckle Records WK-101)
Made In America!
THE FIRST AMERICAN-MADE NSM

The NES game box is scheduled to roll off the assembly line, in Sycamore, Illinois, in mid-February. This U.S. facility is expected to equal the production level's of the main NSM plant in Bingen, Germany by mid-year, or earlier. As noted by Rus Strahan, president of Chicago-based NSM-America, the combined production capacity of the two plants will probably result in three times the number of jokeboxes being produced '92 as were produced in '91.

The new U.S. source is the result of NSM's contract with Valley Recreation Products whereby Valley will produce the cabinets and complete the assembly of the jokeboxes, converging with the new NSM Performer-Grand. During the initial stages of the venture, NSM in Germany will provide most of the parts, the goal being to ultimately transfer this capability to the Sycamore facility. "We'd like to see one hundred percent of NSM jokebox production that's built in the U.S. made from American parts," said Rus Strahan. "But, this will take a while."

Strahan explained that NSM has been training Valley's production staff throughout the year. "The very first production prototypes that came out of Valley in late '91 were all but perfect," he noted. "No one expected that, although it was what Valley had been telling us right along. We're confident that our production quality from the Valley facility in Sycamore will be excellent."

Valley president Chuck Milhem shares his confidence. "It's nice working with folks like NSM who have such an unwavering devotion to quality," he commented. "We've been supplying them our dart machines for their European marketplace for years, so we know what they expect."

By Camille Compasno

GETTING BACK INTO THE WORK ROUTINE after being off for two weeks is a bit difficult, but I'm gonna give it a shot, so bear with me.

LATER THIS WEEK, January 23 and 24 to be exact, Taito America Corp. will be hosting a play product review, for its distribution network, at the Arizona Biltmore in Phoenix—and what a perfect time of year to be hibernating out to sunny Arizona! Factory will be introducing its exciting, new RingRage video game, which employs the 32 bit system that allows for outstanding characterizations, color, action, etc. Digitalized is the key word. The theme focuses not only on boxing, but wrestling, kickboxing, ninja and everything else in between to challenge players and keep them interested. This game represents many month's of red and much factory effort. Taito is enthusiastic about it and is looking forward to distribute [feedback. Is this the video game the market has been waiting for?]

IT'S HERE! TMNT mania is still with us. Konami's sales manager Mike Kubin tells us Turtles In Time went into delivery on January 15—so, watch for it! You'll see a lot of new stuff so keep Turtles fans happy! Super Konami's in the works and it's coming to a video store near you! The office, the concern was rather familiar—"what we need is something new and innovative" to get the market hopping, and the games category most often mentioned was "video!"

BIG SHOW! Coming up this week (1/22-1/25) is the annual IMA (Int'l. Amusement & Vending Machines trade fair) in Frankfurt and it promises to be quite an event, with a record 240 exhibitors from 20 countries showing their wares and a projected attendance of 13,000!

DATELINE LOS ANGELES, where we chatted a bit with C.A. Robinson, Sr.'s Sandy Bette相似, who is awaiting the arrival of some new equipment including Bally's The Addams Family pin; Williams' Hurricane pin; Capcom's Street Fighter II sequel; and Konami's Time In Turtles. He also commented Nintendo for starting out the year with its new Super System. Sandy had no complaints about business as a whole, but would certainly welcome an "innovative" piece about now, to really put the year on the right track! Amen to that!

Nintendo Reduces Price of Its 'Super NES'

CHICAGO—As part of an aggressive new business plan for 1992, Nintendo has lowered the suggested retail price of its Super Nintendo Entertainment System (SNES) to $179.95 and its Game Boy portable system to $79.95.

The company announced its new strategies at the recently held Consumer Electronics Show in Las Vegas, where Super Scope 6, the first accessory for the Super NES and, reportedly, the most advanced infrared device developed for game play, was released.

"We are very conscious of packing value into every product we sell," declared Peter Main, vice president/marketing for Nintendo of America, Inc. "And for Super Scope 6, that means we've created an accessory with strong appeal to our core target and packaged it with six games on one cartridge, all for about the same price as one-bit game pack."

Nintendo also announced that its 100 licensee game developers will be releasing a combined number of more than 120 new titles for all three of its hardware platforms in the first half of 1992 alone. Plans are in progress for a January, ,1993 introduction of its Super CD-ROM accessory, with pricing to be set at about one-half the price of planned competing entries.

Referring to 1991 market activity, Main noted, "We're proud to report that in what was probably the toughest retail environment the country has ever experienced, Nintendo continued to shine, with $3.5 Million in 1991 retail sales—Nintendo actually finished 1991 with an overall marketshare of 79 percent.

