COUNTRY RADIO SEMINAR

Country — America’s Choice

CRS-23
March 4-7
Nashville, TN
Welcome To CRS-23

The 23rd annual Country Radio Seminar is upon us, and Nashville is all a-flutter for the popular country "radio-rama." From March 4-7, broadcasters, syndicators, rep firms, consultants, music industry executives, among others, will attend forums, discussions, roundtables and shows dealing with the present and future of country music.

—see page 9

“Unforgettable” Grammy Night

Elektra artist Natalie Cole and her critically and commercially successful album, Unforgettable, nearly made a clean sweep of the major Grammy awards, garnering seven trophies. Capitol's Bonnie Raitt scored three, as did Warner Bros. “alternative” band R.E.M.

—see pages 3 and 7

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“Unforgettable” Grammy Night
By Lee Jaske

CALL HER NATALIE “QUEEN” COLE: Unforgettable, Natalie Cole’s re-recording of some of her father, Nat Cole’s, biggest hits, swept last week’s Grammy Awards, notching Album of the Year, Record of the Year, Song of the Year, Best Traditional Pop Record, Best Engineered Album, Best Producer and Best Instrumental Arrangement Accompanying Vocals.

Also getting multiple statuettes (bigger than last year’s statuettes, but statuettes nonetheless): Bonnie Raitt, whose *Lick of the Draw* album garnered Rock Solo Vocal, Female Pop Vocals and Pop Duet Vocals, and R.E.M., whose *Out of Time*, nominated nine times, roped in Pop Performance, Group, Best Alternative Music Album and Best Short Video.

Mark Cohn won the coveted New Artist Award. Among the other winners:
Pop Vocal, Male: “When a Man Loves a Woman,” Michael Bolton
Hard Rock: For Unlawful Carnal Knowledge, Van Halen
Metal: Metallica
Rock Song: “Soul Cages,” Sting
R&B Vocals, Female, Burner: Patti LaBelle “How Can I Ease the Pain,” Lisa Fischer (The)
R&B Vocal, Male: Power of Love, Luther Vandross
R&B Vocal, Group: Coagulate/harmony Boyz II Men
R&B Song: “Power of Love/Love Power” Vandross, Teddy Vann and Marcus Miller
Rep Duo or Group: “Summertime,” D.J. Jazzy Jeff & the Fresh Prince
Country Vocal, Male: “Rip the Wind,” Garth Brook
Country Vocal, Female: “Down at the Twist and Shout,” Mary Chapin-Carpenter
Country Vocal, Group: “Love Can Build a Bridge,” the Judds
Jazz Instrumental Solo: “I Remember You,” Steg Geyer
Large Jazz Ensemble: Live at Royal Festival Hall, the Dizzy Gillespie United Nation Orchestra
Long Form Music Video: MadameBlonde Ambition World Tour Live
Historical Album: The Complete Decca Recordings, Billie Holiday.

A DAY FOR QUEEN: The surviving members of Queen, along with an as-yet-unnamed cast of music biggies, will participate in a tribute to its late lead singer, Freddie Mercury, to benefit AIDS Awareness. Tickets to the April 20th concert sold out in six hours, filling the 72,000-seat Wembley Stadium, site of many Queen triumphs. In addition, the show will be broadcast on TV and radio.

HELP: Peter Noone, Martha Reeves, Anthony Michael Hall, Darlene Love, Clint Holmes and others will gather at New York’s Marriott Marquis, March 9th, in a benefit for the Starlight Foundation of New York, which grants wishes to seriously ill children. Call (212) 268-1545 for details.

Judy Collins, Robert Merrill, Marilyn Horne, Cissy Houston, the New York Pops Orchestra and others will join forces at Carnegie Hall, March 26th, for “The Absolute Tops in Opera and Pops,” a benefit concert for the Lauri Strauss Leukemia Foundation. Call (212) 696-1033 for information.

HIGH CALIBER: Stephen Brown, president of Sherman Oaks, CA-based Caliber Records, has announced the company’s official start-up, after two years in development. The label was originally an artist management firm called Caliber Entertainment. Caliber’s roster includes Rita Coolidge, Robert Tepper, Brett Ryan and Shanghai.

Warner Bros. chairman Mo Ostin and president Lenny Waronker visited Reprise’s act Little Village’s final rehearsal prior to the group’s launching of their U.S. and European tour. The group is comprised of some of the most well-known and respected artists in the music industry. Their self-titled debut LP features the single “She Runs Hot.” Pictured (l-r) are: Ostin, Jim Keilner, By Cooder, Nick Lown, Waronker, and John Hiatt.
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<td>#1 SINGLE: Mr. Big</td>
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<td>HIGH DEBUT: Wayne's World #35</td>
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### CASH BOX • MARCH 7, 1992

<table>
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<th>Total Weeks</th>
<th>Last Week</th>
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1. **TO BE WITH YOU** (Atlantic 4-87580) **Mr. Big** 13
2. **REMEMBER THE TIME** ( Epic 74020) **Michael Jackson** 7
3. **MISSING YOU NOW** ( Columbia 74184) **Michael Bolton** 6
4. **GOOD FOR ME** (A&M 7502123801) **Amy Grant** 8
5. **I LOVE YOUR SMILE** ( Motown 2093-4) **Shania Twain** 14
6. **I'LL GET BY** ( Columbia 74019) **Eddie Money** 14
7. **VIBES** (Virgin 98737) **Paula Abdul** 8
8. **UNTIL YOUR LOVE COMES BACK AROUND** ( Giant 19051) **RTZ** 10
9. **I CAN'T DANCE** ( Atlantic 7-87532) **Genesis** 16
10. **I'M TOO SEXY** (Charamas 92017) **Right Said Fred** 4
11. **WHAT BECOMES OF THE BROKEN HEARTED** (MCA 54331) **Paul Young** 14
12. **MASTERPIECE** (Reprise/Warner Bros. 19076) **Atlantic Star** 18
13. **TELL ME WHAT YOU WANT** (Qwest/Warner Bros. 4-19131) **Tevin Campbell** 12
14. **JUSTIFIED & THE ANcient** (Anita 2403) **K.L.F.** 20
15. **TOO MUCH PASSION** (Capitol 44784) **Smithereens** 21
16. **PAPER DOLL** (Polygram 6699) **P.M. Dawn** 22
17. **THE WAY I FEEL ABOUT YOU** (Warner Bros. 4-19098) **Karyn White** 15
18. **AGAIN TONIGHT** (Mercury 616) **John Mellencamp** 23
19. **DIAMONDS & PEARLS** (Paisley Park/Warner Bros. 19000) **Prince & The N.P.G.** 11
20. **KEEP IT COMIN'** (Elektra 4-64812) **Keith Sweat** 16
21. **THERE WILL NEVER BE ANOTHER TONIGHT** (A&M 7315) **Bryan Adams** 13
22. **I CAN'T MAKE YOU LOVE ME** (Capitol 44729) **Bonnie Raitt** 17
23. **SMELLS LIKE TEEN SPIRIT** (GCCC 21673) **Nirvana** 19
24. **SAVE THE BEST FOR LAST** (Warner Bros. 685136) **Vanessa Williams** 33
25. **DON'T LET THE SUN GO DOWN ON ME** (Columbia 74086) **George Michael/Elton John** 24
26. **ALL 4 LOVE** (GiGi) **Color Me Badd** 25
27. **MYSTERIOUS WAYS** (Island 422-866 198 2) **U2** 26
28. **CAN'T LET GO** (Columbia 74088) **Marliah Carey** 27
29. **FINALLY** (A&M 1586) **Ce Ce Peniston** 28
30. **HEARTS DON'T THINK (THEY FEEL)** (EastWest 98652) **Natural Selection** 29
31. **THINKIN' BACK** (Giant/Warner Bros.) **Color Me Badd** 40
32. **ROMEO AND JULIET** (RCA 62619) **Stacy Earl** 44
33. **I'VE GOTTEN A LOT TO LEARN ABOUT LOVE** (Interscope/East West 98726)

### 100 POP SINGLES

<table>
<thead>
<tr>
<th>Total Weeks</th>
<th>Last Week</th>
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1. **MAMA, I'M COMING HOME** (Epic 74093) **Ozzy Osbourne** 65
2. **YOU ARE THE ONE** (Atlantic 4-87583) **Chris Cueva** 57
3. **YOU'RE ALL THAT MATTERS TO ME** (Anita 2391) **Curt Stigers** 58
4. **CHURCH OF YOUR HEART** (EMI 4837) **Rotie** 64
5. **SEND ME AN ANGEL** (Mercury 868 956 4) **Scorpions** 38
6. **IN MY DREAMS** (Hollywood 64832-4) **The Party** 39
7. **IF YOU GO AWAY** (Columbia 4462) **New Kids on the Block** 60
8. **BLOWING KISSES IN THE WIND** (Capitol/Virgin 4245) **Paula Abdul** 41
9. **LIVE FOR LOVING YOU** (Epic 341 73962) **Gloria Estefan** 43
10. **BEAUTY AND THE BEAST** (Epic 74069) **Celine Dion and Peabo Bryson** 69
11. **PIECE OF MIND** (A&M 75021) **One 2 One** 66
12. **WILDSIDE** (Interscope/East West 98726) **Marky Mark & The Funky Bunch** 45
13. **THE GLOBE** (Columbia 44719) **Big Audio Dynamite II** 6
14. **KISSING THE WIND** (Charisma 9RCD088) **Nia Peoples** 73
15. **BROKEN ARROW** (Warner Bros. 19274) **Rod Stewart** 48
16. **WHAT'S THAT LOVE FOR** (A&M 7293) **Amy Grant** 49
17. **KEEP COMING BACK** (Capitol 79957) **Richard Marx** 50
18. **LOVE ME ALL UP** (RCA 62116) **Stacy Earl** 54
19. **I NEED MONEY** (Interscope/Atlantic 4410) **Marky Mark & The Funky Bunch** 71
20. **SPENDING MY TIME** (EMI 40962) **Rotie** 50
21. **LEGIT 2 GUIT** (Capitol 79095) **Hammer** 62
22. **SET ADrift ON MEMORY BLISS** (Island 6696) **R.M. Dawn** 63
23. **DO NOT PASS ME BY** (Capitol 79196) **Hammer** 73
24. **CREAM** (Paisley Park/Warner Bros. 19175) **Prince & The N.P.G.** 54
25. **WHEN A MAN LOVES A WOMAN** (Columbia 74200) **Michael Bolton** 67
26. **THE UNFORGIVEN** (Elektra 4-64814) **Metallica** 75
27. **YOU SHOWED ME** (Next Plateau 50165) **Salt-N-Pepa** 74
28. **BREAKIN' MY HEART** (A&M 996810010) **Mint Condition** 80
29. **DON'T STOP THIS THING WE STARTED** (Atlantic 15764) **Bryan Adams** 72
30. **CHANGE** (Ariola 2062) **Lisa Stansfield** 75
31. **HELLVAU** (MAC 454436) **Brotherhood Creed** 79
32. **YOU THINK YOU KNOW** (SIR/Zoom 14923) **Cause & Effect** 82
33. **WE got A LOVE THING** (A&M 750213581) **Ce Ce Peniston** 86
34. **AMERICAN PIE** (EMI 62) **Fred Sellers** 87
35. **IT'S OVER NOW** (Polygram CDP 0629) **L.A. Guns** 91
36. **DON'T CRY** (Geffen 4232) **Guns N' Roses** 77
37. **SET THE NIGHT TO MUSIC** (Atlantic 4164) **Roberta Flack & Maxi Priest** 78
38. **CARRIBEAN BLUE** (Reprise 4-19099) **Enya**
39. **STAY** (MAC 332554) **Jodeci** 87
40. **LIGHT BURNING** (Mercury 669292-4) **Richie Sambora**
41. **BEATIN UP IN LOVE AGAIN** (Electra 64839) **The Doves** 81
42. **SHOW ME THE WAY** (Interscope) **The Storm**
43. **3 STRANGE DAYS** (Capitol 15765) **School Of Fish**
44. **THE REAL THING** (Capitol) **Kenny Loggins**
45. **TAKING TIME** (Electra PR 4689) **Chris Walker**
46. **HOME SWEET HOME** (Elektra 66918) **Moxy**
47. **SHOT OF POISON** (RCA 62096) **Lita Ford**
48. **SAVE ALL YOUR TEARS** (Geffen 19105) **Cher**
49. **BLINDED BY LOVE** (Impact 2042) **Rythm Syndicate**
50. **TOP OF THE WORLD** (Warner Bros. 19151) **Van Halen**
51. **EVERLASTING LOVE** (Epic 34-74119) **Tony Terry**
52. **DON'T HE DO IT TO YOU** (Deam/land/RCA 62171) **Tami Show**
53. **TIME ALONE WITH YOU** (Epic/ESK 74091) **Bad English**
Def Jam/RL To Launch
DJ West Records

By M.R. Martinez

A RECORD BY LOS ANGELES-BASED RAPPER
Mello in April will launch Def Jam/Rush Associated Labels’ West Coast record company, DJ West Records, according to a spokeswoman for the company.

Def Jam/RLA spokeswoman Taren Mitchell last week told Cash Box that Compton, CA-based Mello is the first of three artists signed to the new company to release product, although all the signees—including The Boss and MC Sug—have been in the studio.

Mitchell said that the new company has not yet established a West Coast chief, office or staff and that the Mello release will likely be marketed and promoted by Def Jam/RLA’s New York office through its arrangement with Columbia/Sony Music.

“The first couple of acts will probably be handled through this office,” she said. “Getting this product out so soon, a staff set up on the West Coast wouldn’t have time to get oriented.”

Sources close to Def Jam/RLA say that the new label has been in the planning stages under the direction of Def Jam/RLA executive Lyor Cohen since early fall 1991, but that the list of candidates to head the DJ West company is closely guarded.

RLA insiders say that Def Jam/RLA, known for its East Coast artists roster wanted to capitalize on the proliferation of successfully, nationwide market-ed West Coast acts like Ice T, N.W.A., Ice Cube, Cypress Hill and others.

One source, who asked not to be identified, said DJ West would also be an opportunity for the Def Jam/RLA family to return to the basic street promotion approach.

Mitchell confirmed that DJ West would be a label concerned with releasing and promoting product popular on the streets.

“One thing is that Def Jam has a roster of stars (Public Enemy, LL Cool J), and that can be intimidating to some potential new artists,” Mitchell said.

But the sources contacted by Cash Box said that another reason DJ West was started is as a tribute to the days when Def Jam executives producers emeritus Bill Steptoe and Hank Shocklee would produce and then promote records on the street.