The company anticipates significant increases in 1992 with projected retail sales for the year at $4.8 billion for all three of its product lines.
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE: Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.35 per word. Please count words carefully. Be sure your Classified Ad is sent to the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

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- PINBALLS: DATE EAST: Checkpoint 4PL. PREMIER: Deadly Weapon, Silver Slugger 4PL, Vegas 4PL. KIDDIE RIDES: CAROUSEL INTL: Thunder Horse. RIDE DYNAMICS: Sky Hawk - Starfighter. VAL: Mean Machine. USED KITS: Combatribes H $295.00; Bloxxyed H $95.00; Crime Fighter 4PL $245.00; Dragon Breed V $95.00; Buster Bros. H $295.00; Crackdown $395.00; E Swat H $295.00; M V P $395.00; Gate of Doom H ($195.00); Midnight Resistance $295.00; Moonwalker $295.00; Nastar Warrior H $95.00; Pig Out $295.00; Super Champ. Baseball $195.00; V. Ball H $75.00; World Soccer Finals H $245.00.

- USED PAKS: NEO GEO PAKS slightly used (cartridges): $125.00 each - Magician Lord, Nam 1975, Riding Hero, Golf. PLAY-CHOOSE 10 PAKS slightly used: $25.00 each - Wild Gunman, Hogan Alley, Duck Hunt, Balloon Fight, Gradius, Golf. OLD KITS: $15.00 each - Tint Star, Donkey Kong, Fire Trap, Future Spy, Pitfall II, Nikke, Boomier Ranger, Up & Down, R. Pac Man, Hydra Sport, Locomotion, Xevious. USED VS. KITS: $15.00 each - Slalom, Baseball, Hogan Alley, Golf, Pinball, Gunshow. $100.00 each - VS RBI. USED CABINETS: Dynamo HS 2 - ready for kits - $375.00 and $550.00. Dynamo Cocktail - $200.00. Call Celle for games and kits. For parts, old and used P C boards, call Darren in parts. NEW ORLEANS NOVELTY CO., 3030 N. Arnout Rd., Metairie, LA 70002. Tel: (504) 888-3500. FAX (504) 888-3506.

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Championship Pinball On The Great White Way!

By Joe Schick

(Director of External Affairs for PAPA)

THE DRA MOUR OF BROAD-WAY MEETS THE HIGH ENERGY OF COMPETITIVE PINBALL as the second annual International Professional Amateur Pinball Assn. (PAPA) II championship bill Cravens (Leprechaun) is even on Feb. 1 and Sunday, Feb. 2, 1992. The brainchild of PAPA founder and president Steve Epstein, PAPA II will feature up to 400 of the best competitive pinball players from the United States with champion hotshots from England, Canada and Japan expected to join the battle. Among the celebrity guests will be New York Mets manager and pinball aficionado Jeff Torborg, Mets outisider Darryl Boston and several members of the New York Giants.

PAPA is competitive pinball at its best. It began in 1984 as Steve Epstein searched for a way to keep his renowned Broadway Arcade from surrendering totally to the video onslaught. Epstein and (now) Williams Bally/Midway director of marketing John Fassett recognized a competitive pinball scoring system which could rank pinball players based on skill. The Broadway Arcade Pinball Leagues grew out of this new computer-enhanced scoring system, and the Arcade became the gathering place of New York's premier flipper artists. As Epstein says, "The league really surprised me. Every season there were more and better players. Eventually, we were getting players from New Jersey, Western Connecticut and other amusement centers; colleges and mall locations began using our system. It just made sense to find out if a major tournament would attract players from other areas.

The first year's PAPA championship attracted players from as far away as Canada, although the eventual champion, Joseph "Jelly" Cartegena, was a perennial New York ace. Recovering from a broken wrist and facing an elite field that includes last year's top finisher as well as Chicago's Pinball Expo phenomenon Rick Setta, English champ Malcolm Rimmer and Canadian darkhorse Aaron Benedit, Cartegena will be hard-pressed to repeat. "But you'd be crazy to count me out," he argues. "New York pinball is the best and I'm the best pinball player in New York!"

The 1992 PAPA II tournament will kick off with elimination rounds held at the Sheraton Manhattan Hotel. The finals will be held on Sat., Feb. 1, in the Open "A," Open "B" and Under-16 divisions. Advancing players will meet in the finals on Feb. 2 at the Lone Star Roadhouse (210 W. 52nd St.). With the support of co-sponsors the American Amusement Machine Assn. (AAMA) and Alpha-Omega Amusements, Inc. of Edison, New Jersey, PAPA now offers a top prize of $1,500, a specially designed trophy and a trip to the '92 Pinball Expo in Chicago.

The tournament will be open to all players, and will be open to the public for a donation of $20, will include a Tex-Mex buffet and music by Diesel Only recording artists, the World Famous Blue Jays, the officially sanctioned band of PAPA. Both days will feature appearances by Torborg and Boston as well as pinball former Mets Mets. A Shamsky and Ed Kranepool, in addition to pro football stars Mike Brin, A.B. Brown and Ken Whisenhunt.

These athletes will be appearing as part of PAPA's support of the Tomorrow's Children's Fund, a Hackensack, New Jersey-based organization which helps metropolitan area children struggling against cancer. A special feature of the tournament will allow the public to face the athletes in pinball matches, which will benefit TCF. During the championships, the children from TCF will also compete for a special prize.