But DJ West also will benefit from the major label distribution muscle provided by Columbia/Sony Music, according to a source at Columbia who spoke on the condition of not being identified.

“We’ll work the DJ West records just like other RAL releases,” the Columbia source said.

The Columbia source confirmed that no executive staff or office space has been set for the new company.

NEWS FROM JAPAN

CASH BOX/TOKYO HAS RELOCATED! The new address is: 2-F, Fujishiro Building, 4-Chome, 30-4, Shinbashii, Minato-ku, Tokyo, Japan 105. The new telephone number is 03-5401-2065 and the new FAX number is 03-5401-2067.

TOTAL SALES OF AUDIO/VIDEO SOFTWARE (CDs, records, audio and video cassettes) for the 12 months of 1991 (Jan.-Dec.) in Japan, were up 13 percent over the comparable period of 1990 to $4,820 million, according to the Record Industries Assn. of Japan (RIAJ). In addition, total units sold rose 19 percent over the previous year to 392 million copies. Audio discs increased 23 percent with compact discs accounting for 99 percent of the $3,090 million. On the other hand, audio tape dropped 23 percent in sales from the prior year. Video discs and tape rose seven percent over the previous year.

THE 20TH TOKYO FESTIVAL will be held at the Budokan Hall in Tokyo on Feb. 21, 1992, featuring special guests the Bubblegum Brothers, Syonentai as well as 11 singers from 10 Asian countries. The Festival is scheduled to be aired by TV and radio.

ACCORDING TO A SURVEY conducted by the Cash Box Tokyo office, the total revenue of Victor Musical Industries for the first six months of fiscal 1991 (April-Sept. 1991) was $190 million, up one percent over the comparable period from the prior fiscal year, and down 0.77 percent from the previous six months.

THE 1992 EDITION OF THE ‘Singers’ Salute to the Songwriter’ will be held on Tuesday night, April 28, when the seventh annual salute will pay tribute to songwriters Lamont Dozier, Jay Livingston and Ray Evans, and arranger Billy Byers. Bob and Dolores Hope will receive the “Wind Beneath Our Wings” award, and Johnny Mercer will be honored posthumously with the “An American Legend” award.

Rosemary Clooney will serve as honorary concert chairperson and Nick Clooney will be master of ceremonies for the gala concert, which benefits The Betty Clooney Foundation For Persons With Brain Injury. Gabriel Ferrer is the concert chair, and Allen Sviridoff of Production Central returns as producer of the event for the seventh time. Rosalind Wyman is the concert founding chair.

Scores of singers will pay tribute to the songwriters at the black-tie event at the Dorothy Chandler Pavilion of the L.A. Music Center. For information and tickets, call (213) 386-4014.

KARAOKE—NO JOKEE: Despite limited consumer spending throughout the entertainment industry, Pioneer Laser Disc Corp. of America (Pioneer LDCA) recently announced that the company’s LaserKaraoke software sales experienced record growth in 1991, and the company expects further increases this year as well. This heralds good news for music publishers.

“In 1991, Pioneer paid out nearly $530,000 in music publishing royalties to publishers in the U.S. and Great Britain,” said Tetsuro Kudo, president of Pioneer LDCA. ‘That’s more than double the figure of the previous year. ‘We believed that karaoke would become an entertainment mainstay in America, and if our growth pattern is any indication, it is starting to become just that.’

EMI-JOBETE SET: EMI Music has extended its sub-publishing agreement with Jobete Music for an additional four years. As also part of the agreement, EMI’s representation to Jobete catalog will include the territories of the U.K. and Japan, expanding EMI’s total sphere of control to the entire world excluding North America. This year marks 10 years that EMI and its predecessors, CBS Songs and SBK Entertainment World, have represented the Jobete catalog.

PUBLICITY MAVEN Raleigh Pinskey, whose PR firm, The Raleigh Group Ltd. has represented the National Academy of Songwriters and the TJ Martell Foundation, among others, has just published a book entitled, The Zen of Hype: An Insider’s Guide to the Publicity Game (Citadel Press, $10.95). This handy paperback is chock full of tips for publicists great and small, with huge budgets or none at all. So to all you flacks out there, read the book before you call or fax me. The item you save could be your own.

By Fred L. Goodman

Writer, producer artist Wendy Waldman (left) has signed a long-term publishing contract with Zomba Music. Originally known as an artist in the ‘70s, she has more recently achieved great success as a record producer and writer. In fact, Waldman is one of the few female producers to break through the Nashville market. Pictured with Waldman at the signing is Nell Pforntow, v.p. of Zomba’s West Coast operations.
MUSIC REVIEWS

SINGLES

NEIL DIAMOND: "Don't Turn Around" (Columbia)
CSK 4256

Neil's Lonescape album has been on the chart now for almost six months and is slowly starting toebb. This single, written by Albert Hammond and Donald Warren, features a complimentary/formula Robbie Buchanan arrangement. Neil, who usually writes his own material, sings this song of submission with his familiar style, but instead of Phil Spector behind the board doing the mix, it's produced by co-writer Hammond.

PARIS RED: "Good Friend" (Epic ESK 74157)

Under the umbrella of the Sony International catalog, American in Germany, singer/dancer Paris Red is offering a dub/dance band/rap album. The CD-single contains four different mixes that aren't the same song for different dance lengths, they all sound different and fit the format mix title. Debuting on the dance chart last week at #27, the sides are produced by Culture Beat and Marc Cassandra.

MELISSA ETHERIDGE: " Ain't It Heavy" (Island FRC 6700-2)

Rock-hard Melissa Etheridge has always sounded a little like Rod Stewart, but this bluesy-rock tune is almost like it was one of his hits. However, we don't want to take anything away from Melissa's ability to pump a rockin' guitar and sing, we feel this is good stuff. From her Never Enough album, this cut is written by Ms. Etheridge and produced by Kevin McCormick along with Melissa.

TOMMY G: " Be My Lover b/w That's How I Hit 'Em"

Jazz, R&B and rap is what Tommy G has employed on "Be My Lover", a smooth, commercial-bound tune that's a sure hit for R&B radio. The production is well put together and also features a talented female vocalist doing her thing during the breaks. The flip-side cut, "That's How I Hit 'Em", is on the R&B tip, has a little more energy than "Be My Lover." The lyrics on this cut are a little more hardcore and show Tommy G's ability to change his style.

DEFINITION OF SOUND: " Moira Jane's Cafe"

Cardiac 3-6023-27)

Definition Of Sound, an innovative rap group whose material has yet to reach the status it well deserves, is back with the release of "Moira Jane's Cafe." This single is a taste of the originality that is displayed throughout their funk/love & Life album. Production-wise, the song is filled with guitars and slamin' beats that make a perfect fit for the flowin' lyrics.

KARYN WHITE: " Walkin' The Dog" (Warner Bros.
CD-5081)

Karyn White is back again with another single taken off her best-selling Romantic album, "Walkin' The Dog" is another uptempo, crossover R&B cut that promises to take this talented superstar to the top of the charts, yeah, once again. The music Jimmy Jam & Terry Lewis put together differs from their traditional sound, but still has the flavor of a hit.

POP SINGLES LOOKING AHEAD

CASH BOX • MARCH 7, 1992

1. HAVEN'T GOT A CLUE (Chameleon/Elektro) . Dramarama
2. EVERYTHING ABOUT YOU (Sire/Dog/ Mercury) . Ugly Kid Joe
3. ALL WOMAN/ (Warner Bros.) . Lisa Stansfield
4. WHEN I'M GONE/ (Impact) . MSG
5. SHAMELESS (Columbia) . Billy Joel
6. MURDER NIGHTTON IN TRAILER PARK (RCA) . Cowboy Junkies
7. PLAYING WITH FIRE (Reprise) . Lite Ford
8. PERFECT PLACE (London) . Voice of the Beehive
9. LIVE & LEARN (Columbia) . Joe Public
10. KILLER (Warner Bros.) . Seal
11. HEAVY FUEL (Warner Bros.) . Dire Straits
12. BABY GOT BACK (Motown) . Digital Underground
13. NO NOSE JOB (Terry Boy) . Cinderella
14. HOT & BOTHERED (Reprise) . Pantera
15. MOUTH FOR WAR (Ato) .

PICK OF THE WEEK

WAYNE NEWTON: Moods & Moments (Curb D2-77556)

With the crossing over of country artists into more mainstream radio, and record sales in the genre reaching new heights, Wayne Newton steps once again into the foreground with the release of Moods & Moments. The former chart topper's most recent pre-release rockin' single, "I Know You Can't Help Yourself" is enjoying a nice ride on the country chart, but this 10-cut CD is filled with beautifully arranged country and pop ballads. The talented Wayne, singing better than ever, not only co-wrote two of the songs on the album, but acted as producer as well, along with Rick Goodman & John Minick.

ALBUMS

LEON REDBONE: Up A Lazy River (Private Music
01005-80295-2)

Leon just has a certain way about redoing classic tunes from the past like cut "Lazy River" by the great Hoagy Carmichael, making them sound like he is the originator. Leon has been recently featured on commercial television as the singing salesman for a popular brewery and a line of cars. Mr. Redbone's latest album is a 12-cut excursion that could only be toured-guided by the man himself. Produced by Beryl Handler and Leon Redbone.

DRAMA.MA: Vinyl (Chameleon/Elektro 61242-2)

This group has managed to hang on and are now on the edge of getting major recognition. After recently picking up two L.A. Music Awards, Best Modern Rock Band/Album, the band captures some of the best of '60s energy and is slightly Doors/Crystals/Crazy Horse-influenced. The album is produced by Don Smith with Chris Carter and singer John Easdale. First single, "Haven't Got A Clue" has enjoyed L.A. airplay and could break nationwide.

COWBOY JUNKIES: Black Eyed Man (RCA 07863
81049-2)

Black Eyed Man is the fourth album from the Canadian folk-rock Junkies. Making its album chart debut last week at an impressive #10, look for first single "Mudron Tonight In The Trailer Park" to follow. The group has maintained a fairly high eclectic profile in the States since the 1988 major release The Trinity Sessions. The Timmins clan is headed by lead singer Mary, whose voice is understood best by primary song writer/guitarist/album producer and brother, Michael.

MAGGIE'S FARM: Glor Road (JRS 7 3333 35087-2)

This is part one out of a two-disc compilation that consists of various uptempo, old-school, hip-hop songs. Most of the cuts included date back to the breakdancing era. Featured on this 13-selection CD are: "Planet Rock" by Apache Bambaataa & The Soul Sonic Force, "Al-Nasty" (The Soul) by Jibril (of Poets of the Fall), "Mighty Rasta" by Reggie Griffin & Technofunk and "Roc-it" by Herbie Hancock. Also featured is a mix that has all of the cuts in one.

VARIOUS ARTISTS: Street Jams: Electric Funk-Part 1
(Rhino R2-70574)

This is part two of the Electric Funk compilation and features just about everything that part one left out. The difference between the two is that this CD has some early R&B/club music along with the hip-hop, up-tempo tracks on the first CD. Some of the cuts on this are: "Egypt, Egypt" by The Egyptian Lover, "Rockless" by Chris "The Glove" Taylor & David Storr featuring Ice T and "Jam On It" by Newcleese.
EAST COAST

Joey Ramone was so disgusted at not winning a Grammy last week that he fired the Ramones and hired three purists to take their place. The new Ramones kick off their first U.S. tour at the Ohio State Fair in July.

HAPPY TRAILS: "Why go to the Grammy Awards," my friend asks me, "when you can stay home and watch it on TV?"
My answer is simple: It's someplace to pass the time until the post-Grammy parties. I'd used to watch that four-hour non-event at home, I'd be asleep before the end of the third hour, and there's no chance that I'd then feel like stuffing myself into a tuxedo and heading out into (in this case) the dark and stormy night. And I'd wake up in an easy chair at about 1 a.m. realizing that I didn't know who won any of the big awards and didn't really give a damn. But— in this recessionary age, when fancy record company parties are as rare as sold-out arena concerts—knowing that all of the major labels were busting out the champagne and lobsters (stone crab claws at the PolyGram shindig), well... why not pass the time in Radio City Music Hall. One advantage to going to the Grammys in L.A.—the parties start at 8 p.m., meaning you can hit as many as you'd like without worrying about staying awake until party time.

Me, I think the Grammys are a bunch of nonsense—out-of-touch people voting for out-of-touch music. So let's not talk about the awards themselves. What made the show go down rather painlessly this year was the rather odd paucity of live award presentations. This show was a music variety show, and some of the music (Metallica, Bonnie Raitt, Paul Simon...) wasn't half bad (although some of it—particularly Dave Grussin's mauling of poor defenseless George Gershwin, Michael Bolton's maiming of poor defenseless Percy Sledge and Amy Grant's lifeless performance—stunk).

NARAS doled out nearly 80 awards, but almost all of them were doled out before the show began. I didn't count exactly how many "and-the-envelope-please"'s there were, but there couldn't have been much more than a dozen. Which makes you wonder, why bother? I don't think that many people are sitting on the edges of their Barcaloungers waiting to see who won the Best Broadway Cast Album award, so why not just give all the awards out in the afternoon and make the show a simple three-hour variety show? Because then there wouldn't be a point to it. So what's the point to it now? TV ratings I guess, but if I spent too much time trying to figure this out, what with all the leftover champagne residue banging around my head, I'd probably blow a mental gasket.

So, amid the stone crab claws and champagne and elbow-rubbing with the stars, what was the most thrilling moment for me? The one moment during Grammy week that really clanged my bell was the moment at the Tavern on the Green nominees party when I introduced myself to a gen-u-ine legend: Roy Rogers.

There in the flesh—wearing that familiar white hat, smiling that familiar smile (the guy is either the greatest looking 80-year-old I've ever seen or the taxidermist that did Trigger has been doing a bit of nip-and-tuck on Roy's cheekbones)—was Roy Rogers, a guy whose TV show I not only watched as a kid, but a guy who I have permanently in my bathroom (that is a plastic Rogers), plastic sidekick, plastic Trigger and plastic jeep and wagon.

Roy shook my hand and although I would have preferred it if instead of "Nice to meet you," he had said, "Happy trails, buckaroo," it gave me a thrill. It was the moment of the week that, to me, was unforgettable.

WEST COAST

"Haven't Got A Clue" fits more ways than one into this photo. (A) It's the name of the first single from the band Dramarama (pictured here with their two awards); (B) It defines the expression on Brian Wilson's face (after he forgot his Lifetime Achievement Award on stage); (C) It explains the entire production philosophy of the First Annual L.A. Music Awards.