Epstein expects the high-profile resurgence of pinball to fuel the growth of league and tournament play. "There is a solid base of pinball players who keep coming back to the game they loved in their youth," he says. "At the same time, today's pinball is a skill game, with a new generation of innovative computer technology, multiple-level play, realistic sound and voice effects and enormous appeal for the new player. And everybody wants to know how good they are!"

Arachnid Launches 'Galaxy' Promo/Tourney Tie-In

CHICAGO—Arachnid, Inc. has invited operators to participate in a newly launched $10,000 "Top Gun Challenge" competition on the Galaxy dart game. Since there will be no regionals involved, players must qualify at their favorite dart location by competing for "House Champ" status (1st, 2nd or 3rd place).

Once a month, operators will select a House Champ from every participating bar and location, submit the winners' names to Arachnid, in return for which the winners will receive a special certificate for entry in the Coors Light Top Gun Challenge Playoffs and a personalized House Champ keychain.

The Playoffs will take place on Friday, May 22 at the Hyatt Regency O'Hare in Chicago, during the FullBuilder VII World Challenge of Champions competition.

Further details may be obtained by contacting Arachnid, Inc. at 1-800-435-8319.

Williams Hurricane Pin

WHAT'S MORE THRILLING than an amusement park... and what's more challenging than a pinball machine that portrays all of the excitement of this theme, from the ferris wheel to the carousel music? Hurricane is the new pinball machine from Williams Electronics, Inc. and it promises to take you on the ride of your life!

You have an opening skill shot on the long winding, full-circle Hurricane ramp where scores start at 250,000 and progress up to millions of points. As you play, you discover a dazzling array of avuncial twists and turns, including an original Double Ferris Wheel, Dunk and Dummy target, a Comet ramp with unlimited million point scoring, along with the death-defying wonders of a carnival Juggler for Mystery Awards as well as 3-ball Multi-Ball play action. To keep the momentum going there is the capacity for 5X playfield values or a Jackpot that builds to an amazing 15 million points. In addition, when players complete the lighting of the Clown Face at the center of the playfield, it becomes Clown Time when all scoring values are increased for some frenetic bonus play. Enhancing the play experience is Williams' full-size Dot Matrix Display which provides outstanding graphic images where you have pie-in-the-face antics and scoring hoops that combine with a revolving backglass wheel coaster for added entertainment; and then you have the carousel music, speech and light shows accompanying the play action to complete the package.

Hurricane was designed by Barry Ousler, whose impressive list of credits include Comet (1986), which featured the first ever million point shot and the famous Comet roller coaster ramp and Cyclone (1988), which received A MOA's "Best Pinball Of The Year" award two years in a row. This piece captured the thrills of an amusement park complete with Giant Ferris Wheel, Comet and Cyclone ramps, Spook House and spinning backglass Mystery Wheel. And now, Hurricane—to complete the carnival trilogy.

The new model is available through Williams' distributor network.

AAMCF Dinner Date Set

CHICAGO—The American Amusement Machine Charitable Foundation's annual appreciation dinner, honoring Chuck Milhem, president of Valley Recreation Products, will be held on Sunday, March 15, 1992 at the Marriott Rivercenter in San Antonio, Texas.

The association will utilize the proceeds to set up a trust, within the Foundation, to sponsor programs and make donations to children's charities in the north central United States.

Those wishing to participate may do so, at a sponsorship fee of $4,000, which includes one table of ten, two full page ads in the AAMCF dinner book, a sponsorship plaque and numerous promotional and publicity benefits.

Jack Milhem (Leprechaun) is events coordinator for this function. Further information may be obtained by contacting the American Amusement Machine Charitable Foundation at 12731 Directors Loop, Woodbridge, VA 22192.
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The **Cost Of Chart Information:**

<table>
<thead>
<tr>
<th>Other Trade</th>
<th>Cash Box</th>
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<tr>
<td>✓ Single of the Year - Bryan Adams, “(Everything I Do) I Do It For You”</td>
<td>✓ Single of the Year - Bryan Adams, “(Everything I Do) I Do It For You”</td>
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<tr>
<td>✓ Top Female Artist - Mariah Carey</td>
<td>✓ Top Female Artist - Mariah Carey</td>
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<tr>
<td>✓ Top Group - C+C Music Factory</td>
<td>✓ Top Group - C+C Music Factory</td>
</tr>
<tr>
<td>✓ Top R&amp;B Album - Whitney Houston, <em>I'm Your Baby Tonight</em></td>
<td>✓ Top R&amp;B Album - Whitney Houston, <em>I'm Your Baby Tonight</em></td>
</tr>
<tr>
<td>✓ Top Soundtrack - New Jack City</td>
<td>✓ Top Soundtrack - New Jack City</td>
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<tr>
<td>✓ Top Rap Album - Nonexistent</td>
<td>✓ Top Rap Album - LL Cool J, <em>Mama Said Knock You Out</em></td>
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</tbody>
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**COST:**

*Other Trade*:

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*Cash Box*:

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