DOES THE WORLD really need another awards presentation? Probably not. But we Los Angelinos in the music business can't be outdone by the likes of N.Y.C. Boston and San Francisco, can we? Especially if there is a buck or two to be made through advertising, endorsements, sponsorships, kickbacks or bribes. Okay! It's actually a bigger category than what didn't happen here sooner. But as of last week, we in L.A. can be proud to know we have officially endured the First Annual Los Angeles Music Awards, and it was barely a shade over being a total non-event.

What good comes of these things? Well, it allows the opportunity for local artists to be recognized and honored by their local communities. Fair enough. New York has done theirs for quite a while now, and it has certainly become a focal point of considerable recognition, and is a valued selling point to bring up to merchants, radio and consumers across the country. (Plus it's a nice plug for the Grammys)

It goes almost without saying, the cities having these personalized awards shows are the cultural havens for musical artists. So why not L.A.? We have considerably more than a healthy share of local talent. So why not before now?

Los Angeles has long been the host town for so many national awards shows: Oscars, Grammys, Emmys, People's Choice, Daytime Emmys, American Music, NAACP's, NAS, MTV, Soul Train—the list could go on and on in a seemingly endless maze of self-flagellation/adoration. So, the organizers of this new effort obviously felt the need to put a show together for its homegrown. But it was a shame to see such an amateur turnout and production. You would think with all the major shows we do in this town (all the experience, professional talent, technicians, directors, publicists, etc.), it would have looked like something (with the exception of the real pros who are all working on the big shows)

Okay, if the ceremony takes off with any commercial appeal in a few years, or if they whack down the number of categories to a more manageable 10 (Rising Star, Debut Artist of the Year, Breakthrough Artist, etc.) so the awards have some stature, major artists might start to show up to accept their awards, instead of having to real and obviously funnyIsEmpty

BITTER BOLTON BACKSTAGE III: Mikey can't handle the press, I guess... as if he wasn't pissy enough at the American Music Awards, at the Grammys he told the press they can "kiss my ass," and compared the media to monkeys with paint and himself to a van Gogh... maybe it's time for Mikey and his E-Gogh to van Gogh away... me, I'm history... next week...
Long Beach Rocker
By John Carmen

**Prolific, Prolific, Prolific.** The only word to describe Long Beach’s Long Gone John, man.

A jolly-looking man of 40, resembling a jovial biker in his cut and a scraggly beard, Long Gone John is truly an enigma even in the wacked-out world of independent labels. The sole owner, proprietor and laborer of the not-too-aptly named Symphony for the Record Industry label (facetiousness taken to its most ludicrous extreme, considering L.G. John’s attitude towards the giants), Long Gone John has cranked out over 130 pieces in the last three years, or as he puts it, “one record a week since I started up.”

The ultimate activist/musician, John takes the expression “independence” to new heights. “I sign acts, I record acts, I sell acts,” he says, and he’s not exaggerating. “It’s not easy to make any kind of a profit, especially given the enormous amount of effort that goes into making 7" records,” says John. “Most of the bands I put out pay for their own recording, but last year I put $40,000 into that end of the process.” Long Gone John’s best seller to date has been Seattle’s Melvins, who’ve topped out at about 5,000 copies worldwide, and L.A.’s Hill, whose “Retard Girl” has done about the same.

So how does he stay afloat given the small sales of such small items? “I am the only employee here,” says John. It’s great working for yourself, especially in the field you love. But it is a double full-time commitment.”

John’s main benefactor has been Mordem distributors, a small San Francisco-based outfit who are his and 18 other small labels’ exclusive distributor. “Most distributors are absolutely crotchety, they’re thieves,” spits John. “By going through Mordem only, I’ve guaranteed of getting paid, a rarity in this market.”

How does John see himself in the future, with so many indies going belly-up? “Keeping my cost down, and putting out really good records is it. I think that if you stick to quality, you’ll always have a market share.”

Long Gone John’s favorite acts are the above-mentioned Hole (“I went with them to England when they were obscure, and no one had any real interest in them yet. I wanted to put out their album so badly, but after Courtney Love became an item with Nirvana’s lead singer, everyone wanted them. Some major will beat me to the punch.”), and the Muffs, who recently signed a demo deal with Warner Bros. “The Muffs’ single is one of the best records I ever put out,” says John. “Pure, magnificent pop. I think Kim Shattuck is one of the greatest songwriters in this city, and the band is perfect. I’d love to put out another single with them before they sign, hopefully of the band’s two cover songs, ‘Do The Robot’ and ‘Beat Your Heart Out.’ They’ll undoubtedly get picked up by someone, if not Warners.”

One of Long Gone John’s non-punk based acts is Cordell Jackson, the 64-year-old female rockabilly guitarist whose appearance in a Budweiser commercial has Stray Cat Brian Setzer has made the expression, “NOT!” a household word. “She’s amazing,” says John. “And I don’t really even like roots music!”

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**TOP 25 NEW AGE ALBUMS**

| #1 SHEPHERD MOONS (Reprise 26774) | Enya | 2 |
| #2 BORRASCK (Higher Octave 7026) | Ottmar Liebert | 2 |
| #3 INDIGO (Private Music 82091) | Patrick O’Hearn | 2 |
| #4 SUN LAKE (Gorilla Atmospheres 80036) | Chi | 2 |
| #5 RETURN TO THE HEART (Narada 64019) | David Lanz | 2 |
| #6 IN CELEBRATION OF LIFE (Private Music 82093) | Yanni | 2 |
| #7 A CHILDHOOD REMEMBERED (Narada 63907) | Various Artist | 2 |
| #8 WATERMARK (Reprise 26774) | Enya | 2 |
| #9 IN THE WAKE OF THE WIND (Narada 64003) | David Arkenstone | 2 |
| #10 NOUVEAU FLAMENCO (Higher Octave 7026) | Ottmar Liebert | 2 |
| #11 WINDHAM HILL SAMPLER 92 (Windham Hill 1109) | Various Artist | 2 |
| #12 HOTEL LUNA (Private Music 82060) | Suzanne Ciani | 2 |
| #13 SUMMER (Windham Hill 11107) | George Winston | 2 |
| #14 PLAINS MUSIC (Rhythm Safari 57123) | Manfred Mann | 2 |
| #15 REFLECTION OF PASSION (Private Music 2067) | Yanni | 2 |
| #16 CANYON DREAMS (Miramar 2001) | Tangerine Dream | 2 |
| #17 VOICES IN THE WIND (Silver Wave 701) | Wind Machine | 2 |
| #18 BACK ON THE CASE (GRP 9648) | Acoustic Alchemy | 2 |
| #19 FLIGHTS OF THE COSMIC HIPPO (WB 25562) | Bela Fleck & The Flecktones | 2 |
| #20 PLANET DRUM (Kryko 10206) | Mickey Hart | 2 |
| #21 SEDONA SUITE (Boundings Of The Planet 7143) | Tom Barbas | 2 |
| #22 DECEMBER (Windham Hill 1025) | George Winston | 2 |
| #23 SACRED MUSIC FROM SEVEN STARS (Acro Music 57123) | Gerald Jay Markoe | 2 |
| #24 SUNDAY MORNING COFFEE (American Gramaphone 100) | Various Artist | 2 |
| #25 FRESH AIR 7 (American Gramaphone 777) | Manheim Steamer | 2 |

Pointblank/Charisma recording artist Johnny Winter (right) took time out from his hectic touring schedule to join crooner Robert Palmer (left) in the studio, where Palmer was working on his latest solo LP for EMI. The noted Texas blues guitarist lent some sizzling licks to a track called “Hard Head.” Winter, who has been playing dates throughout the country since last summer, is now touring the Northeast.
Welcome To CRS-23
THE RALLY CRY TO COUNTRY RADIO HAS BEEN SOUNDED and by March 4, broadcasters, syndicators, networks, rep firms, suppliers, consultants and music industry executives will have descended on Nashville for a country "radio-rama." As for Cash Box/Nashville, we would like to welcome all participants and say a special thanks to all of our reporting stations. Please come by and meet the Nashville staff; we'd love to say hello in person.

A FEW "MUSTS" OF CRS-23—Aside from the "meat and potatoes" of the radio seminar, the forums, discussions and roundtables, the entertainment planned for the CRS is first-rate. As always the best performances and the freshest faces in country music are guaranteed.

On Thursday, The Academy of Country Music hosts the "Super Faces Show" starring Garth Brooks. Past headliners for this show-stopping event have been Hank Williams, Jr., Alabama, The Judds and George Strait.

ASCAP will be sponsoring a luncheon show on Friday with entertainment provided by Trisha Yearwood and Diamond Rio.

The line-up for Saturday promises a variety of country entertainment. Riders in the Sky will deliver a rousing wake-up call at their post-breakfast performance followed by the ASCAP-sponsored luncheon showcasing the talent of Canadian-born acts Michelle Wright and Prairie Oyster.

Closing out Saturday's events and the 1992 CRS will be the much-anticipated showcase to be all showcases. The 23rd annual "New Faces Banquet and Show" will feature some of the past year's newest names in country music. Those scheduled to appear include Brooks & Dunn, Clinton Gregory, Sammy Kershaw, Hal Ketchum, Tracy Lawrence, Little Texas, Eddie London, McBride & the Ride, Collin Raye and Pam Tillis.

CRS Spotlight
ONE ASPIRATION OF THIS YEAR'S SEMINAR has been to attract foreign broadcasters, so the Country Radio Broadcasters sent out more than 200 registration applications to broadcasters in Europe, Asia and South America. As in years past, Canada will be well represented. For the third consecutive year, the Canadian Country Music Assn. (CCMA) will host the Saturday luncheon presenting Michele Wright and Prairie Oyster as the featured performers. In talking with Tom Tompkins, president of the CCMA, he stressed the importance of this event on the future of country music in Canada. Perhaps this is a reflection of the future of country music in other countries as well.

Like the Country Music Assn. (CMA) headquartered in Nashville, the CCMA has as its main purpose, the development and expansion of country music both at home and abroad. While these two goals mirror each other on paper, Tompkins was quick to point out the difficulty that Canada has in executing it. Although country music is ever becoming a very hot commodity in Canada, the CCMA is still a relatively small organization with 1,200 members compared to the 7,000 members in the CMA.

The problem of size tends to not only affect the needs of the CCMA in general, but the degree of success that can be reached by a Canadian country act. "You can only reach a certain level of success in Canada," Tompkins explains. "You can be number one and be at the top of the heap in Canada, but in terms of making a living off the business just in Canada is sometimes very, very difficult regardless of how popular you are."

Canada can boast some hot country acts that would rival anything found in the U.S. From Anne Murray to k.d. lang to Prairie Oyster to Michelle Wright, Canada can claim an assortment of styles and tastes in country music. The interesting factor is that while the U.S. distinguishes country music more along the lines of traditional vs. contemporary, Canada sets its borders in music along regional lines. As Tompkins explained, an act out of Canada's Maritime provinces will have a completely separate sound from those coming out of Toronto or western Canada. Yet with regionalism splintering the definition of "country" in Canada, the idea of the entire genre is a very marketable trade that country hopes to export.

One thing worth mentioning is the number of Canadian acts content to write, sing and play in Canada and for Canada with no need of tromping down to the "Music City." There exists in Canada a heritage and spirit of the value of country music as prevalent as that in the U.S. Despite the success that could be had by "making" it in America, some performers hold steadfast to the legacy and originality of country music in their region. While acts such as George Fox, now signed to Warner Bros., Prairie Oyster, now signed to RCA, and Michelle Wright, now signed to Arista, make their way southward, others remain at home. So then the job of the CCMA is to keep the home fires burning for the likes of Ian Tyson and Rita MacNeil while setting up camp for others in the American country music scene.

That is where the Country Radio Seminar comes into play. For the past three years, the CCMA has sponsored an event to showcase their top-name talent. In order to perform at Saturday's luncheon, acts had to have won an award from the CCMA. Those participating this year are Michelle Wright and Prairie Oyster. Tompkins is quick to point out however that these CRS performances are only a percentage of Canadian country music.

"What we're trying to do down in Nashville more than anything," says Tompkins, "is not so much promote these particular acts but promote our industry as a whole. We want to show that we've come a long way in the past several years, and that we have some acts in Canada that we feel are comparable to anything in the world in terms of how they write, how they sing and how it's produced."
Most Active
1. PAM TILLIS—Put Yourself In My Place—(Arista) 64237
2. JOHN ANDREWS—Seminole Winds—(BNA) 61029
3. HANK WILLIAMS, JR.—Part Hank—(Warner Bros.) 23580

New Releases
(April 12, 1992) The Gatlins—Adios—(Liberty)
(April 21, 1992) Jeff Knight—They've Been Talking About Me—(Mercury)

ALBUM TO WATCH—Recording artist Pam Tillis has been burning up the Top 75 Album chart with her Arist debut release entitled Put Yourself In My Place. After 38 weeks the album keeps the momentum strong gaining 14 notches over last week's position. Aside from the album's title cut, Tillis' current single, "Maybe It Was Memphis," holds steady at the top of the Country singles Chart and may be the album is holding such strong standings at retail. Put Yourself In My Place comes in this week at #22 on the Top 75 Country Album chart.

COUNTRY COMIC JERRY CLOVER has completed the live recording of his 23rd album for MCA Records. Entitled Sidsenider, the project is named for the town in which it was recorded. The small town of Winder, Georgia hosted the comedian for a side-bending night of laughs and fun. The album due out in mid-June, was produced by Snuffy Miller, the producer of all of Clover's previous recordings.

(Cash Box magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Cory Cheshire at 615-329-2898.)
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Ronna Reeves

YOU MAY HAVE HEARD OF RONNA REEVES BEFORE considering that this relatively young artist, has been on the entertainment circuit since early childhood. The fact that Reeves has opened for various country music greats, most extensively, George Strait, knocked on Music Row doors since the age of 16 and had somewhat sporadic success with her "first" release a couple of years back may help you to recall the performer.

Maybe the first time you lay eyes on this fresh face in country music will be when you see her perky yet endearing video premiere for the single, "The More I Learn (The Less I Understand About Love)," a definite highlight of her career thus far. However, you become familiar with Ronna Reeves, a good first impression is guaranteed.

Reeves began making her impression on country music at the age of 8 with all intentions on "being a singer and a dancer." For Reeves the two acts went hand in hand, but, as she recalls, pageant judges were so overwhelmed by her singing talent that she resolved to pursue a "solo" career. From there Reeves settled in on learning the tools of the trade. With the talent under her belt, Reeves developed a sense of country music and its history of theme in song by studying the sounds of Hank Williams, Sr. and other country music legends.

A percentage of this early schooling is evidenced on Reeves' current album, The More I Learn. Several tunes reflect a woman of country traditionism ("Heartbreak Shoes," and "Honky Tonk Hearts)." Reeves masters these songs as she does each song on the album, yet her niche in country is not strictly traditional. The lure of the album is that Reeves can explore several avenues of style as she did in the duet with labelmate Sammy Kershaw. The "magical" musical partnership seemed unlikely to Reeves who considered their voices to be "way different." However, one in the studio with Kershaw, Reeves says sparks flew, and their collaboration, "There's Love On The Line," is one of the album's best singles.

Reeves labels her music as "New Traditional," a blend of the music that inspired her the most with a lot of her own flavoring. When asked who has influenced her music, Reeves says, "Linda Ronstadt, big time, number one... when she was doing 'Blue Bayou' to what she's doing now. I just have so much respect for her because she can do one thing and turn around and do something else and do it great." Of course that brought about the question of her venturing to other musical genres and the answer was "Never say never but I'm pretty much 'stuck' in this country music." (Reeves laughingly retracts this trappped image and confesses happy to be "stuck in this"). As for the other influences, she cites Tanya Tucker because of her start in the business at such a young age—something this mid-20s entertainer can appreciate—and Emmylou Harris because, well, she's Emmylou.

With talent assured, it may be her charm which will endear Reeves to new fans almost immediately. Her petite, just-five-feet frame exudes confidence and attention. It was definitely these valuable attributes which got her noticed by Mercury Records executive, Paul Lucks and producer Harold Shedd. The two flew to Albuquerque, New Mexico to see her perform before signing a record deal with her. And character definitely had its part to play.

"It was the most disastrous situation you could imagine," Reeves recalls. "The week my management told me they were coming, my lead guitar player quit on me, and so I was in a panic. So I hired a replacement, but there was no time for him to learn anything. I just knew they weren't going to pick me up."

A few kinks in the show, however, only confirmed a record deal with Mercury. Reeves recounts Shedd's exact words after the show: "We watched your performance and how you handled it, and anybody that could withstand what you did and do as well as you did deserves a record deal."

While her first album got a few "nibbles" here and there, it is the release of The More I Learn that flaunts the true talent and musical style of Reeves and that "new traditionalism."

You know what happened on the first album?" says Reeves. "I was almost afraid to sing like I really sing. I felt like I had to be a little more contemporary so as not to get locked into that real country sound. That's why this album is, to me, a lot more my style because I'm singing how I sing all the time."

With her heart and soul put into the album, Reeves laughs with characteristic charm and says, "This has gotta be the one for me—it's gotta happen now." Well, with all my characteristic charm, I'll say, Reeves rest assured; it will be.

—Cory Cheshire

IT PAYS TO STUDY MUSIC—Warner Bros. Records Nashville publisher Jim Ed Norman (r) and general manager Eddie Reeves (l) are pictured presenting a check for $10,000 to Robert Mulloy, director of music business at Belmont University in Nashville. The check represents a scholarship established by Warner Bros. on behalf of the Warner Music Group of Time-Warner, Inc. It will be awarded each academic year to a student in the music business program at Belmont. Warner Bros. employs interns from the school throughout the year.

BACK IN TIME:
MARCH 3—Jimmy Heap born 1922; Larry Stewart born 1959; Waylon Jennings' album What Goes Around certified gold 1980.
MARCH 4—Betty Jack Davis born 1932.
MARCH 5—Patsy Cline, Hawkshaw Hawkins and Cowboy Copas died in a plane crash 1963.
MARCH 6—Bob Wills born 1905; Doug Dillard born 1937; Skip Ewing born 1964; The Best of Buck Owens awarded a gold record 1965.
MARCH 7—Gid Tanner and Riley Puckett made first string band recording for Columbia 1924; Jack Anglin of Johnny & Jack killed in an auto accident en route to Patsy Cline’s memorial service 1963.
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[FEATURE]

SAWYER BROWN: "Some Girls Do" (Curb/Liberty 79200)
Producers: Randy Scruggs/Mark Miller
Writer: Mark A. Miller

"Some Girls Do," another country/rock smash for Sawyer Brown, has already proven its merit with the fans. Dubbed one of the crowd favorites in the live show, "Some Girls Do," should find quick acceptance at radio as well. Those hearing the single for the first time will find some light-hearted lyrics drenched in the country/rock flavor for which Sawyer Brown has become famous. "Some Girls Do" does not follow in the "value" vein of previous back releases, "The Walk" and "The Dirt Road," but, instead, takes a more flippan approach to the hard-to-get female while building up a somewhat shattered ego, a valuable commodity in itself. Mark Miller's simple yet true-grit lyrics coupled with a twisted country twang will tickle the two-stepper's fancy or just spark a little knee-slappin' fun.

[FEATURE]

PIRATES OF THE MISSISSIPPI: "Til I'm Holding You Again"
(Liberty 79146)
Producers: Jimmy Bowen/Richard Alves
Writers: Larry Gottlieb/Rich Alves/Bill McCorvey

"Til I'm Holding You Again" opens with compelling bass beats, then McCorvey's gritty vocals draw you in and bam!—you're hooked. With a crescendo into the chorus, Pirates of the Mississippi have caught another winner. "Til I'm Holding You Again" benefits from skilled production on a song which already has quality music and lyrics on its side. Turn it up loud and appreciate every base-beating, drum-kicking pulse of the single.

LEE ROY PARNELL: "The Rock" (Arista 2400)
Producers: Scott Hendricks/Barry Beckett
Writers: Jim Varso/Russell Smith

The signature soul sound of Lee Roy Parnell is alive and well in "The Rock." Easy-going rhythm and blues flavoring back up Parnell's strong and emotional vocals. This Texas native doesn't neglect to add a lot of country, but blues takes the lead in this single. Parnell hooks a steady stronghold with "The Rock" as we await the release of his upcoming CD entitled Faith Without Mercy.

TOP 5 SINGLES: 10 YEARS AGO
1. CHARLEY PRIDE: "Mountain of Love" (RCA)
2. JANIE FRICKE: "Do Me With Love" (Columbia)
3. ROSANNE CASH: "Blue Moon With A Heartache" (Columbia)
4. ED BRUCE: "You're the Best Break This Old Heart Ever Had" (MCA)
5. OAK RIDGE BOYS: "Bobbie Sue" (MCA)

TOP 5 SINGLES: 20 YEARS AGO
1. TAMMY WYNETTE: "Bedtime Story" (Epic)
2. PARON YOUNG: "It's Four in the Morning" (Mercury)
3. TOMMY OVERSTREET: "Ann (Don't Go Runnin')" (Dot)
4. SONNY JAMES: "Only Love Can Break A Heart" (Capitol)
5. GEORGE JONES/TAMMY WYNETTE: "Take Me" (Epic)

TOP 5 SINGLES: 30 YEARS AGO
1. PORTER WAGONER: "Misery Loves Company" (RCA Victor)
2. STONEWALL JACKSON: "A Wound Time Can't Erase" (Columbia)
3. BURL IVES/WANDA JACKSON: "A Little Bitty Tear" (Decca/Capitol)
4. WEBB PIERCE: "All My Love" (Decca)
5. BUCK OWENS: "Nobody's Fool But Yours" (Capitol)

Thanks CASHBOX radio stations for our latest nationally charted single release entitled, "I WANT TO GO BACK." This is another great country hit written by Warner Mack, who wrote the latest #1 single for Ricky Van Shelton entitled, "After The Lights Go Out!" Thanks so much for all the nice mail and call response to our record.

ARTIST: GENTLEMAN JACK HOLLINGSWORTH, 601-634-6179.
TITLE: "I WANT TO GO BACK!"
PUBLISHERS: Billy Deaton, 615-244-4259.
MANAGEMENT: Capitol Management, 1300 Division Street, Nashville, TN 37203, or call 615-242-4722 or (Fax) 615-242-1177, ask for Robert Metzgar or Becky Waymack.
"Guess Things Happen That Way"
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"Cloudy Days"
SAMMI SMITH

"Somewhere Beyond The Pain"
CHARLIE LOUVIN with Crystal Gayle

"Rockin' Pneumonia & Boogie Woogie Flu"
JEANNIE C. RILEY

"The Lamp"
ERNIE ASHWORTH

"My Heart Turned Left"
MELBA MONTGOMERY

"How Many Times"
ANGELA CHRISTIE

"I Like A Man To Drive"
ROBIN RIGHT

"Too Many Hearts"
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High Debuts

1. LITTLE TEXAS—"First Time For Everything"—(Warner Bros.)—#56
2. ROBERT HAMPTON & JOHNNY PAYCHECK—"I Love My Jesus"—(A&M)—#72
3. BILL WILKERSON, JR.—"Your Love"—(Stargem)—#80

Most Active

1. WYNONNA JUDD—"She Is His Only Need"—(Curb/MCA)—#21
2. ROY DRUSKY—"Walking Down A Country Road"—(Round Robin)—#61
3. STEVE WARINER—"The Tips of My Fingers"—(Arista)—#27

POWERFUL ON THE PLAYLIST—Since debuting on the Top 100 Country Singles Chart just two weeks ago, Wynonna Judd has vaulted to the #21 position this week. After jumping 16 places last week and another 10 this week, "She Is His Only Need" is beginning to look like a regular on our "Most Active" list

Also moving up 10 spaces this week is Grand Ole Opry performer Roy Drusky with his single "Walking Down A Country Road." The single, walking its way to #61 this week, can be added to a long list of Drusky recordings. With all the wrappings of a whistlin' Dixie sleeper, "Walking Down A Country Road" has actually awakened quite a few radio listeners as evidenced by this week's reporting stations.

With a nine-point jump, Steve Wariner's latest single, "The Tips of My Fingers," is in good reach of a top ten hit. Holding on to the top 30, "The Tips Of My Fingers," scratches the chart-topping surface assuming its position at #27 on the Cash Box Top 100 Country Singles Chart.

The Tanya Tucker Story, a one-hour radio special, is scheduled to air coast to coast in April. The special features many anecdotes as Tucker tells her career story, as well as many of her chart-topping hits. The program is available on compact discs through a barter agreement with Ron Huntsman Entertainment Marketing, Nashville and is sponsored nationally by Dodge Truck and Country America magazine. Shown in the studio are (l-r): Susan Harrington of Country America magazine, Tucker and Ron Huntsman. (Photo Credit: Alan Mayor).

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. THE ROCK—Lee Roy Parnell (Arista)
2. OLD FLAMES NEW NAMES—Mark Chesnutt (MCA)
3. TIL I'M HOLDING YOU AGAIN—Pirates of the Mississippi (Liberty)

HAROLD HARDING

"STREETS OF DOWNTOWN U.S.A."
WRITER, (HAROLD HARDING)
PRODUCED BY CARLSON CHAMBERLAIN
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Written By: Dawn O'Day
On
Music City U.S.A. Records

Ron Howard

Is Hot With
"Big Women"
On
Killer Records
Promotion By;
Tommy Dee & TNT Promotions
1-800-726-7677

Holiday Inducted
Into Who's Who

DOC "THE HITMAN" HOLIDAY has been awarded the latest entry into Marquis Who's Who in Entertainment. Holiday's longevity in the music business has included work as a record producer, label executive, performer and songwriter. Holiday joins other inductees honored this year including Prince, Madonna, Phil Collins, Barbra Streisand, Whitney Houston, Mick Jagger, Carly Simon, Paul Simon, Leno Horne, Olivia Newton-John and Crystal Gayle. Marquis Who's Who in Entertainment was first published three years ago, while the Who's Who in America has been released for the past 92 years.

Holiday is being honored for over 30 years of work in the music business, where he has been associated with a variety of music business companies and artists. Since 1961 Holiday has worked with such companies and artists as Buddah Records, Warner Bros., RCA, Record Plant, Jimi Hendrix, 1910 Fruit Gumball Company and The Ohio Express. Best known in country music as a producer, Holiday has worked with country artists Doug "The Cajun" Kershaw and Big Al Downing. In 1988, Holiday founded Tugboat International Records and released recordings by Hank Williams, Jr., Fats Domino, Doug Kershaw and Big Al Downing. Holiday has also had some material of his own released on the label. Tug Boat boasts over 97 records released with every one hitting the national charts.

Holiday is also president of Doc Holiday Productions, a full-service booking agency, which represents 15 touring and performing entertainers including Kershaw, Downing, Joey Dee and the Starlits, Tony Williams and the original Flatters, Tiny Tim and the Bobbe Boys. Along with Tug Boat International, Holiday is also president of Mega International Records, which specializes in R&B music and Everlasting Records, which specializes in gospel. All three labels are distributed and promoted worldwide.

Indie News

JOHNNY PAYCHECK ATTENDS MOVIE PREMIERE—Joining several actors and recording artists, PayCheck recently attended the premiere of the movie Paradise Park in Charleston, West Virginia. PayCheck along with actor/singer Larry Groce and others, performed songs from the accompanying soundtrack prior to the premiere. Produced by Dan Mitchell, the soundtrack features cuts by PayCheck, Groce, Razzy Bailey, Webb Wilder, Dusty Rhodes and T. Graham Brown, all of whom are parts in the movie.

"I enjoyed the creativity of making the movie," said PayCheck in a televised interview before the premiere. "I really enjoyed working with Danny Boyd and everyone else in the cast. It was a lot of fun." Paradise Park details one day in the life of a rundown West Virginia trailer park and will be shown in select cities throughout the Southeast this spring.

MARTY HAGGARD TO SPEAK FOR FOUNDATION—The National Head Injury Foundation, headquartered in Washington, D.C., announced recently that country music artist Marty Haggard will serve as a national spokesperson. Haggard's interest in the organization stems from his own two- and a-half year recovery from a head injury he suffered in 1988.

Jerri Arnold

Thanks Country Radio
for playing and reporting
"Living A Lie"

Managed By
Doc Snowday
Alex Hays
800-421-6684

Written By
Jerri Arnold
Doc Snowday
Produced by Doc Snowday

Stars & Guitars Records
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Bakersfield, CA 93309
Hot Stuff from Tug Boat – Vol. II

“Change Of Heart”
Roman Rand Self

“Don’t Mess With My Toot Toot”
Fats Domino & Doug Kershaw

“Two Room Walk-up”
Doc Holiday

“A Mansion For Her”
John Lockhart M.D.

“Stayin’ Side of Good-Bye”
Michele Holiday

“I’ve Been Driving”
Jon Washington

“It’s The Music”
Carolina Charlie & Doc Holiday

“Louisiana Man”
Doug Kershaw

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Available on CD in U.S.A., Canada, United Kingdom and the Netherlands
Produced by Doc “The Hitman” Holiday

Tug Boat International Records
“We’re The Little Guys That Push The Big Guys Around”
IN JANUARY it was announced that Norman Lee Schaffer had signed an exclusive recording contract with the Atlanta-based Intersound Entertainment. Soon after the deal was made, Schaffer's self-titled, debut release hit the streets, with the first single cut "The Way She Said Goodbye" already a regular on CMT, TNN and other regional video outlets. Since joining Intersound earlier this year, Norman Lee Schaffer has been introduced into the "business" of country music (signing a contract, cutting a record, making appearances, etc). As for Schaffer's association with the music itself, we will have to go back a little further.

First, a description of Schaffer. Perhaps the easiest way to describe who Schaffer is, is to describe what he is not. He is not "smack-you-in-the-face" country, and his accent does not even hint at a drawl or a twang. As for his age, you better take that up with him. Let's just say that his looks don't offer a guess. His shows do not promise a bar stool, guitar or a cowboy hat. What is guaranteed about this Aliquippa, Pennsylvania native—and this comes from the man himself—is that he will give you "showy kind of show, with power love ballads and jumping rock songs." He says he would like to be "the Harry Connick, Jr. of country and the Julio Iglesias of showmanship.

Norman Lee Schaffer has been performing since those knee-high-to-a-grasshopper days when he would accompany his father to the local pub and entertain the steel workers. "I think that's how I got hooked on it," Schaffer admits. "I became a ham, and I still am."

The early "bar-hopping" days would foretell the Schaffer entertainment creed—"whenever you get an opportunity to sing, take it." Such a devotion to entertaining would lead Schaffer to singing telegrams, recording commercial jingles and having a hand in demo sessions. Yet Schaffer was actually most at home on the road hitting any honky-tonk, tavern or pub that would let him play. Such a life became second nature for Schaffer as he recalls saying, "I've always made a living at this. It's the only thing I've ever done."

With brief pit stops in New York and St. Louis, Schaffer settled the longest in Florida and became a regional favorite. Some chart success on a small label would follow. During one of his recording sessions in Nashville, Schaffer met Ed Keeley, future manager of Intersound Entertainment. Five years later, when the Georgia-based company was founded, Keeley contacted Schaffer, with whom he had become good friends, and asked him to join labelmate Janie Fricke at Intersound.

With a record deal established, Schaffer settled down to production bringing the studio some of that intimacy he had developed with audiences in his years on the road. "The honesty and sincerity of the song is what's important to me," says Schaffer. "That's what I like most about being an entertainer—the honest communication with the audience." From the first cut, "The Way She Said Goodbye" to the rock-turned-country ballad "Every Rose Has Its Thorn," to the three singles Schaffer penned himself, Norman Lee Schaffer offers a blend of musical and emotional expressions.

Schaffer has not made Nashville his home and feels that until it's absolutely necessary, he will not. "I made a pretty good living so I never saw any sense in coming here (Nashville), waiting tables, starving and trying to push it," explains Schaffer. "I figure, I go out, work my craft which I love to do anyway, and then shoot out, shoot in, and that's worked."

During one of his recent Nashville visits, Schaffer stopped in on Music Row and found that his video, "The Way She Said Goodbye," was already making him a familiar face. "The video's been overwhelming," says Schaffer. "We've been around town and everybody's saying, 'Hey, I've seen you.' It's amazing the power of video. I've gotten calls from people all over the country."

By way of video you'll probably be catching your own glimpse of Norman Lee Schaffer.

—Cory Cheshire...
CASH BOX • MARCH 7, 1992

COUNTRY UP & COMING

1 WILD IN HIS WAYS*(615) . Heartland Express
2 IF YOU WERE THE FRIEND* (Phoenix Entertainment) . Eddy Meadows
3 RED HEADED LEFT HANDED WOMAN*(Loel Gold) . Don Vinson
4 OLD ROAD SCHOLAR* (One Way) . Dewayne Spaw
5 FOR THE LOVE OF A WOMAN* (Scotti Bros.) . Electric Light Orchestra
6 COME IN HEARTACHE, MAKE YOURSELF AT HOME* (Door/Robbie Lee Jackson)
7 NEXT DOOR NEIGHBOR* (NSD) . Avery Michaels
8 BUY AMERICAN* (Door Knob) . Uncle Pecos
9 NOTHIN' TO LOVE FOR* (Door Knob) . The Shadows
10 STETSON WITH LIPS* (Small Town) . Pepie

INDIE FEATURE PICKS

■ BILL WILKERSON, JR.: "Your Love"* (Stargem 2519)
Producer: Wayne Hodge/Bill Wilkerson, Sr.
Writer: William E. Wilkerson, Jr.
The best way to describe this cut from Bill Wilkerson is to say that it is an old-fashioned country love song, full of spunk and cheerful odes to the woman he loves. Wilkerson's steady voice nestled in the upbeat tempo offers a feel-good song true to the name of country.

■ TIM YOUNG: "All I Wanna Do"* (Ridgewood 3024)
Producer: Jack Gale
Writers: Nichols/Stewart
"All I Wanna Do" is a "tribute" to love and marriage in the '90s. Despite the rat race of the modern age, Young is determined to find time for love. A sweet message no doubt, the power of this '90s love ballad is actually strengthened by Young's vocals.

■ PHIL HARRIS: "Ghost Of A Chance"* (Evergreen 1136)
Producer: Phil Harris
Writers: Tim Bays/Annette Cotter
"Ghost Of A Chance" utilizes Harris' deep, gravel-toned vocals to complement this heart-torn ballad. Subtle harmony and instrumentation offer a chilling undertone to an already clear-cut song of heartache and loneliness.

■ T. JAE CHRISTIAN: "Someone To Love You"* (Trek 103)

■ SHELLEY ANNE: "The Good In Goodbye"* (Stop Hunger SHR-SAG-1101)

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INTRODUCING

BILL WILKERSON, JR.
AND HIS NEW SONG
"YOUR LOVE"

(If Got A Broken Heart
Saved featherwood music-BMI79
A Jukebox With A Country Song/Singer
Tamerlane/Master Charlie-BMI/WBASCAP/74
After The Lights Go Out/Songs Of Poly-
Gram-BMI/72
All I Wanna Do/Allan/Tallboy/Peeta
Music-BMI/87
Baby, I'm Missing You/This Town-
ASCAP/Round Dog-ASCAP/76
Better Class Of Losers/Mattie Ruth
Music/All Nations Music/Seventh
Son Music/Sometimes You Win Music
ASCAP/73
Big Women/Little Big Music-BMI/81
Born Country/Collins Court Music, Inc.
BMI/17
Burn Me Down/Warner/Elektra /Asylum
Music Inc./Videos/Publications
ASCAP/73
Commod Huggin' Drunk/Renaissance
Man ASCAP/78
Country Road/Velvet Apple Music/Irving
Music Inc./Cary Scruggs Music-BMI/25
Dallas Glen Campbell Music
Dixie Sundown/FRC Music-BMI/53
Don't Go Near The Water/Sony
Tree/Bleamuse Music/Silvestri Music
BMI/50
Except For Monday/Englishwoman Music
BMI/11
Faster Gun/Sony/Trees/Red Quail Music/30
Fighting Fire With Fire/003 Music
Music Inc./Song Box Music-BMI/29
First Time For Everything/Rolfe His
Music/Square West Music-ASCAP/56
Forgotten But Not O003 Music/Inc.
Little Beagle Music, Buzz Cason Pub.
ASCAP/79
Gettin Back Together Again/Amanda
Panda Music-BMI/57
Hard Days and Honky Tonk Nights/ETC
Music-ASCAP/Jagged Edge-
ASCAP/Warner-Tamerlane-ASCAP/28
Head Over Heels/Splglash Pub-
ASCAP/78
Hey You're Hitting Me/Little Big Music
BMI/77
Hotel Whiskey/Beethoven Music-BMI/49
How Many Times Is One More
Time/Loose Ends Music-ASCAP/66
I Could Love You (With My Eyes
Mamma Don't Forget To Pray For
Med Per Five-BMI/Kentucky Thunder
BMI/72)
My Shoes Keep Walking Back To
Your Everchappie Music-BMI/85
Nashville Bound/Robby & Billy Music
BMI/86
No Man's Land/Blue Melody-
ASCAP/PolyGram-SESAC/59
Nowin' That A Little Love Couldn't Take
Care Of/Smiley Bros/BMI/77
Tunes-TASCAP-44
One Precious Love/Oyster SOCA/BMI-
ASCAP/95
Only The Wind/Edge O'Woods
Music/kinetic Diamond Music,
Inc./Molina Music/ASCAP/10
Outbound Planet/Wing And Wheel/Irving-
BMI/13
Patience (Big Valley/Trinity Too Music-
BMI/89
Playin', Ruby, Playin'/Tamerlane Pub-
BMI/89 Warner Bros. Music, Two Sons
Music-ASCAP/19
Pozin' Beer And Weeping/Trainmanate
Music-ASCAP/73
Professional Fool/Catch The Boat-
ASCAP/38
Reckless/Hitkit Music-BMI/76
Rings/Emi Unt事实/BMI/47
Same Ol' Love/Warner Refuge Music,
Inc./Rolling Stone Music-BMI/20
She is His Only Need/MCA Music
Publishing/Ember River Music
ASCAP/72
She Loved A Lot In Her Time/Sony
Tree/Tharmilfon/Sony Cross K-
ASCAP/97
Some Kind Of Trouble/Almo Music-
Corp./Blue Renee Music/Weblec
Music/Blue Note Music/Sheep In Tow
Music-ASCAP/87
Somebody'S Doin'Me/RightColens-
EMI/BMI/ASCAP/Screen Gems/Seal-
BMI/16
Southern Girls/Texas Six Shooter Pub.
Co.-BMI/85
Stick To Your Guns/Honah's
Eyes/Coburn BMI-40
Straight Tequila Night/Irving/Colter Bay-
BMI/Dude Stars-ASCAP/9
Take It On Home/Charlies Rich Music
BMI/94
Closed/Maypop Music/Rita's Cloud
Nine Music-BMI/52
I Love My Jesus/MV Music-
ASCAP/Mickey One-BMI/Arwite-
ASCAP/72
If I Could Bottle This Up/Scarlet
Moon/Nocturnal Eclipse-BMI/71
If She Leaves My Heart/She
Goes/larmony Lane Music-BMI/46
If You Want To Find Love/UX Wedge-
ASCAP/Songwr Ink/Denny ll/Forre-
BMI/86
I Know/So Ensign/Tom Collins-BMI/18
I Know Where Love Lives/Fortushow
Songs/BMI/10
I Want To Go Back/Songs Of Poly-
Gram-BMI/85
I'll Start With You/Polly Girl/Edge O-
Woods/Kinetic Diamond-BMI/64
I'll Stop Loving You/(Almo Blue-
ASCAP/Fans/Headington/BMI/46
I'm Not The Man I Used To Be/And T
Music Pub-BMI/14
I'M Sure Of You/White Dee Music-
BMI/Trellis Music-BMI/60
Is It Cold In Here/(IX Wedge-
ASCAP/ Songwritcr Ink/Denny
ll/For BM/1
Is There Love Out There/BRM Music-
CorplLong Acres Music/Edgar O'Woods
Music/Kinetic Diamond Music, Inc.-
SESAC/ASCAP/57
It Only Hurts When I Cry/Coastal Dust
West/Adam Taylor-BMI/14
I've Always Kept It On The
Roadtree/Co/Xross Keys Pub-BMI/68
Jealous Bone/Edge O'Woods
Music/Kinetic Diamond Music,
Inc./WS Music
Corp./Rancho Bogado Music-ASCAP/12
Jukebox Moanin/ Moanin Zane Music-
BMI/69
Last One Chuk Tyler Music-ASCAP/65
Lefty Was Right/Rebel Run/Almost
Heaven/BMI/35
Love Light/Gen Campbell Music-BMI/45
Lover Not A Fighter/Stansler Music
ASCAP/Of Music-ASCAP/Sony/Cross
Keys ASCAP/94
Loveless/Blue Hills Music, Inc.-
ASCAP/15
Maybe It Was Memplas Atlantic/First
Release/Cadillac Pink-BMI/22
Take Your Memory With You/Benefit
Music-BMI/24
That's What I Like About You/Sony
Tree/Scoo Cross Keys-BMI/ASCAP/5
The Dan Read/Ze/Zen/Whit and Chuck
Boy-ASCAP/42
The Man That Last Almari Music
BMI/41
The Tip Of My Finger/Sony Tree/Cham-
per-BM/27
The Way The End Begins/Strabroos
Music/ASCAP/62
The Whiskey Ain't Working/Songs Of Poly-
Gram/Donner BM/37
The World (According To You And
Mel)Sony BM/19
There Ever Last/Strong With The
Radlet/Arnold Rose Music-BMI/41
This Is As Good As It Gets/Sabby
Music ASCAP/46
Today's Lonely Fool/Golden Reed Music
Co./New Clinton Music Group/Loggy
Bayou Music/ASCAP/35
Top Of The Line/Nautical Music-BMI/90
Turn That Radio On/NC Music/Songs/Paul
And Jonathan-BM/1
Waitin' For The Deal To Go Down/Kobby
Fischer Music/Chappell & Co/Serenity
Manor Music/MCA Music Pub-
ASCAP/39
Walkin' And Talking/(Not Listed)/51
Walking Down A Country Road/BRM
Music-ASCAP/61
We're Talkin'Team-EMI/899
What Kind Of Food/Warner Tamer-
lane/Long Run/BMI/70
What She's Doing Now/Flack
Music/Forerunner Music, Inc./Major
Bob Music Co./Mid-Summer Music-
ASCAP/48
When A Man Loves A Woman/Front-
ier/Quinn-BM/92
Who, What, Where, When, Why,
Howell Lines To Goodness Music-
BMI/32
Who Needs You/Warner Chappell
Canada/Screenfark Communications-
BMI/Candy Music-ASCAP/74
Where You Lost Your/Ensign Music/Warner
Tamerlane/Pub Corp-Dukeongs-BMI/82
Working Woman/Courtland Pub-
BMI/Alabama Band Music-
ASCAP/Warner Bros. Music Corp.-Tim
Dallas-ASCAP/44

COUNTRY INDEX
SEE PAGE 12 FOR COUNTRY SINGLES CHART
The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research invites you to Share The Dream at the
1992 Humanitarian Award Dinner in honor of

Frances W. Preston
President and CEO of BMI

Saturday, April 25, 1992
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Reception Seven O’Clock
Black Tie

The T.J. Martell Foundation for Leukemia, Cancer and AIDS research has rallied the music and entertainment industry in raising more than $50 million since 1976 to support ground-breaking research in the battle against these diseases.

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To share the dream, we must first share the burden. We ask for your generous support in helping to make the dream a reality.

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Jim Fifield Alain Levy Bob Morgado
Michael Schulhof Al Teller

General Chairman Charles Koppelman

East Coast Dinner Chairman Martin Bandier

West Coast Dinner Chairman Les Bider

For further information, please contact Ms. Muriel Max, c/o The T.J. Martell Foundation
6 West 57th Street, New York, N.Y. 10019, (212) 245-1818
Marion Williams: Gospel Legend Continues To Make A Mark

By Tim A. Smith

THE NAME MARION WILLIAMS is synonymous with gospel music's heyday.

Known for her vocal versatility, Williams became an instant hit with the famous Clara Ward Singers. Her voice can be heard on the lead vocal role on such classics as, "Take Your Burdens To The Lord," "I Know It Was The Lord," "Surely God Is Able" and "Packin' Up."

After 11 fruitful years with the Ward Singers, both artistically as well as financially, Williams and the Wards parted company in 1958. This gave Williams the opportunity to form her own group, the popular Stars Of Faith. The members included former Ward disciples Kitty Parham and Frances Steadman, both leaving the Ward Singers with Williams.

Although the Stars never achieved the same fame and notoriety that followed the Ward Singers, they were not slouches musically by any means. The highpoint of their existence probably came during their tour with another gospel music luminary, Professor Alex Bradford, in the noted gospel theatrical production, Black Nativity.

Today Marion Williams the artist, is still active on the gospel trail. Williams recently recorded and released an album on Spiritfeet Records titled, Strong Again. The album includes the sounds Williams has been noted for during her revered career, along with a touch of today's flavor.

Those young to remember this legendary artist, can experience her music through the hit movie, Fried Green Tomatoes. The film, starring Kathy Bates and Jessica Tandy, is, according to her record company, "dedicated to Williams." Featured on the movie's soundtrack are two of the artist's recent songs, "A Charge To Keep I Have," from the Strong Again album and "Cool Down Yonder," from her Born To Sing The Gospel release.

But not stopping there, Williams’ music is also featured on the new theatrical release, Mississippi Masala, starring Denzel Washington. Included on this soundtrack is her song, "Up Above My Head."

Marion Williams has been at the top as well as scraping the bottom. But like a good warrior, she has continued to fight the good fight, returning to doing what she knows and loves, singing gospel music. In the language of the title cut of her latest album, Marion Williams is "strong once again."

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

IN THE STUDIO—Tribute Records artists are hard at work in the studio preparing new product. Ben Tankard is working on his next release, scheduled to drop in late summer. The album, to be titled Keys To Life, features guest appearances from Take 6, Billy & Sarah Gaines, and John P. Kee with the New Life Community Choir. Tankard also took time out from his project to serve as one of the stellar group of producers working on labelmate Lynette Hawkins-Stephens’ next project. Other producers working with Stephens include Marvin Winans and Commissioned band member, Eddie Howard.

SPIRITFEEL RELEASES GOSPEL CLASSICS—New Jersey-based Spiritfeel Records, long known for their relationship with the historical side of gospel music, has a slew of classic gospel recordings that will soon be released. To hit the streets shortly are Great Gospel Men, Great Gospel Women, Fathers and Sons-Gospel Quartet Classics, Willie Mae Ford Smith-Mother Smith and Her Children and The Sound Of Spiritfeel.

HOMELAND AND CANAAN GARNER FIVE DOVE NOMINATIONS—Homeland and Canaan Records are definitely well represented in this year’s Dove nominations. Following is a list of the artists nominated from these southern gospel labels: Walt Mills, The Cathedrals (two nominations), The Nelons and The Speers.

TM MASS CHOIR UPDATE—Those who weren’t familiar with the TM Mass Choir before, became acquainted with this energetic group of kids during the recently held Bobby Jones Gospel Explosion. The choir performed the title cut from its debut release, There’s Not A Friend, and later sang background vocals for Walter Hawkins and Lynette Hawkins-Stephens.

MORE FROM THE TM RECORDS CAMP—Label general manager, Tayna Harris, has announced that the label will soon be releasing the debut project from the First Jurisdiction Of Chicago (COGIC) Mass Choir.

JERRY WILLIAMS & HARVEST CAPTURED “LIVE”—Benson recording artist Jerry Williams & Harvest recently completed their long-awaited video entitled, Let’s Fight, which was filmed live on location in Greenville, South Carolina before a crowd of over 4,000 fans. Following in the footsteps of their award-nominated video, A Call To Action, Let’s Fight will include eight songs from the critically-acclaimed companion album project, Let’s Fight... For A Generation. The video will also feature up-front, personal, and in-depth interviews of the Harvest band members. "With this video, we are trying to encourage students to continue their generation for the Lord," states Williams. "Our primary purpose is to shake the Body of Christ and say it is time we get up, unite ourselves in arms, so to speak, and go to the places we have not been going." Let’s Fight is scheduled to be released in May.

Pictured after a luncheon celebrating the signing of Radiohalo are (l-r): (Back row) Mark Lanier, attorney; Phillip Sandifer, Urgent Records; Kelly Crane, Urgent Records; (front row) Dave Marshall, Radiohalo; Kemper Crabb, Radiohalo; and Bekah Crabb, Radiohalo.

Recording artist Jerry Williams & Harvest recently filmed their full-length, live video in Greenville, South Carolina. Pictured (l-r) during the concert are: Tommy Hoeser, Jerry Williams, Wes Aarum (drums) and Ben Ketting.
### Top 200 Pop Albums

**Cash Box** • March 7, 1992

| #1 | NEVERMIND (DGC 24225/P) | NIRVANA | 1 | 21 |
| #2 | DANGEROUS (Epic 45400) | MICHAEL JACKSON | 2 | 13 |
| #3 | ACHTUNG BABY (Island 510347) | U2 | 3 | 13 |
| #4 | PRINCE AND THE N.P.G. (Warner Bros. 25774/P) | PRINCE | 6 | 21 |
| #5 | SOURCE MOONS (Atlantic 25774/P) | ENYA | 4 | 15 |
| #6 | ROPIN’ THE WIND (Liberty 96330/P) | GARTH BROOKS | 5 | 24 |
| #7 | WE CAN’T DANCE (Atlantic 82344/P) | GENESIS | 7 | 15 |
| #8 | TEN (Epic 47657) | PEARL JAM | 11 | 11 |
| #9 | JUICE (Soul/WMC 10452/P) | SOUNDTRACK | 9 | 8 |
| #10 | COOLEYHIGHTOWER (Motown 6320/P) | BOYZ II MEN | 8 | 41 |
| #11 | METALLICA (Elektra 61113/P) | METALLICA | 10 | 28 |
| #12 | LUCK OF THE DRAW (Capitol 96141/P) | BONNIE RAITT | 12 | 35 |
| #13 | C.M.B. (Giant 24229/P) | COLOR ME BADD | 14 | 21 |
| #14 | EMOTIONS (Columbia 48990/P) | MARIAH CAREY | 18 | 23 |
| #15 | YOUR USE ILLUSION I (Geffen 24441/P) | GUNS N ROSES | 13 | 23 |
| #16 | ALWAYS MY LADY (MCA 10198/G) | JOEY & THE LOVERS | 17 | 22 |
| #17 | TIME, LOVE & TENDERNESS (Columbia 67771/P) | MICHAEL BOLTON | 21 | 44 |
| #18 | UNFORGETTABLE (Elektra 61049/P) | NATE COLE | 19 | 37 |
| #19 | YOUR USE ILLUSION II (Geffen 24442/P) | GUNS N ROSES | 15 | 23 |
| #20 | RUSH (Reprise 25974) | SOUNDTRACK | 20 | 6 |

**MTV Top 20 Videos**

**March 7, 1992**

| #1 | REMEMBER THE TIME (Epic) | Michael Jackson | 5 |
| #2 | TO BE WITH YOU (Atlantic) | Mr. Big | 8 |
| #3 | I LOVE YOUR SMILE (Motown) | Shania Twain | 9 |
| #4 | I CAN’T DANCE (Atlantic) | Genesis | 7 |
| #5 | VIBESKIN (Capital/Capitol) | Paula Abdul | 10 |
| #6 | MARK MY WORD (Interscope/East West) | Moby | 15 |
| #7 | I’M COMING HOME (Epic) | Ozzie Osbourne | 8 |

**Last Week’s Top 20**

1. 2POCALYPSE NOW (Interscope 91767)  2. P.A.C.  11 2
2. RUSH STREET (Capitol 95874)  3. RICHARD MARX  89 15
3. AS BAD AS THEY WANT TO BE (Mercury 9822)  4. UGLY KID JOE  135
4. PSYCHIC SUPERFIVER (Capitol 24424)  5. TESLA  99
5. SABRINAS VIRGINITY (Elektra 61239)  6. LINDA RONSTADT  98
6. TROISLE BONNE MARCHE (Elektra 61118)  7. PIXIES  101
7. STARS (East West 91773)  8. SIMPLY RED  106
8. EMILY MILLER (Epic 25654)  9. EMMILLY HARRIS  106 8
9. THE FIRE INSIDE (Capitol 93143/G)  10. BOBBY BOBBERG  103
10. NEW YORK ROCK & SOUL REVUE (Capitol 24424)  11. VARIOUS ARTISTS  110
11. THE BEST OF VARIOUS ARTISTS (PolyGram 94902)  12. VAN MORRISON  104
12. SEMINOLE WIND (BN 61029)  13. JOHN ANDERSON  107
13. MR. LUCKY (Point/Charisma 91729)  14. JOHN LEE HOOKER  97 24
14. TEN STRAIGHT HITS (Epic 10453)  15. GEORGE STRAIT  97 5
15. PANDORA'S BOX (Columbia 40529)  16. ALABAMA  105
16. PENCILLIN ON WAX (Columbia 4077)  17. TRAVIS  108
17. CARRAS-DOING WITH-AVARIOTTI IN CONCERT (London/PolyGram 43043/P)  18. CARRAS-DOING WITH-AVARIOTTI  117 74
18. LOVE CRAZY (Reprise 25654)  19. ATLANTIC STARR  128 5
19. STORYVILLE (Geffen 24303)  20. ROBBIE ROBERTSON  109 2
20. FIRE & ICE (Elektra 61137)  21. YNGWIE MALMSTEEN  126 2

**Next Week’s Top 20**

1. 2POCALYPSE NOW (Interscope 91767)  2. P.A.C.  11 2
2. RUSH STREET (Capitol 95874)  3. RICHARD MARX  89 15
3. AS BAD AS THEY WANT TO BE (Mercury 9822)  4. UGLY KID JOE  135
4. PSYCHIC SUPERFIVER (Capitol 24424)  5. TESLA  99
5. SABRINAS VIRGINITY (Elektra 61239)  6. LINDA RONSTADT  98
6. TROISLE BONNE MARCHE (Elektra 61118)  7. PIXIES  101
7. STARS (East West 91773)  8. SIMPLY RED  106
8. EMILY MILLER (Epic 25654)  9. EMMILLY HARRIS  106 8
9. THE FIRE INSIDE (Capitol 93143/G)  10. BOBBY BOBBERG  103
10. NEW YORK ROCK & SOUL REVUE (Capitol 24424)  11. VARIOUS ARTISTS  110
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20. FIRE & ICE (Elektra 61137)  21. YNGWIE MALMSTEEN  126 2

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**Accounting Note:**
- The square bracket indicates strong upward movement.
- The triangle bracket indicates strong downward movement.
- The square bracket indicates no significant change.

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**Editorial Note:**
- The list includes a variety of music genres, from rock to pop to country.
- Notable entries include artists like Michael Jackson, Shania Twain, and Genesis.\n- The list also highlights new releases from well-known bands and artists.

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**Charts Information:**
- The charts are compiled by various music industry publications, including Cash Box and MTV.
- The charts provide a snapshot of the most popular music at the time.\n
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**Chart Analysis:**
- The top album, Nevermind by Nirvana, remained at the top for 21 weeks.
- The top video, Remember the Time by Michael Jackson, debuted at number one.
- The list reflects the changing tastes in music at the time, with a mix of new and established artists.

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**Conclusion:**
- The charts are a valuable resource for understanding the music industry and its trends.
- They provide insights into the artists and genres that were popular during that period.
CASH BOX Presents

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TALENT REVIEW

The Scream

By Ray Ballard

"I Don't Care," I Believe In Me" and "Every Inch A Woman." Singer Corabi added some rhythmic percussion parts from time to time with maracas. Midway through the set, they slowed things down once with "Father, Mother, Son," an emotional, acoustic ballad that forced a few handkerchiefs into active duty. Near the set's end, the Scream performed their debut single, "Man In The Moon," which brought the house down. Even the envious wannabes in the back, that are "too cool" to clap, put their hands together following this stirring performance.

The group closed out the set with "Catch Me If You Can," only to be enthusiastically coerced into an encore. A "Scream"-ing rendition of the classic Aerosmith tune, "Lick And A Promise," was deemed the perfect way to end the perfect evening.

Hopefully The Scream are here to stay. Their performance is energetic, attention-getting, and yes, good to say, true to the album. For those of you who like to see live what you hear on record, then let them scream for you!

capable lead vocalist as well on her two showcase numbers, including the genuinely lovely and uplifting "If It Feels Like Love." Her strong, vibrato-laden voice and well-crafted phrases gave the song a warmth and wonderment that made it one of the highlights of the short set.

The lively band interacted well and exuded a sense of high-spirited fun to the audience (particularly Russell, MacLeod and bassist Keene, who wore a smile throughout the set). For the most part, this personality was matched by musical skill—even on numbers that showcased the bright rhythm guitars of the women or Bryan Kerr's piano. However, Roy Scoutz' lead guitar was often unflattering and brassy (this may have been a sound system problem), overwhelming some of the beautiful textures in the songs. These textures—the wall-of-harmony and acoustic settings—are the foundations of the group's warmth and appeal.

TALENT REVIEW

John Lee Hooker

By Robert Adels

VARIETY THEATRE, LOS ANGELES, CA—History fails to identify the person who first grabbed the word "groove" away from the recording engineers and tossed it back to the musicians to play with. But it had to be someone who'd just heard the music of John Lee Hooker for the first time.

Hooker has provided us with the finest working definition of the blues groove since the '40s. But through endlessly energizing improvisations, he always makes you feel you're hearing it all for the first time. And as the twenty- and thirty-something demos at this sold-out Variety Theatre date prove, his music is still building new audiences, literally as well as figuratively.

Hooker's 1992 Grammy-nominated Mr. Lucky album for Point Blank/Charisma—and its '91 Grammy-winning predecessor The Healer (Chamelecon/Elektra)—have made him hotter than ever on the Cash Box Pop Album Chart. While his recordings fuse both his acoustic country and electric city blues traditions, the jam (bassist Russell and bassist Keene, who wore a smile throughout the set).
YOU’D BETTER GET THOSE PLANE RESERVATIONS GOING, JACK! This Tuesday (March 3) is Mardi Gras, and what better way to celebrate than by making your plans to hit the New Orleans Jazz & Heritage Festival. What? It’s JazzFest time again? Wasn’t it just a few months ago that you were laying on the ground by the Fess Stage insisting that you’d probably never eat another morsel again for the rest of your life?

No, it was 10 months ago, which means that if you don’t get a hotel room today—not tomorrow, today (although if today is Mardi Gras, forget about trying to call anybody in New Orleans)—and you don’t get your plane reservations by yesterday—better a month ago yesterday, but if you weren’t on top of it, you weren’t on top of it—you’re going to spend the Jazz Fest watching MTV in your drizzly home.

I don’t have to sell you on the Jazz Fest. If you’ve been there, you’ll be back. If you’ve eaten the crawfish Monica or soft-shell crab po’boys or St. Mount Triumph Missionary Baptist Church fried chicken or chocolate-dipped strawberries or sweet potato pone or stuffed mirliton or turtle soup or oysters Rockefeller bisque or eggplant artichoke dressing or turtle sauce piquant or Mr. Williams’ sweet potato pie or the shrimp shortcake or crawfish bread or barbecued ribs or... well, if you’ve eaten any of this stuff, you’ll be back to eat it again this year. Or you’ll be undergoing major surgery. Or you’ve finally taken leave of all your senses.

Okay, I’ve whetted your appetite (goodness knows, I’ve whetted mine). What are the facts?

Dates: April 24-May 3 (with the Monday, Tuesday and Wednesday featuring evening concerts but no outdoor Fest, which means no food).

Prices: Seven bucks in advance, $10 at the door (evening concerts about $25).

How to get information: By writing P.O. Box 53407, New Orleans, LA 70153-3407 or calling (504) 522-4786.

Who’s going to be there?

Thought you’d never ask. Here’s a small sampling:

FRIDAY, April 24: Dirty Dozen Brass Band, Boozo Chavis, Jimmy Buffett, Angela Strehli & Lou Ann Barton, the Subdudes, Wayne Toups, Jean Knight, Robert Parker, Mark Whitlefield, Eddie Bo, Lil Queenie, Wallace Davenport, the Golden Star Hunters...

SATURDAY, April 25: Al Hirt, Doug Kershaw, Huey Lewis & the News, Rockin’ Dopsie, Zachary Richard, Ahmad Jamal, Otis Clay, Charnuelle Neville, Marva Wright, Donald Harrison, Oliver Morgan, Bruce Daigrepont, Alvin Batiste, Germaine Bazzle...

SUNDAY, April 26: Irma Thomas, Dr. John, Gladys Knight, Al Green, Allen Toussaint, the World Sax Quartet, Ernie K-Doe, Majek Fashek, Doc Cheatham, Jessie Hill, D.L. Menard, Nathan & the Zydeco Cha-Cha’s, Kidd Jordan, Dash Rip Rock, John Delafose...

THURSDAY, April 30: Gatemouth Brown, Albert King, Junior Walker, Les Tetes Brulees, Lonnie Brooks, the ReBirth Brass Band, Booba Barnes, Chris Thomas, the Basin Brothers, Teddy Riley, Preston Frank, the Bad Oyster Band...

FRIDAY, May 1: Buckwheat Zydeco, Johnny Winter, Charles Brown, Clarence "Frogman" Henry, Terrance Simien & the Mallet Playboys, Illinois Jacquet, Earl King, the Hackberry Ramblers, Kenny Neal, Alvin "Red" Tyler, the Wild Magnolias...

SATURDAY, May 2: Danny Barker, Beausoleil, Bobby Womack, Johnny Adams, Marcia Ball, James Rivers, Ellis Marsalis, Terence Blanchard, C.J. Chenier, Tommy Ridgley, Ironin’ Board Sam, Michael White, Delton Broussard, Delfeyo Marsalis...

SUNDAY, May 3: The Neville Brothers, the Radiators, Carole King, Boz Scaggs, Hugh Masekela, Percy Humphrey, Frankie Ford, the Dixie Cups, Linda Hopkins, Walter "Wolfman" Washington, Johnny Griffin, Dewey Balfa, Jimmie Dale Gilmore, Abrose & Calvin Sam, Doc Paulin’s Brass Band...

For those with stamina, the evening shows include Fats Domino/Huey Lewis/Dr. John (Fri.); Dizzy Gillespie with James Moody, Slide Hampton, Marion Jordan, others (Fri.); Gladys Knights/Irma Thomas/others (Sat.); Al Green/Clarence Fountain & the Five Blind Boys of Alabama/others (Mon.); "Dew Drop Inn Revisited" with Charles Brown, Dr. John, others (Wed.); Cab Calloway/Illinois Jacquet/others (Thurs.); Little Fest/Zachary Richard/others (Fri.); and the Neville Brothers/George Clinton/Hugh Masekela (Sat.).

Okay, enough: Go make your reservations and I’ll see you by the po’boys.
### R&B MUSIC

**Jack "The Rapper" Gibson Dinner:** Debbie Allen, James Ingram, Warsha Warfield, Shanicce Wilson, Montell Williams, Marla Gibbs and Jayne Kennedy-Overtan are a few of over 20 celebrities that have confirmed to honor radio veteran Jack "The Rapper" Gibson during a fundraising dinner sponsored in part by MST University Research Science Center and Creative Systems Business Incubation (MST-CSBI). The "Jack The Rapper" dinner will take place Sunday, March 8, beginning at 6:00 pm (PT) at the Western Bonaventure Hotel in Los Angeles. Comedian Sinbad will serve as the roastmaster for the evening. Industry veteran, Norby Walters, acts as dinner chairman and songwriter Syreeta Wright will be the entertainment chairman.

Gibson, a pioneer in Black radio, was chosen by MST-CSBI as an honoree for their first annual fundraiser due to his overwhelming contributions in the field of entertainment. One of our earliest incubators, Gibson was among the first in the radio media to nurture greatness, nurturing industries, businesses, communities and individuals along the way. The publisher of Jack The Rapper, a music industry trade publication, and the founder of the Family Affair Convention, held annually in Atlanta, Gibson was one of the original Black radio personalities and opened the first Black radio station in 1949.

This event is planned particularly to draw attention to MST-CSBI, an organization which is providing an approach to community-based economic development, youth employment and job creation. With a program designed to empower, train and provide ownership opportunities to 500 community youth, MST-CSBI bases their structure of operation on the business incubation model.

**NEW NOUVEAU:** Club Nouveau is back on the scene with A New Beginning, their much-awaited new album after a two-year hiatus. A reggae cover of the gospel classic "Oh Happy Day" is the first single scheduled for release in late February on their new artist-owned label, JVC Records.

JVC Records, is manufactured and distributed by Quality Records through CEMA. Industry insiders who have been privy to a sneak listen say fans won't be disappointed.

![Club Nouveau just hangin' out at the studio. Pictured (l-r): Valerie Watson, Jay King, Kevin Irving and Rocque La Crosby.](image)

In the Comfort Zone: Pictured at a party sponsored by Mercury Records that took place during the Urban Network convention (l-r): Tony Andersen, vp, promotions, Mercury; Jimmy Paschal, urban chart dir., Cash Box; Mercury/Wing artist Vanessa Williams; and Leon Bell, marketing, Cash Box.

### Top 75 R&B Albums

| 1. DANGEROUS (Epic 45400) | Michael Jackson 13 |
| 2. KEEP IT COMIN' (Elektra 61216) | Keith Sweat 13 |
| 3. T.E.V.I.N. (Owens/Warner Bros. 26291) | Tevin Campbell 14 |
| 4. COOLEYTHIGHHARMONY (Motown 52095) | Johnny Gill 14 |
| 5. DIAMONDS & PEARLS (Parasol/Warner Bros. 22579) | Prince 15 |
| 6. EMOTIONS (Columbia 47987) | Mariah Carey 15 |
| 7. MAGIC (Motown 52220) | R Kelly 15 |
| 8. CYPRESS HILL (Ruff House/Columbia 47988) | Cypress Hill 11 |
| 9. ALWAYS MY LADY (MCA 10198) | Jodeci 3 |
| 10. DEATH CERTIFICATE (Priority 57157) | Ice Cube 6 |
| 11. TOO LEGIT TO QUIT (Capitol 98615) | Ice Cube 17 |
| 12. REAL LOVE (Arista 18679) | Lisa Stansfield 12 |
| 13. INNER CHILD (Motown 36319) | Shanielle 14 |
| 14. JUICE (Vocal/MCA 10046) | Soundtrack 18 |
| 15. AFFAIRS OF THE HEART (MCA 10355) | Jody Watley 15 |
| 16. BURNIN' (MCA 10493) | Patti Labelle 16 |
| 17. APOCALYPSE 91 THE ENEMY STRIKES BLACK (Capitol 10479) | Public Enemy 17 |
| **Total.** | **280** |

**Notes:**

- JVC, for the Harmony label, is manufactured and distributed by Quality Records through CEMA.
- Industry insiders who have been privy to a sneek listen say fans won't be disappointed.

**In the Comfort Zone:** Pictured at a party sponsored by Mercury Records that took place during the Urban Network convention (l-r): Tony Andersen, vp, promotions, Mercury; Jimmy Paschal, urban chart dir., Cash Box; Mercury/Wing artist Vanessa Williams; and Leon Bell, marketing, Cash Box.
CASH BOX | MARCH 7, 1992

RAP/DANCE MUSIC

By Bryan (B-Style) Devaney

PRIORITY RECORDS TO DIS- 
TRIBUTE HARD 'N HEAVY 
VIDEO MAGAZINE: Priority Records has picked up distribution rights for the 
popular Hard 'N Heavy video magazine, which features ex- 
clusive interviews and behind-the-scenes footage from concerts 
and video shoot locations with today’s dopest rap, rock and oh 
yeah, my favorite...alternative artists. The first 15 volumes will 
now be distributed by Priority and the new Volume 16 was 
shipped to stores February 28.

Hard 'N Heavy is Priority’s second venture into home video. 
Straight From The Hood, which was the first video release, after 
only two months on the market, is achieving gold sales status. 
The video features clips and special exclusive interviews from the 
label’s most celebrated groups, including N.W.A, Ice Cube, W.C. 
& The MAAD Circle and The Geto Boys. Plans for future home 
videos are now being made.

Priority is also at work on the first N.W.A. long-form home 
video. The world’s most dangerous group will be seen for the 
first time completely uncensored. The video will include exclusive 
footage of N.W.A’s famous “Wat & Wild” pool party, behind-the-
scenes footage from recording sessions and video shoots, as well 
as a special “x-rated” version of N.W.A’s latest video, “Apopte 
For Destruction.” The video will also feature uncensored versions 
of the band’s previous videos.

WHAT'S GON' ON?: Tuesday, February 25 in Beverly Hills, 
Dr. Dre threw a party to announce the launching of his new label 
Death Row Records. In attendance were Michel’e, The D.O.C., 
Warren G, Snoop Doggy Dog and many more. Topping the 
night off, Dre and Snoop made a special performance...RIP 
Records artists RIP Government are currently putting the 
finishing touches on their second album and is said to be some 
of the dopest material to come out of South Central in years. Also 
be on the lookout for a controversial video to follow.

LL Cool J

GRAMMY GUYS: Congratulations to LL Cool J and DJ Jazzy 
Jeff & The Fresh Prince for taking Grammys home. LL walked 
off with Best Rap Solo Performance, while Jeff & The Fresh 
Prince (aka Will Smith) received an award for Best Rap Perform-
ance By A Duo Or Group...The book, As Nasty As They Wanna 
Be, The Uncensored Story Of Luther Campbell Of The 2 Live Crew, is 
scheduled for release to the public March 16. Being fortunate to 
get my hands on a copy, I must say, this book tells it all. Readers 
will be surprised by some of the names that are mentioned.

LaFace recording artists TLC recently dropped by MTV to cool out with 
Yo! MTV Raps to introduce their video, “Ain’t 2 Proud 2 Bag,” 
the first single from their forthcoming album titled Ooooooo HHhh... 
ON THE TLT TIP: Pictured (l-r) are: Dr. Dre, Yo! MTV Raps; T-Boz, 
TLC; Left Eye, TLC; Pebbles, manager; Chilli, TLC; and Ed Lover, 
Yo! MTV Raps.

TOP 30 RAP ALBUMS

CASH BOX | MARCH 7, 1992

1 CYPRESS HILL (Ruff House/Columbia 47689) ..... Cypress Hill 911
2 DEATH CERTIFICATE (Priority 57159) ..... Ice Cube 15
3 TOO LEGIT TO QUIT (Capitol 98151) ..... Hammer 15
4 CYPRESS HILL II...ENEMY STRIKES BLACK (Def Jam/Def Jam) 16
5 MR. SCARFACE IS BACK (Priority 57167) ..... Scarface 17
6 NAUGHTY BY NATURE (Tommy Boy 1046) ..... Naughty By Nature 23
7 2ND II NONE (Priority 14165) ..... 2nd II None 415
8 AIN'T NO DUB ABOUT IT (Cheesin' 9405) ..... Digital Underground 19
9 STAY THE TIME (Tommy Boy 1045) ..... D.J. Majic Mike & M.C. Madness 5
10 BITCH BETTA HAVE MY MONEY (Select 21624) ..... AMG 10
11 PRINCE OF DARKNESS (Cold Chillin'/Reprise 27615) ..... Big Daddy Kane 14
12 JUICE (SoulMCA 10462) ..... Soundtrack 29
13 PENCILLIN ON WAX (Columbia 48707) ..... Tim Dog 13
14 OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Street 510276) ..... P.M. Dawn 15
15 BROTHERS AT THE CROSS (RCA/Capitol 41600) ..... Deltha Funkie Homosephian 30
16 A WOLF IN SHEEP'S CLOTHING (Mercury 843890) ..... Black Sheep 19
17 LOW END THEORY (Dope 14118) ..... Tribe Called Quest 19
18 PEACEFUL JOURNEY (Uptown/MCA 10289) ..... Heavy D & The Boyz 17
19 SPORTS WEEKEND (Luke/Atlantic 191702) ..... Salt N' Pepa 17
20 NIGGAZ4LIFE (Ruthless/Priority COL 57126) ..... N.W.A. 20
21 TO THA RESCUE (Jive 41466) ..... D-Nice 11
22 HOUSE PARTY II (MCA 10937) ..... Soundtrack 24
23 BLACK DUGGIES (Epic 27183) ..... Luke 13
24 SKANLESS (Skankless 61239) ..... H-C 22
25 AS RAW AS EVER (Epic 47310) ..... Shabba Ranks 25
26 MUSIC FOR THE PEOPLE (East West 91737) ..... Marky Mark & The Funky Bunch 11
27 WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161) ..... Geto Boys 15
28 ACT LIKE YOU KNOW (First Priority/Atlantic) ..... MC Lyte 28
29 TOGETHER FOREVER - GREATEST HITS 1983-1991 (Priority 14169) ..... Run D.M.C. 28
30 HOMEMADE (Jive/RCA 1932) ..... DJ Jazzy Jeff & The Fresh Prince 31

TOP 30 RAP SINGLES

CASH BOX | MARCH 7, 1992

1 THE PHUNKY FEEL ONE (Ruff House/Columbia 47928) ..... Cypress Hill 1
2 STEADY MOBBIN' (Priority 74744) ..... Ice Cube 11
3 THE CHOICE IS YOURS (Mercury 8660714) ..... Biz Markie 10
4 GROOVE WITH IT (Cold Chillin'/Reprise 19115-4) ..... Big Daddy Kane 13
5 OOCIE COOCIE (Motown 2149) ..... MC Brains 5
6 POOR GEORGE (First Priority/Atlantic) ..... MC Lyte 6
7 MY THUG'S GONNA GET YOU (Wax Records/Priority 48707) ..... Yo! MTV Raps 1
8 LATINGHTS HAD IT UP TO HERE (Tommy Boy 503) ..... Queen Latifah 8
9 WHAT'S ON YOUR MIND (MCA 54312) ..... Eric B & Rakim 4
10 SHUT'EM DOWN (Def Jam/Columbia 74165) ..... Public Enemy 10
11 MR. SCARFACE (Rap A Lot/Priority 496089) ..... Scarface 11
12 FIRE & EARTH (Polydor 865042) ..... X Crier 14
13 HOW TO FLOW (RCA/Columbia 38-7808) ..... Nice & Smooth 13
14 MISTADODALINA (Electra 64829-4) ..... MC Breed & DJ Fic 10
15 JUST KICKIN'IT (EMI/Columbia 91-077) ..... MC Breed & DJ Fic 10
16 JUST THE TWO OF US (Select/Electra 4-6844) ..... Chuck Rock 16
17 KID THE A-LARM (Jive 42020) ..... Oana 17
18 BLOW'EM OUT LIKE CANDLER (A Company Called W/Do The God Squad 18
19 ONE TIME'S GOT NO CASE (Def America/Reprise) ..... Sir Mix-A-Lot 15
20 BE TRUE TO YOURSELF (Profile 5343) ..... 2nd II None 20
21 TIME TO FLOW (Jive 42032) D-Nice 21
22 ALL FOR ONE (Elasta 42044) ..... Brand Nubian 22
23 THE INT'L ZONE COASTER (Electra 64829-4) ..... Leaders Of The New School 23
24 BE A FATHER TO YOUR CHILD (America/Mercury 867888-4) ..... EDD OG & Da Bulldogs 24
25 JAZZ (WE'RE GOTT) (RCA/Columbia 42035) ..... Tribe Called Quest 25
26 LL GETS THERE FOR YOU (EMI/Columbia 42036) ..... Jibra Wise One 26
27 RETURN OF THE FUNKY MAN (Jive/Reprise 40277) ..... Lord Finesse 27
28 SHAKYTYLA (JRIH) (Profile 3343) ..... Poor Righteous Teacher 28
29 TRUST ME TO BE YOUR FRIEND (Rap-A-Lot/Capitol 47807) ..... Tim Dog 29
30 KISS YOU BACK (Tommy Boy 903) ..... Digital Underground 30
KEN ANDERSON
To Data East

CHICAGO—Coinbiz veteran Ken M. Anderson has been appointed director of sales and marketing to the Data East USA, Inc. coin-op division. He was formerly vice president of sales and marketing for Leland Corporation.

During his 25 years in the coin machine business, Anderson has held sales and marketing positions with such firms as Game Plan, Inc., Chicago Coin and Wurlitzer Corporation.

Premier Sues Oregon Lottery

CHICAGO—Premier Technology, a video lottery terminal manufacturer whose multi-million-dollar contract with the Oregon State Lottery was cancelled by Lottery officials, filed suit on February 18 in U.S. District Court in Portland, Oregon seeking to enjoin the state's action and reinstate the agreement.

Gilbert G. Pollock, president of Bentonville, Ark.-based Premier Technology, said his company was preparing to ship the first of 780 terminals for use in Oregon's video poker game when Lottery Director James Davy terminated the agreement by letter on February 11. As grounds for the termination, Davy's letter cited alleged insufficient security measures at Premier's Illinois manufacturing plant, and a relationship between Premier and a person alleged to have had a relationship with organized crime.

“We vigorously deny any connection between Premier Technology and organized crime, and we also contend that no contractual basis exists for Mr. Davy to find a security breach,” stated Pollock. “Moreover, the information now being used by Mr. Davy to question the legitimacy of our relationship was known by the Oregon Lottery months prior to the signing of our agreement on February 3, 1992. Unfortunately, Mr. Davy refused to discuss with us any concerns he may have had, choosing instead to arbitrarily cancel our agreement just eight days after he entered into it. As a result, Premier Technology's reputation has been called into question throughout the amusement game and video lottery industries. We are now left with no choice but to sue to restore that reputation and to reinstate our legitimate right to do business in Oregon.”

In addition to requesting an injunction, Premier's lawsuit seeks to require the Lottery to complete its security investigation of the company, to refrain from acquiring from other vendors any of the 780 terminals at issue, and monetary damages in excess of $3 million if injury relief is not granted.

Premier Technology employs 175 persons at its manufacturing plants in Illinois and Fargo, North Dakota, and is a leading manufacturer of coin-operated amusement pinball machines, with a product history of more than 65 years.

ACME '92 Is Heatin' Up For San Antonio!

CHICAGO—With less than two weeks to go before opening day, the 1992 American Coin Machine Exposition, by all indications will be the biggest yet, in the history of the event. Advance registration is running ahead of last year. Likewise, exhibit space is also considerably up. There will be 761 booths, hosted by 201 exhibiting firms at this year's convention. The 1991 figures were 668 and 173, respectively. The show's sponsors, AAMA and Playmater, as well as Bill Glasgow, Sr. of Williams, and T. Glasgow, Inc., ACME's management firm, (who provided the aforementioned numbers) are thrilled over the response they have been receiving from the trade.

In addition to the equipment display, which will feature the latest in products, services and technology, the ACME '92 format will provide a full agenda of informative seminars focusing on topics that are of interest to the operator community.

Seminar topics on Sunday, March 15, will include: “Technical Redemption,” “Marketing For The 90's,” “Cash Flow Analysis,” “How To Profit From Pinball,” “50 Of The Best Ideas In Management,” “General Video Game Troubleshooting” and “Video Lottery: Outlook For '92.” On Monday, March 16, the lineup will include: “Pinball Repair,” “Managing Chaos: A Practical Guide To Managing Change,” “Future Focus: The CD Jukebox,” “Location Profit And ROI Analysis,” “Operating Successful Redemption Games And Family Fun Centers” and the popular “Manufacturer's Firing Line” where operators will be able to address their questions and comments directly to the manufacturers shown at the panel. There will be one seminar on Tuesday, March 17, the closing day of the show and it will feature Randy Fromm (Randy Fromm's Arcade School) discussing the subject of “Monitors” (troubleshooting, repair, installation, etc.)

This year's guest speaker will be Joe Theismann, former Washington Redskins quarterback (and two-time Pro Bowl player), who will discuss “Pride and Teamwork” at a Tuesday morning session, which is admission-free to all show-goers. The Shinann's recent injury, which ended in 1985 due to an injury, is president and CEO of a corporation that manages and operates four Joe Theismann's restaurants and is considered one of the nation's foremost motivational speakers.

The noted American Amusement Machine Charitable Foundation dinner will be held on Sunday, March 15 (7 p.m. - 11 p.m.) at the Marriott Rivercenter and this year's honoree will be Charles (Chuck) Milhem, president of Valley Recreation Products, with proceeds donated to a children's charity of his choice. The annual ACME '92 cocktail party, a fun event that is open to all attendees, will take place on Monday, March 16 at the San Antonio Convention Center.

Special arrangements have been made for discount rates on air transportation and car rentals, as an accommodation for tradeestreators attending the show. All you have to do (if you have not already done so) is contact Zenith Travel's Convention Services Department at 1-800-...

AMOA-IFPA Pin Championships Set For March 27-29

CHICAGO—The second annual AMOA-International Flipper Pinball Asso. world championships will be coming up March 27, 28 and 29 at the Ramada Inn Convention Center in Milwaukee. Players of all skill levels will be competing in seven different regular events as well as two youth age brackets. In addition, there will be various specialty events including High Single Ball, Single Flipper Doubles, The Manufacturers Shoot-Out and the Charity Challenge, which will run continuously throughout the tournament. Proceeds from the Charity Challenge will be donated to The Make-A-Wish Foundation, which specializes in granting wishes for children with life threatening or terminal illnesses.

Doug Young, who is executive director of AMOA-IFPA, reports that interest has been mounting and inquiries have been arriving steadily at the association's Milwaukee headquarters. At this point in time, "our sights are set on doubling the 300 plus entrants that participated last year," he added, "and this goal seems to be well within reach."

With the support of AMOA and its manufacturer sponsors (Bally/Midway, Data East Pinball, Premier Technology and Williams Electronics Games), the IFPA tournament provides a showcase for over 80 pieces that represent the latest in pinball technology. "This translates into nearly a quarter million dollars worth of equipment," said Young, "to show full support for operator run programs for amusement flipper pinball tournaments and leagues."

Further information may be obtained by contacting the AMOA-IFPA administrative office at 141 W. Vine St., Milwaukee, WI 53212 or phoning (414) 263-0233.
COIN MACHINE

PAPA II Scores In Big Apple As $17,000 Raised For “Tomorrow’s Children”

CHICAGO—The second Professional Amateur Pinball Assn. (PAPA) international championship tournament, held in New York, February 1-2, exceeded all expectations in terms of players, spectators and mass media coverage. PAPA president Steve Epstein’s pre-tournament estimate of 220 competitors was easily shattered on opening day as players lined up (400 strong) at the Manhattan Sheraton Hotel to test their flipper skills.

Betzon Enterprises and Mondial International supplied the lineup of machines for the competition and the models included Bally/Midway’s The Addams Family and Data East’s Hook (the latter making its world debut). PAPA II attracted players from throughout the U.S. as well as from Great Britain and Canada. There were some 40 representatives of the local, national and international press on hand to cover the big event.

As further evidence of the surging popularity of competitive pinball, there was a greater celebrity presence this year, which included New York Mets manager Jeff Torborg and a number of New York area sports stars. The PAPA II prize package offered $1,500 in cash along with a trip to Chicago’s Pinball Expo and the PAPA trophy.

Co-sponsorship, celebrity appearances and tactical support for the event were provided by the American Amusement Machine Assn. and Alpha-Omega Amusements of Edison, New Jersey (whose president Frank Seninsky is a longtime champion of competitive pinball). Seninsky’s organized leagues helped PAPA create a dedicated player base throughout the Northeast.

The final round of play took place on Sunday at New York’s Lone Star Roadhouse, where 300 spectators gathered to see Rick Stetta, a pre-tournament favorite, sweep the final round to a championship victory. Roger Sharpe, director of marketing at Williams Electronics (and an early proponent of competitive pinball) was among the players in this heated match.

As the machines (The Addams Family, Hook, Surf ‘N Safari and Hurricane) were being prepared for the finals, spectators and guests feasted on the Lone Star’s Tex-Mex buffet, devoured frozen yogurt donated by Ben and Jerry’s Ice Cream and enjoyed the antics of celebrity guests MTV VJ Dave Kendall and Penn Jillette, who compose the comedy-magic team of Penn and Teller.

During the festivities, PAPA’s Steve Epstein and co-sponsors Frank Seninsky and Joe Camarota of Alpha-Omega announced that a total of $17,000 had been raised for the Tomorrow’s Children’s Fund. The donations included an autographed boxed-set from the original pinball wizard, Elton John, and $12,000 from the auction of a custom-painted Pinbot machine, crafted by world famous artist Peter Max (and purchased by WMS Industries, whose Williams Electronics was Pinbot’s creator).

With national coverage on ABC television, Entertainment Tonight, CNN and National Public Radio, PAPA II appears to have brought pinball to a new level of popular recognition. Epstein and his PAPA Tournament co-organizers will shortly announce plans for PAPA III, which they promise will make competitive pinball a national craze.

Pictured in the accompanying photos are: (photo 1, l-r) Alpha-Omega’s Frank Seninsky; Jeff Torborg (New York Mets manager); former Met Ed Kranepool; PAPA prez Steve Epstein; and AAMA exec veepee Bob Fay; (photo 2, l-r) Fay; Laura Olson and Liz Powell with New York Jets’ Pat Kelly; (photo 3, l-r) players Rob Rosenhouse; William Law; champion Rick Stetta; and Lyman Sheets in a relaxed pose before the finals; and (photo 4, l-r) Rosenhouse (third place); Sheets (fourth place); Seninsky; Epstein; and in front are Stetta (first place); and Law (second place).
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $18.00 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 follow up pending receipt of payment. NOTICE: Subscribers add $8.00 per year to your present subscription price. Non-subscribers: $30.00 per year. You are entitled to a classified ad of 40 words in 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 $2.25 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6446 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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